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**The
Billboard**

25-27 Opera Place, Cincinnati, Ohio

"The Home Town Paper of the Free-est Spending City in the World"

New Jersey Exhibitors Up in Arms Over Pathe - RKO Merger

NVA TO PASS HAT AGAIN

Government Is Asked To Act

Minority stockholders claim the selling price represents only third of true value

NEW YORK, Jan. 5.—At the time of going to press it looked as if the Pathe stockholders, at a meeting here this afternoon, would ratify the proposed deal between that organization and RKO. However, it is learned that the minority stockholders have waged a stiff battle, tho it seems as if the required number of proxies voting for the purchase of Pathe by RKO have been secured.

However, if the deal receives the necessary vote there is yet the case asking for an injunction which will not come up until Friday morning.

New Jersey exhibitors are up in arms on the proposed merger. As a result they have asked for Government action on the combine.

The request for the government to take action in the matter was made thru directors of the Jersey exhibitors' organizations in the form of a resolution. The resolution has been sent to every member of the U. S. Senate. N. H. Samuelson, attorney, is representing the Jersey exhibitors, and he has been advised by the Attorney-General's office that the matter would be looked into at once.

The other two actions have already been filed, one in the Supreme Court and one in the Federal Court of New York, to prevent the sale of Pathe to RKO. The minority stockholders oppose the price that RKO is to pay for the Pathe stock, the amount being set at \$4,630,789, while the stockholders claim that the price should more likely range from \$15,000,000 to \$20,000,000.

Abraham Harris, attorney, filed suit in Supreme Court last Monday as representative of Sol Karp, the Rogers Silverware Redemption Company and Charles Nagle, minority stockholders of Pathe. He asks that the contract between Pathe and RKO, which was approved by the Pathe directors, be declared null and void, and also asks for an injunction restraining either company from fulfilling the terms of the agreement. The papers also ask that certain Pathe directors be held liable for any damages stockholders may suffer thru the sale.

The other suit was filed in Federal Court by the A. B. C. Development Company, holder of several debenture bonds issued by Pathe last January. This action is brought against Pathe, RKO and the Chase National Bank, as trustee under the debenture agreement.

The Jersey exhibitors' resolution takes a few slams at the Hays organization, charging alleged monopolization of the film industry. They cite deals between Warner and First National, Fox and Loew and RKO and RCA Photophone. The resolution also states that they anticipate a tieup between Paramount and United Artists.

Additional Tariff for Animal Transportation

WASHINGTON, Jan. 5.—An order has just been issued by the Interstate Commerce Commission authorizing rail carriers to charge a fee additional to the freight rate for transportation of ostriches, camels, zebras and other large semi-domesticated animals when valuation exceeds \$150. The additional tariff is to be not more than 5 per cent of the freight charge for each 50 per cent, or fraction thereof, of excess value, but does not apply to circuses hauling animals, as their movements are by contract generally and under a particular rate.

Concert Tour of 40 Cities Is Planned by Roxy for NBC

NEW YORK, Jan. 5.—A concert tour, to cover 40 cities from Coast to Coast, is being planned by S. L. (Roxy) Rothafel, guiding genius of the Roxy Theater here and who is recently reported to have become associated with the National Broadcasting Company in an official capacity.

Details of the proposed tour are being closely guarded, but it is learned that the concert swing will get under way about February 1 and the tour will be under the auspices of the National Broadcasting Company. Featured with the concert organization will be a symphony orchestra of 50 pieces and 40 artists from the Roxy Theater and NBC forces.

Roxy's Gang, mixed quartet, which for more than a year has toured for RKO and this week headlined at the RKO Albee, Cincinnati, is carded to end its vaudeville tour next week and to return to New York to begin rehearsals with the new concert group. Mme. Schumann-Heink, the grand old lady of the opera and a recent feature at the

Plan Another Drive in April; Film Names Head Campaign

Huge organization being formed by five major circuits with assurance of whole-hearted co-operation—Will Hays and Pat Casey at helm—studying painless collecting

NEW YORK, Jan. 5.—Plans are under way for another drive for funds in behalf of the NVA and its various charities. The five major circuits (Publix, RKO, Loew, Warner Bros. and Fox) are in back of the drive 100 per cent, and Will Hays, in his capacity as president of the MPPDA, is the motivating force behind the planning for the drive, which promises to be the most widespread in the history of

the manager-fostered club for performers. More significant than any other single factor in the fund-raising effort will be the retention of the hat or basket collection system, which had been dismissed by the circuit heads as a means of procuring funds, to all intents and purposes, at the conclusion of last year's unsuccessful drive.

Again the leading theater circuits will reach out to the public in a concerted effort to gather moneys with which to keep the NVA operating, as well as its sanatorium for consumptives at Saranac Lake. Such antagonism had been aroused by the mishandling of last year's drive and by the failure of the picture circuits to lend their fullest co-operation that word was given out by those in the know to the effect that another hat collection campaign will not be possible.

From all accounts, the only circuits that really made a conscientious effort last year to raise funds thru the contributions of their patrons were RKO and Loew. But since then Will Hays and his MPPDA henchmen were induced to take a genuine interest in the propagation of the NVA and what it stands for in respect to its hold on performers who must avail themselves of its charities. The new organization built up from the managerial side to operate the NVA, with performers no longer represented on its governing boards, has a preponderance of film people in its personnel, with Sam Katz, president of Publix, as titular head of the NVA Benefit Fund, and the Will Hays organization actually supervising it thru the agency of Pat Casey, head of the VMA.

It is pretty well agreed that the drive will take place during Easter Week, from April 4 to 11, inclusive. Those who opposed the idea of continuing with hat collections have been won over to lend their whole-hearted support to the coming drive by the logic presented to them that no other means is possible to raise the money required. The circuits, despite what had been stated by their officials on various occasions, are not willing to dig down into their own pockets to supply the wherewithal to support the NVA. Certain of the officials still feel that hat collections are not factors in creating good-will for theaters, but they are willing to go thru with it in order to keep the NVA going. Every effort will (See PLAN ANOTHER DRIVE page 17)

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Canada's Proposed Copyright Amendment Still Under Fire

Exhibitions Association asks that fairs be exempted from paying public-performance fee — test case goes to court — arguments heard by magistrate at Toronto

TORONTO, Jan. 5.—Canadian exhibitions are vigorously opposing the rights claimed by the Canadian Performing Rights Society, Ltd. A deputation, consisting of Dr. H. W. Waters, general manager Canadian National Exhibition, and H. H. McElroy, Central Canada Exhibition, representing the Exhibitions Association of Canada, placed before Thomas Mulvey, under-secretary of State, their views concerning a proposed amendment to the Copyright Act, already reported in *The Billboard*.

This is the fourth deputation to visit Ottawa in the last few weeks on the question of authors' and composers' rights, and the powers of the copyright owners to issue licenses and charge fees for the public performance of their works.

The society seeks the amendment to clear up legal difficulties which now prevent or hinder it from collecting fees or otherwise controlling the performance of works of which it holds the copyright. The Exhibitions Association representatives urged on Mulvey the exemption, should such a request be granted, of musical works performed at exhibitions without charge. They pointed out that the proposed amendment would permit the owners of musical copyrights to collect for the performance of music at churches, country fairs and other similar gatherings where no charge is made, as well as at exhibitions, and argued that the power, if exercised, would work a serious hardship on the music-loving public.

Hon. C. H. Cahan, secretary of State, is considering the appointment of a commissioner or other official to hear all sides of the question, and make recommendations regarding an equitable amendment of the act, which it is intended to revise at the forthcoming session.

The deputation was assured by Mulvey that its representations would be given every consideration. Almost simultaneously the matter was brought before the Canadian courts.

Argument as to whether musical numbers such as *Bye, Bye, Blues*; *Honeysuckle Rose*, and *Happy Feet* can be played by dance and picture-theater orchestras and in radio broadcasting stations was heard before Magistrate Brown in the Toronto court, Nelson Shea, manager of the Embassy Club; *The Daily Star*, representing Radio Station CFCA, and Sam Applebaum, local theater manager, being charged with breaches under the Copyright Act.

Evidence was heard only in the case of Shea. All were test cases with complaints laid by James Annand, general manager of the Canadian Performing Rights Society.

"It has taken these people six years to bring a case to court. I guess I am entitled to six days to make my decision," said the magistrate.

G. M. Kelley, counsel for *The Star*, reminded his worship that the complaint was the first ever made in any Canadian court under the Copyright Act against a radio station. "They are asking your worship to find this a criminal act when the Civil Courts have not even decided it is a civil infringement. They are asking your worship to decide on an entirely novel case," he said.

"If you are sitting at home in a chair and get *Bye, Bye, Blackbird*, or *Blues*—or whatever it is—over the radio, does that constitute a public performance?" inquired the magistrate.

"But supposing you are passing a radio store and a loudspeaker blares out that tune, that would be a public performance," said the crown.

Annand, the first witness, said that his complaint against Shea was the performance of copyright music by the Embassy Club Orchestra without permission of the holder of the copyright. The specific

numbers were *Bye, Bye, Blues*, and *Honeysuckle Rose*, and he testified his society had the right to license the use of them. "We are practically the Canadian holders of the copyright," witness said in explaining his statement that his society had the right to license. Copyrights for the two numbers had been taken out at Ottawa, that for *Bye, Bye, Blues*, on June 4, 1930, and for *Honeysuckle Rose* on December 2, 1929. The copyright under the act, he stated, was to prevent anyone playing these numbers in public without the permission of his society. On November 11, he testified, Shea had infringed on the copyrights by performing the numbers in public. They also had been played November 10, but at that time Shea had not been notified about the works.

Witness identified his signature and admitted writing the following letter: "We do not feel that we can waste more time in useless and unsatisfactory negotiations, and we will, therefore, have to carry out our original intentions regarding an action against you unless you see your way to taking out our license immediately. This action will likely be a police court action and would not be an expensive one, but may help to remove any doubts regarding the question of public performance of copyright music."

Witness next admitted writing a letter November 14, which read as follows: "We note that on Wednesday, Tuesday and Monday you permitted the performance of copyright music in the Embassy Club without permission of the copyright owner. We would point out also that you were warned."

In commenting on these letters the court said they are going to have a lot to do with his judgment in the case, "because I feel that if there are letters of that kind then you must proceed by injunctions."

The case is proceeding and the outcome will be of paramount interest to the show world in general.

English Acts Set For Publix Dates

LONDON, Dec. 20.—Foster's Agency has booked the following European acts for an American showing on the Publix Circuit:

Stetson, English comedy juggler with a novel routine, due to open on January 22; Joe and Dave O'Gorman, English chatter comedians and dancers, who will make their initial appearance on January 29; the Three Cresso Bros., Swedish acrobats, with an original acrobatic novelty that has landed the act solidly this side, kick off on March 19; Hamilton Conrad and his Wonder Pigeons, an English act, in which 50 pure white birds are featured, will make his debut on April 2.

All four acts are standard attractions in English vaudeville and have been consistently successful.

SAM FINK, who formerly produced vaudeville acts with Lester Lee and who still holds an interest in the Monica and Ann Skelly act, showed up on Broadway last week on a visit from Scranton. He remained for several days, completing some business and seeing old friends.

O'Neal Gets First Ticket of New Year

NEW YORK, Jan. 3.—Jimmy O'Neal, vaudeville producer, gained another distinction yesterday besides that of making the most noise anywhere when he talks.

O'Neal paid the first traffic-violation fine of the new year for parking too long in front of the Friars Club. His secretary subbed for him in paying the \$5 yesterday morning.

Ed Meyers Books 18 Acts Abroad

NEW YORK, Jan. 5.—Ed Meyers, of the William Morris Agency, has booked 18 American acts for European engagements. Among these are the Muriel Abbott Dancers who have been re-engaged to play next season at the Empire, Paris, where they open in June. Adler and Bradford opened at the Hansa, Hamburg, Germany, January 1.

Frank and Milt Britton and their comedy band have signed contracts to play a string of European dates, starting next June. The California Crooners are set to open at the Palladium, London, February 2. Other acts scheduled to play the Palladium are Conrad and Eddy, set for January 19, and Roy and Maye, slated to open the same day. Marion Sunshine was to have opened there today, Danny and Eddy will start January 12. Acts set for far ahead for the Palladium are Tyler Mason, slated to open May 18; Grace Johnston, May 11, and the Maxellos, May 18.

The Five Rodeo Boys are set to open in England January 19; Arthur Hadley, February 1; Raymond Wilbert, February 2; Glenn and Jenkins, March 9; Mae Wynne and Buddy, March 9, and Manning and Class, July 22.

The *Russian Art Circus* is set to open at the Empire, Paris, February 6, following this with a tour of the Continent.

Howe Back From Coast After House Stopoffs

NEW YORK, Jan. 5.—"Doc" Howe, general booking manager of Fanchon & Marco, returned today from one of his frequent trips to the Coast.

Howe is reported to have stopped off going and coming to inspect houses scheduled to be added to the F. & M. route.

Boran Back in Old Act

NEW YORK, Jan. 5.—Arthur Boran, who has shelved his *Melodyland* act, has revived his former *Society Gambols* in association with Charles Elby and renamed it *Nautical Gambols*. Besides Boran and Elby the cast will include Caperton and Biddle and Marie and Antoinette. Lyons & Lyons are handling the new act.

Oklahoma City Getting Ideas in Warner House

NEW YORK, Jan. 5.—The Orpheum, Oklahoma City, which formerly played RKO intact shows, started with F. & M. Ideas on Christmas Day under the Warner banner. Name of house has been changed to Warner. New shows will move in Saturdays, with the *On the Set* idea to open this week.

Arthur Returns This Week

NEW YORK, Jan. 5.—Harry Arthur, general manager of Fox Theaters, is expected to return this week from a trip to Los Angeles, where he spent the holidays with his family.

Grieb Goes to Globe

NEW YORK, Jan. 5.—Lawrence Grieb is now manager of RKO's Globe, having been switched from the Regent. George Dunning, former manager of the Globe, has resigned.

Exposition at Boston Is Off

New England Century of Progress postponed because of depression

BOSTON, Jan. 5.—The New England States Century of Progress Exposition, which was to be held at Columbus Park, South Boston, June 16 to July 16, 1931, sponsored by the city of Boston and with John S. Berger as managing director, has been postponed. At a meeting in the office of Mayor Curley the day before New Year's, 10 of the 12 directors voted for postponement.

This action was taken principally because of the present industrial depression and insufficient co-operation from business interests, according to a statement issued by the directors. "The co-operation that it was anticipated would be received from the beneficiaries of an exposition of this character, namely, the business interests of New England," reads the statement, "has not been so enthusiastic from the standpoint of financial aid as it was anticipated. A very excellent reason, no doubt, is responsible for this condition, namely, the program of curtailment which has been deemed necessary due to the industrial depression in evidence during the year 1930.

"The necessity at some future time of conducting an exposition of this character when industrial conditions have improved must be evident to every student of the industrial New England."

Space had been sold to an amount below \$200,000. Lumber had been ordered from the West for the buildings, and certain charges had been contracted for executive work.

Keswick and Reading Join Fisher's Books

NEW YORK, Jan. 5.—The Keswick, Philadelphia, and the Park, Reading, both using four acts on a full week, came back on Arthur Fisher's indie books today.

Harry Biben booked the Keswick for about seven weeks and Billy Cloonan had been booking the Park.

Flynn Teams With Lange

NEW YORK, Jan. 5.—Jack Flynn and Elsie Lange have teamed and opened for RKO this first half at the Jefferson. The former was paired not so long ago with Ted Macke, who is now working with George Mayo and Otilie Corday, while Miss Lange was of the team of Gullfoyle and Lange.

Carroll Makes Changes

NEW YORK, Jan. 5.—Harry Carroll's *Revue*, which will split for RKO next week between the Chester, Bronx, and Madison, Brooklyn, has had some changes in cast. The Baker Sisters have been added and those out of the cast are Catherine Reynolds, Ethelda Williams and Arlene Judge.

Dolling Up National

NEW YORK, Jan. 5.—Loew is completely renovating the National, Bronx, vaudeville, at a cost of \$50,000.

Some of the major improvements include a new marquee, drops and scenery, carpets, lighting equipment and new furnishings for the men's and women's lounge rooms.

Cohn and Depinto in Idea

NEW YORK, Jan. 5.—Cohn and Depinto, male dancing act, will join the F. & M. Season Idea when it opens January 22 at the Wisconsin, Milwaukee. The team will replace Ted Ledford.

League's Status Shaken By Managers' Defiance

Financial troubles beset League as musical producers threaten revolt unless demands are granted—brokers may organize under czar—seen as winners in ticket fight

NEW YORK, Jan. 3.—Rebellion raged in the ranks of the League of New York Theaters all week as the long-expected revolt of musical comedy producers against the League's iron control of the ticket situation threatened to disrupt that organization. With public attendance at the musical shows lower than at any time in recent years, one producing firm openly defied the League by negotiating a buy with unaccredited brokers, while others demanded permission to return to the buy system. All producers involved were determined to leave the League in a group unless their request was granted, hoping that such action would put that body in such a weak financial position that it would collapse or at least be unable to prosecute them for violation of their contracts. Fiery meetings all thru the week failed to produce any results, with a definite settlement of the question one way or another scheduled for early next week.

The League's position is precarious. Rumors have been persistent that it was in financial straits, due to the reluctance of certain managers to pay their share of its expenses, and also due to the refusal of the accredited brokers to turn over a 10-cent commission to the League on every theater ticket sold. The brokers were willing to give the League 7½ cents of their premium, but since no agreement has been reached, it is reported that they have made no payments at all. If the eight musical producers participating in the present wrangle walk out on the League, Broadway is of the opinion that others will follow, leaving the League with neither members nor supporters. If the League's board of governors capitulates to the musical comedy men in their rush to return to old methods, it is said that the usefulness of that organization as a corrective agent in curtailing ticket speculation will be at an end, and that the ticket business will once more become a full-fledged racket.

While many managers are cheered over the prospect of the League's dissolution, observers point out that they may not be returning to the golden age they imagine. Developments in the ticket agency field make it seem certain that the brokers will soon form a strong centralized organization under the control of one man or of a committee which will enable them to obtain an even closer stranglehold on the producers. Once organized, the brokers would be able to make buys on their own terms, which means that they would not undertake 20-week buys or be forced to take seats to flop shows. With the producers thus at their mercy, they could then return to their old practice of charging the public as much as it would bear.

The managers who have been embroiled with the League are Lewis Gensler, Morris Green, Alex A. Aarons, Vinton Freedley, Lawrence Schwab, Frank Mandel, Arthur Hammerstein and E. Ray Goetz. Bobby Connolly, of Connolly & Swanstrom, supported them, altho his firm has at present no show on Broadway. Florenz Ziegfeld also signified his approval of their request. All managers were content to follow along with the League while business held up during the fall, but the recent slump has put many of them in financial holes, for which they blame the League. Warnings from both League and Equity officials that the price-raising antics in which many of them indulge would cut the life of their shows have gone unnoticed during the last few months, with the result that people will no longer pay high prices to see their attractions. Combined with unusually bad seasonal conditions, the musical managers are in the worst position of all, with little prospect of a pickup in the near future.

At the current writing committees have been appointed by the League's

board of managers and by the insurgent producers to discuss the possibility of working out a compromise ticket plan. No agreement has as yet been reached. Further meetings will be held next week.

Local 802 Has Elections; Bruno Again on Trial Board

NEW YORK, Jan. 5.—Daniel Bruno, of the RKO Music Department, has been re-elected for the 10th consecutive time a member of the Trial Board of Local 802, American Federation of Musicians. He has been chairman of the board for the last nine years, and is up for re-election tomorrow. The other eight members elected to the board are Dominick Fantilli, Jack Zimble, Henry Kielgast, Harry Bennett, William A. Deutsch, Max Frey, Joseph Briglio and Maurice Bernhardt. They will serve for one year.

The four successful candidates elected to the Governing Board of the local are Edward Urbach, Joseph Abrahamson, Michael Briglio and Leo E. S. Massino. Bruno and Bernhardt have been selected as delegates to the convention of the Federation, to be held next June at Chattanooga, Tenn.

Almy and Blye in New Act

NEW YORK, Jan. 5.—Connie Almy and Skippy Blye are breaking in a comedy act at indie houses in and outside this city. Ernie Forrest, of the Maurice Rose office, expects to get them an RKO showing shortly. Miss Almy was formerly teamed with Maud Hilton.

Bozo's Six Loew Weeks

NEW YORK, Jan. 5.—Bozo Snyder has been handed six weeks by Loew, opening January 24 at the 46th Street, Brooklyn. He will play the remainder of the time at local houses. Jerry Cargill had him written in.

Art Acord, Cowboy, Dies

MEXICO CITY, Jan. 4.—A dispatch from Chihuahua states that Art Acord, bronk rider and roper, who gained considerable prominence in the movie world, died there suddenly today. It is said he had been working as a miner for the last several months.

London Cables

LONDON, Jan. 3.—Edith Day, who has not been seen in London since her appearances in *Show Boat*, will make her variety debut here at the Coliseum next Monday.

Wells, Mordecai and Taylor got big hands when they debuted at the Holborn Empire this week. They have a fortnight at the Palladium to follow.

Cedric Lindsay and Hazel Mason, following the expiration of their labor permit, left Tuesday to play a string of Continental and Mediterranean dates.

Delores and Kaye had a successful week here at the Cabaret Romanos.

The Malenoff Quartet was well received at the Coliseum Monday. Margaret Brooks scored a real hit.

Arrivals this week included the Four Marx Brothers, Tex McLeod, Charles Manny and Lillian Clay, Billy Moore and June Day.



HELEN HONAN, whose dancing talents have been hitched to Vernon Rathburn's act, playing for the major circuits in the East. Miss Honan formerly headed her own act, billed as Helen Honan and Folks.

J. M. Ridge Is Promoted

NEW YORK, Jan. 5.—J. M. Ridge, who was formerly connected with the Dallas territory of Electrical Research Products, has been appointed Western division sales manager by C. W. Bunn, general sales manager of ERPI. Ridge succeeds J. R. West, who has been promoted to special representative and will handle assignments from the New York office. Ridge will make his headquarters in Hollywood.

White on Visit Home

Walter A. White, manager the Rubin & Cherry Shows, passed thru Cincinnati and visited *The Billboard* while en route from the South to his home in Quincy, Ill., to spend a couple of weeks with his family, following which he will return to Montgomery, Ala. Mrs. White returned home when the show closed last season in November.

Vacation for Freeman

NEW YORK, Jan. 5.—Charles J. Freeman, head of the RKO vaudeville booking office, will leave definitely on his winter vacation January 10 in the company of Jack Curtis, RKO agent, and Conlin and Glass, standard comedy team. They will take a Mediterranean cruise, and will be gone from five to six weeks. There will be no reorganization of the Sixth Floor as a result of Freeman's absence.

Bradnas in Auto Accident

NEW YORK, Jan. 5.—Fred Bradnas, equestrian director Ringling-Barnum Circus, and his wife had a narrow escape from getting killed Saturday when their car, driven by Herman Joseph, clown, went down a 50-foot embankment five miles east of Madison, N. Y., and upset. All were badly bruised. They were en route from Jamaica, L. I., to Syracuse to open at the Shrine Circus.

Hamilton Dropping Extras

NEW YORK, Jan. 5.—Because they were said to have made the shows bulky and unwieldy to handle efficiently, the three extra showing acts used for one show on Monday and Wednesday nights by RKO at the Hamilton, New York, will be dropped this week.

Nothing Definite, Says John Ringling

A report was again in circulation last week in Chicago that the John Robinson Circus would be shelved and its paraphernalia absorbed by the Hagenbeck-Wallace and other Ringling shows; also that the Sparks Circus will not go out season of 1931. In answer to a telegram for confirmation or denial of the report, John Ringling wired *The Billboard* from Sarasota, Fla., January 3, as follows: "No such plans as you mention have been decided upon. As soon as anything is definitely decided will advise you."

Missouri Meetings Postponed

KANSAS CITY, Mo., Jan. 3.—The annual meetings of the Association of Missouri Fairs and Expositions and the Missouri-Kansas Grand Racing Circuit, which were to be held here December 30 and 31, respectively, have been postponed until some time in February.

BLONDES WHO ARE GRAY!

Quickly regain original color of the hair with an amazing bay rum compound called BAY-ROMA. BAY-ROMA recolors gray, faded or streaked hair so evenly and naturally that no one can tell. Also makes the hair soft, silky and lustrous. Not sticky, gummy or messy. Used like a tonic. Does not stain the scalp or run or fade under washing. Looks the same under all lights and conditions. Used by thousands of men and women with perfect success. Get dollar bottle from any good druggist, or prepaid direct from BAY-ROMA CO., 225 E. 124th St., Dept. B-30, New York City. Money back if not satisfied.

ATTRACTIONS WANTED
Road Shows (white and colored), Concert Artists, Bands, Acts, Pictures and Attractions of merit wanting to play theaters, auditoriums in San Antonio and vicinity, write ALFRED N. SACK, 119 West Nueva St., San Antonio, Tex.

Wanted, Piano Player
For Medicine Show.
Madame Elene, Saginaw, Mich.

WANTED
Young, strong BOY for Acrobatic Act. Under-stander only. Age, 19-21. No Topcutters. No tickets. BOX 147, Billboard, 251 West 42d St., New York.

WANTED—Ingenue, also Ingenue Leading Woman, General Business Man. State correct age. Preference if you double instruments in Orchestra or Specialties. Must be young. Musical Comedy People, please do not answer. Allow time for mail to be forwarded. Show news, Dept. MANAGER, 221 North 17th St., Philadelphia, Pa.

Wanted, Short Cast Plays
With Feature Child Part, also Dramatic Sketches. Also Vaudeville Act with Feature Child's Part. WANT Script of "Driftwood". Owner writes. Also Harry E. Dixon write. R. P. TAYLOR PLAYERS, Orofino, Ida.

WANT VIOLIN
Doubling Cornet. Must play both instruments. Youth and pep essential. Oello Stradling Brass. Must join on wire. Telegraph.
JOHN R. VAN ARMAN MINSTRELS
Keene's Theatre, Elmira, N. Y., Week Jan. 5. Show Going South.

Stock Date for Organized Dramatic Co.
That can put on good two-hour show and has some scenery and just don't depend on home staff. House seats 500. Large stage. Planning the only stage attractions in town. Matchless Showday. Only. If you have scarce act, write with TRIPLE THEATRE, Bay City, Mich.

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Characters, Heavies, Specialties, Age, 37. Experienced Director and Stage Manager. Also do Agent work. Have car. Wire 214 Latham St., Houston, Tex.

WANTED AT ONCE
For FRED (CHIC) KRAMER, under management of the Kelly Amusement Company, Musical Comedy People in all lines. Dancing Juvenile with Musical Specialties capable of doing Light Comedy, Spoken with Acrobatic Dancing Specialties, good singing voice, Chorus Captain, capable of handling road-line numbers, Piano Player with Organ and Celeste, Extra Kung, answers, Eight Chorus Girls, real dancers, to double numbers; Straight Man with wardrobe, ability for script and revue material; Ingenue with Feature Specialties, Trumpet Player for orchestra, doubling, read, like. Must be hot. Rehearsals about January 15. All who know me answer. This means, review, weeks or more so reliable people. Tickets to those I know if not too far. Doctors, clippers and teachers, by ed.
FRED (CHIC) KRAMER, care Happy Hour Theatre, West Nyack, N.Y.

Paramount Increases Its 1931 Production Budget

Zukor sees business on the uptrend and promises theater owners a greater program than last year—public will spend money for good pictures despite conditions

NEW YORK, Jan. 5.—Believing that business is on the uptrend and that the way to keep it climbing is by spending more money, the Paramount-Publix Corporation, which spent \$25,000,000 on the production of last year's programs, will this year spend many millions more. This announcement is carried in a statement issued by Adolph Zukor, president of the organization, in which he adds that "while sensible economy must be practiced at all times, this is no time for petty trimming of budgets, no time for squeezing of pennies."

"Greater pictures must be made," says Zukor. "These pictures must contain more showmanship, more novelty. This costs money and Paramount purposes to invest this money, secure in the knowledge that the public will reward its efforts."

Zukor also says: "The year just ended has been one of unprecedented stress in business thruout the world. Our economic system has been put to its severest test, values have suffered declines, unemployment and financial losses have brought hardships to millions of people. "Bad as the business depression has been, however, it has had a certain saving value in the lessons it has taught. Some of them apply to all businesses; others are peculiarly applicable to the motion picture industry."

Zukor states that the chief lesson that the last year has driven home to motion picturedom is that no matter what general conditions may be the public will patronize good pictures. His belief is also in the American public that they have plenty of money and that the public will spend it, if the motion picture industry, as well as all businesses, give the public greater values for the dollar.

The statement from Zukor also says: "I have personally gone over every detail of the production plans drawn up by my associates. I have spent several weeks in each of our studios in Hollywood and New York. Never have I been so confident of a production program. To theater owners thruout the world I wish to impart some of the confidence I feel. I want them to know that Paramount has a complete knowledge of their problem and, more than ever before, will stand by them and support them."

Oland as "Charlie Chan"

NEW YORK, Jan. 5.—Warner Oland was engaged last week to play the title role of *Charlie Chan Carries On*, the philosophic Chinese detective, after Fox Films had searched for months among Hollywood actors, and making tests of all Chinese players, for a suitable player for the part. Oland has played Chinese parts before, and will be remembered for his work as Dr. Fu Manchu in the Sax Rohmer productions. Supporting cast of *Charlie Chan Carries On* includes Warren Hymer, William Holden, C. Henry Gordon, Marjorie White, George Brent, John Garrick, Jason Robards, Marguerite Churchill, Peter Cawthorne, Arthur Clayton, John T. Murray and Zeffie Tilbury. Hamilton MacFadden will direct this adaptation from Earl Derr Biggers' story.

Arliss' Next Is Cast

NEW YORK, Jan. 5.—George Arliss' next Warner Brothers starring vehicle will have a strong supporting cast, including Tully Marshall, Noah Beery, James Cagney, Sam Hardy and Ivan Simpson. The picture bears the temporary title of *The Ruling Passion*, and besides Arliss and the above cast, also features David Manners and Mrs. George Arliss in prominent roles. The picture is based on the story, *Idle Hands*, by Earl Derr Biggers, with dialog by Booth Tarkington. It will be directed by John Adoff.

Columbia Is Conducting Contest on "Dirigible"

NEW YORK, Jan. 5.—Columbia Pictures Corporation last week announced a nationwide advertising and exploitation campaign on *Dirigible*, forthcoming production, starring Jack Holt and Ralph Graves. The campaign will be launched with a contest open to all exhibitors and theater managers in the United States and Canada, and slated to close February 1, offering cash prizes totaling \$1,875, on ideas and suggestions for advertising, publicizing and exploiting the picture.

The contest is divided into five classes, each carrying \$375 prize money. Class A is for newspaper advertising campaigns, Class B for newspaper publicity campaigns, Class C for lobby and front decoration ideas, Class D for window displays and merchandising ideas, and Class E for catchlines, slogans and herald ideas. Cash prizes in each class will be \$50, first; \$100, second; \$75, third, and \$150, fourth. Judges in the contest will be Joe Brandt, J. H. Goldberg, J. H. Gallagher and W. Livingston Larned. Ideas will be applied to practical use in promotion for the production.

Hollywood Is Selected For Engineers' Meeting

NEW YORK, Jan. 5.—W. C. Kunzman, following a recent meeting of the board of governors of the Society of Motion Picture Engineers, last week announced that the spring meeting of the society will be held May 25-28 in Hollywood, Calif.

Representative speakers and papers for the meeting are already being arranged for by O. M. Glunt, chairman of the Papers Committee. The last meeting of the society, held in Hollywood, was in the spring of 1928, and with new developments in sound, the coming convention is expected to be of great interest and value to society members.

Bebe Daniels Signs Long Term With Warner Bros.

NEW YORK, Jan. 5.—Bebe Daniels will hereafter appear exclusively for Warner Brothers under the terms of a new long-term contract which she has just signed with that company. She plays the leading role in the screen version of the anonymous novel *Ex-Mistress*, which will shortly have a Broadway premiere, with Ben Lyon, her husband, in the role opposite her.

It has been decided not to name this production *Beauty and the Boss*, as previously announced, and a new title is now being sought.

Publix Buys Columbia Films

NEW YORK, Jan. 5.—Columbia Pictures and the Publix Corporation have signed contracts whereby the picture organization's full product will be shown in the 500 Publix theaters thruout the country. These include Columbia's 20 feature productions, as well as seven series of shorts.



MARION NIXON, who has proved successful in Warner and First National films, is slated for some excellent roles during the coming year.

General Theaters Nets \$1,325,832

NEW YORK, Jan. 5.—Net sales and other revenue of \$8,050,397 are reported by General Theaters Equipment, Inc., in its consolidated and condensed statement of profit and loss for the nine months' period ending September 30, 1930.

Cost of sales, general and administrative expense, depreciation, etc., totaled \$6,724,566, leaving net income of subsidiary companies of \$1,325,832.

Income from dividends from Fox Film Corporation Class A and B stocks was \$3,637,403, which added to the net income of subsidiary companies makes a total for General Theaters Equipment of \$4,962,635, exclusive of the corporation's equity in undistributable earnings in non-consolidated controlled companies.

After deducting interest charges and amortization of debt discounts and expenses amounting to \$1,858,105 net income applicable to preferred and common stocks of General Theaters Equipment, Inc., was \$3,105,530.

Serwer in Charge of Music

NEW YORK, Jan. 5.—Sam Serwer, who has been handling publicity and exploitation for Warner Brothers music affiliates, will assume charge of the music department of the Warner chain of theaters. His duty will be to contact theaters employing orchestras and organists and to lay out suitable programs. Serwer will make a tour of all Warner theaters east of St. Louis early in January.

Columbia Buys Fabian Story

NEW YORK, Jan. 5.—Warner Fabian's novel, *The Men in Her Life*, one of the season's best sellers, was purchased last week for motion picture production by Columbia Pictures, the first literary vehicle to be acquired by the company since Harry Cohn arrived in New York. This purchase inaugurates the company's new policy of having the production head personally supervise purchase of fiction and stage material in the East.

Tennis Star for Shorts

NEW YORK, Jan. 5.—William T. (Big Bill) Tilden last week announced his retirement from amateur tennis competition in a letter to Holcomb Ward, chairman of the Amateur Rule Committee of the U. S. L. T. A. Tilden has just signed a contract to appear in a series of shorts for Metro-Goldwyn-Mayer, which contract automatically disqualifies him for amateur play on the courts.



By H. DAVID STRAUSS
(New York Office)

SEVERAL weeks ago S. L. Rothafel, the guiding genius of the Roxy Theater, stated at a luncheon before a group of advertising men that "There are no more 'sticks'. The public at large is more intelligent than you think. The mass is never wrong. You may say that you are shooting over the mass' head, but you are only fooling yourself. The boy in the smallest town in Iowa knows as much about what is going on as the boy in New York."

In other words, Mr. Rothafel believes there is no more hinterland. That the hinterland is the same as Broadway. Theatrical producers discovered this fact too late, after they had sent mediocre touring companies on the road, to have their shows lose money. The small town is as wise to good theatrical attractions as the wise guy from Broadway. The same holds true of the motion picture. There was a time when picture producers kept one production eye on the big cities, the other on the small town. Today they are learning to focus both eyes on the same spot.

What has brought them to the realization that Oshkosh demands as good entertainment as Chicago, or Hackensack as New York, is the manner in which films that are successes on Broadway draw in the small towns. The same stories, the same stars seem to hold good thruout the nation. The small town has become more sophisticated. This does not mean that they want stories burdened with sophistication, but their idea of entertainment has passed the custard pie-fast chase stuff of a few years ago. The plot must have a basic element of interest, and if the producers watch closely they will find the small-town tastes run pretty evenly with those of Broadway.

Mr. Rothafel, also in his talk, predicted that the wide screen is here to stay—only to have this statement contradicted a few days later when the Academy of Motion Picture Arts and Sciences decided that there would be little done in the way of the wide screen for the next year, due to the fact that no standardization of wide film has been reached. Mr. Rothafel, in speaking of this, said: "We must build new theaters, eliminating the old overhanging balcony to accommodate the wide screen. We must seek standardization."

The fact that houses will have to be reconstructed to utilize the wide screen is the main stumbling block in its development. There are a few houses today that can accommodate the wide screen, and with depression as it is, the matter of reconstruction of a theater is entirely out of the question. Then producers must learn more about the technique of wide film before any degree of success can be promised. Pictures that have used it so far have had the characters so large that they lost all proportionate value and killed whatever illusion there might have been. The wide screen is still distant.

Boles Gets Lead in "Seed"

NEW YORK, Jan. 5.—John Boles was selected last week for the leading male role in Charles G. Norris' novel, *Seed*, which Universal is producing as a big special. Genevieve Tobin has already been selected to play the leading feminine role. *Seed* will go into production early in the new year, under direction of John M. Stahl. Boles recently completed *Resurrection*, with Lupe Velez, and Miss Tobin is now completing her work opposite Lew Ayres in *Fires of Youth*.

Year's Ten Best Pictures Display a Wide Variety

The Billboard selection includes two each from Metro-Goldwyn-Mayer and First National and one each from six other companies—"All Quiet" tops the list

NEW YORK, Jan. 5.—As the new year rolls by the selection of the 10 best pictures of the year becomes the vogue. The Billboard's selection for 1930 is *All Quiet on the Western Front* (Universal), *Journey's End* (Tiffany), *The Divorcee* and *Anna Christie* (Metro-Goldwyn-Mayer), *Holiday* (Pathe), *Dawn Patrol* and *Outward Bound* (First National), *Abraham Lincoln* (United Artists), *Common Clay* (Fox), *The Love Parade* (Paramount). From this list it will be seen there are two M-G-M's and two First National's with Universal, Paramount, Fox, Tiffany, United Artists and Pathe rating one each.

If there were a 10 second best *The Billboard* would have rated *Seven Days' Leave*, *Devil's Holiday*, *Tom Sawyer* (Paramount); *Green Goddess* (Warner's), *Hell's Angels* (United Artists), *Min and Bill* (Metro-Goldwyn-Mayer), *Her Man* (Pathe), *Doorway to Hell* (First National) and *Whoopie* (United Artists). Among other films that stood out during the year will be found *The Laughing Lady*, *Romance*, *Our Blushing Brides*, *Laughter*, *Feet First*, *Ladies of Leisure*, *Tolable David*, *Rain or Shine*, *Puttin' on the Ritz*, *Let Us Be Gay*, *The Big House*, *The Big Trail*, *Life of the Party*, *Raffles*, *Devil May Care*, *Sarah and Son*.

During the past year the screen has advanced in its technique of handling dialog films and with the new year will come the new process of sound reproducing which will eliminate all extraneous noises both from theaters and from the production angle. There have been numerous events of interest during the year concerning film players, producers and directors. Among the players, Marie Dressler's rise to stardom has been the most meteoric. She has climbed to fame in a variety of character roles that stamp her as a character actress and not the queen of hokum comedy with which she had been associated for many years. On the Metro-Goldwyn-Mayer lot were two other surprises that have brought faith to the hearts of exhibitors in the stars of the silent screen. This was thru the advancement of Norma Shearer in dialog productions and the sudden surprise of La Garbo's ability to deliver lines with only a slight accent that has caused her to hold her secure footing of silent days. Richard Barthelmess's re-establishment of himself thru the talking screen by his portrayal in *The Dawn Patrol* just added another bit of confidence for the exhibitor in the silent screen player.

The most expensive picture produced during the past year was *Hell's Angels*, which cost Howard Hughes in the neighborhood of \$4,000,000. There have been numerous million-dollar productions, among which stands Universal's *All Quiet*, a success-contrast to the Paul Whiteman flop, *The King of Jazz*. Pathe's sudden production of A-1 stories, Columbia and Tiffany's trend towards better screen production placing them among the leaders. Were also features of the past year's events.

Frank Lloyd Assigned

NEW YORK, Jan. 5.—Frank Lloyd will wield the megaphone when *The Reckless Hour* goes into production February 2 at the First National studios. This picture title is the one selected for the adaptation of Willa Cather's novel, *A Lost Lady*. No casting details have yet been made public.

F. & M. Troupe Robbed

PORTLAND, Ore., Jan. 5.—Wholesale burglaries from dressing rooms of Fanchon & Marco troupe at Fox Portland Theater Saturday night netted thieves who entered thru roof door some \$200.

San Francisco Theaters Are Changing Policies

SAN FRANCISCO, Jan. 3.—Now that the three Publix theaters here are under the management of Fox West Coast Theaters several changes are contemplated. The Warfield bills are to change weekly. Rube Wolf is coming back January 8 to act as musical director and master of ceremonies, and a stage show is to be part of the program. Richard Spier, who has been manager of the Warfield, is now manager of the California. Musical prologs are to be the entertainment at the Fox. The St. Francis will continue its foreign films until they have had a chance to demonstrate their pulling powers. The Paramount, undoubtedly due to the week's stage appearance of little Mitzal Green, has just celebrated its biggest week in months and is due to close down for two weeks, during which time some redecorating will be done. Rumor has it that even vaudeville may be tried here to build up the box-office receipts. Definite plans on some of the houses are being held up pending the new agreement of the Musicians' Union. Workmen are busy remodeling the Embassy, which is to be renamed Warner Brothers' Theater and will reopen about January 10.

Chevalier Returning

NEW YORK, Jan. 5.—Maurice Chevalier plans to return to America January 15, according to word received at the Paramount New York studios. He is now in London, scoring a success in a series of concerts. He had planned to be in New York during the holidays, but was forced to abandon these plans because of continued success in British appearances. He will start work on his next starring picture at the New York studios for Paramount under the direction of Ernst Lubitsch.

Janet Gaynor Convalescing

NEW YORK, Jan. 5.—Janet Gaynor will return to Hollywood this month to begin work on her forthcoming picture, *Merely Mary Ann*, according to a wire from the star, convalescent in Honolulu from an appendicitis operation. She was stricken on the eve of her return to California from a vacation in the mid-Pacific isles. Charles Farrell will play opposite Miss Gaynor in *Merely Mary Ann*.

Finish Hurst Comedies

NEW YORK, Jan. 5.—Tiffany Productions has completed *De Wold's Champen* and *Ex-Bartender*, the first two in a series of six comedies starring Paul Hurst, being made at the Tiffany studios. Hurst is supported in *De Wold's Champen* by Nita Martin, Don Terry and Aggie Herring; and in *Ex-Bartender* by Robert Ellis, Franklyn Farnum and George Ovey. Both pictures were directed by Frank Strayer. The third of the series, *The Tale of the Flea*, is now being prepared.



EUGENE ZUKOR, director of maintenance of the Paramount-Publix Corporation Theater Department.

Radio To Feature New Comedy Team

NEW YORK, Jan. 5.—Radio Pictures is launching a new comedy team for the year 1931. It is Hugh Herbert and Edna May Oliver. Herbert, like Jimmy Hussey, an Irishman, will be remembered as one of the leading delineators of Jewish character roles on the vaudeville stage. Miss Oliver's last Broadway success was in Ziegfeld's *Show Boat*.

The first production has not as yet been announced, tho the story is now being prepared by Gregory La Cava, who will also direct the picture.

Macy Manufacturing Wins Legal Battle

NEW YORK, Jan. 5.—The Macy Manufacturing Company, of Brooklyn, has again emerged victor in the two-year legal battle with the Racon Electric Company, of New York, involving the exponential horn used extensively by theaters for talking picture systems.

The first department of the Appellate Division of the New York Supreme Court last week affirmed the decision of the court below. The original complaint charged that the Macy Company had appropriated the Racon formula and design in the manufacture of its horn. J. J. Auerhaan, executive head of the Macy Company, stated that it would hold the Racon Company responsible for damages in forthcoming suits, alleging that thru this recent suit foreign as well as domestic sales of the Macy product have been withheld. Attorney for the Macy Manufacturing Company was John L. Lotsch, of Schechter and Lotsh.

Cukor To Direct Bankhead

NEW YORK, Jan. 5.—George Cukor has been rewarded for his work in direction of *The Royal Family of Broadway*, recently opened at the Rivoli, and has been named to direct *New York Lady*, in which Tallulah Bankhead will make her screen debut with Clive Brook sharing honors. The story is from an original by Donald Ogden Stewart, and Miss Bankhead is slated to arrive here early in January to start work shortly thereafter on the picture at the Paramount New York studios. Cukor is now working with the author on the final draft of the scenario.

Lillian Bond With MGM

NEW YORK, Jan. 5.—Lillian Bond, who played the feminine lead in the road company of *Follow Thru*, was signed for film work last week by Metro-Goldwyn-Mayer. Miss Bond is now in Los Angeles, tho her first assignment has not yet been announced. She played the leading ingenue part last season on Broadway in the Hammerstein musical, *Luana*.

Schenck Is on Hughes' Board

United Artists chief named director of new Franklin-Hughes theater chain

HOLLYWOOD, Jan. 3.—Board of directors of the Hughes-Franklin Theaters, now in process of formation by Howard Hughes and Harold B. Franklin, will include the following members, it was announced today:

Howard Hughes, Joseph M. Schenck, Neil McCarthy, Harold B. Franklin and Noah Dietrich. Harold B. Franklin will be president and general manager.

Association of Joseph M. Schenck with the Hughes-Franklin Theaters will bring a close co-operation in theater undertakings with the United Artists Theaters, theater activities of which have been enlarged. The company contemplates erection of new theaters in strategic communities.

The Hughes-Franklin headquarters, from which circuit operations will be directed, are located here.

Plan Theater Tax To Aid City's Poor

COLUMBUS, O., Jan. 5.—Local theatergoers will bear the burden of part of the city's charity program if a proposal made Friday by Councilman George F. Ketterer is passed by city council at its meeting tonight.

Ketterer's proposal calls for a tax of 5 or 10 cents on theater tickets in Columbus, the sum thus realized to be used in taking care of the city's poor in 1931. The added tax would cost Columbus theater patrons more than \$400,000 annually.

"The city must raise funds," Ketterer states, "and the tax on theater tickets seems the most equitable and sure way of doing it. The money will be contributed by those who have it to give." A conference on the question was held late Saturday between councilmen and theater managers. Ketterer indicated he probably would introduce a resolution embodying the theater tax at the council meeting tonight.

Shoedsack Cutting "Rango"

NEW YORK, Jan. 5.—Ernest B. Shoedsack has just returned here from Hollywood after completing the final cutting on *Rango*, an expedition picture from the Sumatra jungles, slated for release shortly from the Paramount West Coast studios. Shoedsack, who produced *Chang and Grass* with Merian C. Cooper, spent a year in the jungles alone to produce this picture. He will remain here until next year seeking a suitable and remote location for his next picture.

Export of Sound Film Grows

WASHINGTON, Jan. 3.—A great volume of exports of motion pictures by the United States during the first nine months of 1930, reaching a total of 210,037,969 linear feet, is reported by C. J. North, chief motion picture division, U. S. Department of Commerce, North pointing out that of this total 137,448,391 was sound synchronized and 72,589,578 was silent, these figures showing the inroads which sound pictures are making abroad.

Publix Managers Meet

CHICAGO, Jan. 3.—H. Stickelmaier has sent out notices that there will be a meeting of the Chicago, Detroit, Indiana, Illinois, Finkelstein & Ruben, Iowa and Nebraska division and district managers of Publix theaters in Chicago on Thursday, January 8.

(REPORTS INCLUDED ARE FOR PICTURES SHOWN DURING WEEK ENDED JANUARY 2.)

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

Table with columns: City, Name of Theater, Capacity, Price Scale, Days in Week, Week of Run, Title of Picture, Name of Producing Company, Run, Footage, Running Time, Classification, Type of Program, Business Done, Comment. Rows list theaters and movies across various cities like ALBANY, ATLANTA, BIRMINGHAM, BOSTON, BUFFALO, CHICAGO, CINCINNATI, CLEVELAND, DALLAS, DENVER, DETROIT, FT. WAYNE, FT. WORTH, HOUSTON, JACKSONVILLE, KANSAS CITY, LITTLE ROCK, LOS ANGELES, LOUISVILLE.

(REPORTS INCLUDED ARE FOR PICTURES SHOWN DURING WEEK ENDED JANUARY 7.)

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

Table with columns: City, Name of Theater, Capacity, Price Scale, Days in Week, Week of Run, Title of Picture, Name of Producing Company, Run, Footage, Running Time, Classification, Type of Program, Business Done, Comment. Rows list theaters and movies across various cities like Louisville, Memphis, Milwaukee, Montreal, Newark, New Orleans, New York, Oklahoma City, Omaha, Philadelphia, Pittsburgh, Portland, Me., Portland, Ore., Providence, St. Louis, Salt Lake City, San Antonio, San Francisco, Seattle, Spokane, Toronto, Washington, and Winnipeg.

"Reaching for the Moon"(UNITED ARTISTS)
At the Criterion

Douglas Fairbanks, Sr. (we have to specify these days with Doug, Jr., climbing so fast the ladder of screen success), even tho in his mid 40s, is as exuberant and agile in this production as he was when he first made his screen appearances in such pictures as *His Picture in the Papers* under the old Triangle banner. His buoyant peppiness is really something at which to marvel and he handles himself thruout this picture with a zip and zest that should keep his place secure in the hearts of the American screen public.

Gone is the Doug Fairbanks of *The Thief of Bagdad*, *The Mark of Zorro*, *The Black Pirate*; gone are the grand trappings, the colorful costumes, the flashing swords and scimitars of some hero of a forgotten romantic period. In its stead we find a Doug Fairbanks of a modern day, a financial wizard, who had rather slave at his desk than spend his evenings over cocktails making eyes at pretty and approachable young women. Those who believed that it took the color of an Oriental garden to lend romance to Doug Fairbanks' ability will find themselves sadly mistaken. He is thoroly invigorating and at home in his tuxedos, business suits and lounging robes. He is debonair, graceful and agile. The character is slightly lunatic, devil-may-care, irresponsible, but in spite of its preposterous construction it takes on a certain amount of conviction as handled by the star.

Then, too, the star has not attempted to be the whole show. Supporting him in the leading feminine role is Bebe Daniels, a blond Bebe this time, who is an excellent foil for the mad scrambles of the chaotic character of Fairbanks. Also Edward Everett Horton, that delightful comedian, who has starred in his own right, is given a role that is right up his alley and he plays it for everything there is in it. Claude Allister and June MacCloy, the feminine baritone warblers, are nicely cast in minor roles.

The story is from an original by Irving Berlin. It was supposed to have been a musical, but with the public turning cold shoulder to hot numbers in luke-warm films it was deemed advisable to eliminate the Berlin tunes, and there is only one left in the film, but this one fits in admirably and seems to break the film in just the right spot and yet not interrupt its story continuity. Credit the manner of its insertion to Edmund Goulding, the director, who has shown his masterful hand in handling comedy as he did in handling drama in *Gloria Swanson's Trespasser*.

Fairbanks, as a young financial genius, spurns an invitation to meet Miss Daniels, a society girl and famous aviatrix. Miss Daniels on a bet decides to make his acquaintance and make him fall. She does, but when she breaks an engagement for dinner in his apartment and bids him good-by over the phone with a triumphant laugh from a boat on which she is sailing for Europe, Doug forgets the market and starts after her. From then on it is a chase to make her fall, even tho it does require a cocktail with an amorous ingredient to give him the courage to force his suit. Even when she admits she loves him he believes she is laughing at him. During the trip the market has gone boom, Doug has lost everything, but she makes him realize that she loves him and that he can start all over again and make 50 fortunes.

EXPLOITATION SUGGESTION:

A tieup with men's shops on lounging robes, pajamas, business suits and tuxedos is one of the chief ideas on this picture. Then, your lobby display can carry out the half moon idea with a figure of Fairbanks with hand outstretched—on one end of the moon place a money bag, on the other a heart. Ask the question: "Which does he grasp—when both are just within his reach?" Miss Daniels wears some stunning gowns and

wraps and tieups with modiste shops are in order.

H. DAVID STRAUSS.

"She Got What She Wanted"(TIFFANY)
At the Cameo

There is very little in the screen version of *She Got What She Wanted* to recommend it as satisfactory fare. For the most part, and it runs about 80 minutes, it tends to be monotonous and past the halfway marks starts to bore. Few houses, most likely the arty and smaller ones, will consider it fair entertainment. It is surely not a suitable flicker for the kids.

It is taken from the George Rosener play of the same title, which ran on Broadway for three months in 1929. James Cruze directed, and he did the best he could with what he had on hand. The story, altho it shows occasional signs of cleverness, is not for the screen because of its repetitious nature. The fact that the film was done mostly in closeup and on one set didn't help much either.

The cast comprises Betty Compson, Lee Tracy, Alan Hale, Gaston Glass, Dorothy Christy and Fred Kelsey. They were handicapped in trying to make a favorable showing. Gaston Glass appeared to be the only one who fitted his role and presented other than a stilted performance. Even Lee Tracy's ability at portraying a wise-guy Broadway type was lost here, altho he managed to weave in a few laughs here and there. Betty Compson seemed to try hard enough, but was not impressive.

The story concerns Miss Compson as a foreign-bred girl, who constantly seeks the soul of true love, something her father advised her to seek when he called her to his death bed. Her first marriage is to Glass, whom she finds less interesting than her two boarders, played by Tracy and Hale.

Tracy offers several invitations to her to run away with him, which she gladly accepts but each time he gives her a stand-up. After divorcing Glass, she marries Hale. A tough siege with him, and another unsuccessful attempted elopement with Tracy finally winds up in her realizing that her first husband is her soul of true love. The two of them are reunited for a happy finish.

EXPLOITATION SUGGESTION:

It is probably advisable to play upon the tricky title of "She Got What She Wanted". When plugging the film be sure to direct it to adults, especially the women.

SIDNEY HARRIS.

"Paid"

(METRO-GOLDWYN-MAYER)

At the Capitol

This latest Joan Crawford starring vehicle is based on the first of the crook melodramas, *Within the Law*, by Bayard Veiller, produced on Broadway about 15 years ago, with Jane Cowl in the Mary Turner role, essayed by Miss Crawford in the film. Tho the picture has been brought up to date by the present scenarists, none of its dramatic flavor has been lost and the situations that made it a success are retained to the minutest detail. The chief change is in bringing the crookdom patois up to the present day rather than in that strange vernacular of gunmen in use when the play was originally produced.

While this is a crook story, it does not deal with gangsters and there are no machine guns, bombs or bootlegging racketeers. It tells of a girl working in a department store, who is accused of a theft she did not commit, the stolen articles having been placed in her locker by the real culprit. She is railroaded to jail by the millionaire store owner as an example. After three years' incarceration she is released, and starts upon the revenge she had planned for the man who sent her to prison unjustly. She becomes a leader of a group of crooks, her brain being the power behind their movements, tho she makes them stay within the law. She meets the son of her former employer and marries him out of revenge, but discovers later she loves him. Of

course, there are the other crook characters; the crook who loves her; another wounded in a gun chase who dies without divulging the whereabouts of his former pals, and the stool pigeon, who is murdered when the gang finds he has double crossed them and brought them into a hornet's nest of detectives. The Maxim silencer that proved such an important item to the stage play has been eliminated, but without lessening the interest in the story. The delicious scene in the last act in which Aggie Lynch, a confidence dame and shrewd little shake-down artist, palms herself off to the chief of detectives as the daughter of one of the 400 and almost gets away with it has been kept intact. This is the bit that brought Florence Nash to fame, and has been quite adequately handled in this film by Marie Prevost.

Joan Crawford has been admirably cast in the leading role, the character giving her an opportunity to run the gamut of emotions. Robert Armstrong, as one of the crooks, seems doomed for these roles, but he certainly bears up remarkably under their repetition and comes thru with another excellent portrayal. Kent Douglas, who was known on the Broadway stage as Douglas Montgomery, does not fare any too well with the talking screen. George Cooper is excellent in a minor role. Sam Wood, whose directorial genius has been guided mostly toward collegiate and adolescent stories, was the chief of this one, and did an excellent job.

EXPLOITATION SUGGESTION:

You might start a *Does Crime Pay?* movement, getting your chief of police to give you some data for that. You might get placards printed reading "Can you make crime pay if you stay Within the Law?" Another placard might read: "Mary Turner, the girl who had a convict's number, yet managed to get the name of the man who gave her that number." Newspaper stories of girls forcing heart balm from rich man should form an interesting lobby three-sheet.

H. DAVID STRAUSS.

"The Lash"

(FIRST NATIONAL-VITAPHONE)

At the Winter Garden

After Richard Barthelmess' marvelous portrayal in *The Dawn Patrol* one comes to a realization of the fact how quickly one can lose interest in an excellent player in a mediocre story. The aviation story was cut for Barthelmess to a perfect fit—this one is terribly outmoded and harks back in style and story construction to the early days of the silent films and resembles more Western and outlaw productions that are now being produced by independent companies.

As a story for kid entertainment, however, this one is there. If you feature a picture for a Saturday showing, *The Lash* will fit the bill. For the average moviegoer it will fall mighty flat. And it is to be regretted that it was selected as a vehicle for Barthelmess. His talents are far above the material.

The picture is based on the story *Adios*, by Lanier and Virginia Bartlett. Its locale is California during 1846, just after California became a part of the United States. At this time, grafting Americans or Gringos, as they are spoken of in the film, were using every effort to illegally secure properties owned by the Mexicans, who were defeated by the United States. Barthelmess returning from war, where he saw service in the Mexican army, sees these injustices heaped upon his people and turns bandit to right their wrongs and get revenge for personal injuries he has received at the hands of the land-grafting villain. This man murders his uncle and Barthelmess, finally realizing that he is injuring his people's cause by his tactics, decides to flee the country and at the same time leave his sister to marry the man she loves, the man having been detailed to capture the bandit (El Puma) and hang him. Of course, Barthelmess gets his revenge and has his romance, too, and the girl awaits him across the border.

Frank Lloyd directed and managed to

get some great riding scenes, as well as a cattle stampede thru a frontier town that is sensationally thrilling. The cast in support of Barthelmess includes Mary Astor, Marian Nixon, James Rennie, Fred Kohler, Barbara Bedford, Robert Edson and Arthur Stone. First National did right by Barthelmess in the selection of the cast, but not in the story material.

EXPLOITATION SUGGESTION:

Go at this one as you would the average Western. The Barthelmess fans will attend, anyway, but they will be disappointed. Play big on the youngsters. Secure a heavy belt, frame it in your lobby and make the announcement that this is The Lash Fred Kohler used to cut Barthelmess across the face in the picture of that name.

H. DAVID STRAUSS.

"Under Suspicion"

(FOX MOVIE TONE FILMS)

At Fox's Brooklyn

Under Suspicion, a quasi-musical screen affair by that well-known and prolific writer, Tom Barry, who also adapted the script and dialog, was shown on the screen of Fox's Brooklyn last week and proved a corking neighborhood program. The direction is by A. F. Ericson, with featured cast including Lois Moran, J. Harold Murray, J. M. Kerrigan, Irwin Connelly, Lumsden Hare and Marie Saxon.

Story is concerned with certain incidents of life in the Royal Canadian Northwest Mounted Police shortly after the close of the World War. *Under Suspicion*, as a title, adequately conveys the story, the Canadian police aggregation being pictured as a sort of Foreign Legion, which men join in desperation to forget the past, or evade the circumstances back home. J. Harold Murray, as John Smith, accompanied by Doyle and Darby, ex-service buddies, joins up with the outfit with his past and family a dark secret. His attentions to the commander's daughter cause a jealous friction with the post's adjutant, who is in love with the girl himself. But despite the doubt on the character of young Smith, he comes thru with flying colors, his dubious past being disclosed as a heroic gesture to cover the sins of a younger brother.

The picture boasts of numerous lilting melodies of the military variety, each fitted nicely into the story and not detracting from the action or enjoyment of the picture. Besides the work of Murray and Miss Moran, topnotch comedy honors should go to J. M. Kerrigan and Irwin Connelly, who portray a pair of humorous Irish policemen always arguing and bantering each other over the conquests of the heart. The work of this pair alone is enough to make this picture worth-while entertainment anywhere, and the wholesome love story adds to its value.

EXPLOITATION SUGGESTION:

Atmosphere of the Northwest Mounted Police is always worth promotion effort, and tieups can be made with the various police and protection organizations for special matinees and previews with boys' clubs, etc., perhaps holding a review contest for the best review. Colorful mounted police equipment and data might be used for lobby and foyer decoration or exhibit, and a number of sporting goods stores might be interested in snow sporting goods displays, etc. Not much use in overspending on this, but average promotion expense should suffice, with a bit of ingenuity added.

CONDE G. BREWER.

"Caught Cheating"

(TIFFANY)

In the Projection Room

George Sidney and Charlie Murray are cofeatured in this one under the Tiffany banner. With numerous films produced around the gangster combinations it was but natural that the Irish and Jewish comedians would find themselves in such a vehicle. However, this one is produced

for laughs and while there is a heavy gang battle it is never taken seriously as the slapstick comedy of the two leading characters breaks in for numerous laughs during the rat-tat-tat of machine gun fire.

The story, constructed by W. Scott Darling and directed by W. Frank Strayer, gives Sidney and Murray a far better outlet for their antics than most of their recent vehicles. Here we find Sidney as a married man who, inadvertently and totally against his will, becomes mixed up in an affair with a gangster's wife. The gangster is out to get him. His wife discovers this fact thru newspaper accounts. Murray, a contractor, comes to place a contract with Sidney just as a rival gang arrives to protect the Hebraic comedian from the enemy gangsters. Sidney, believing it is his last day to live, gets gloriously drunk, has Murray make a date with two girls, one of them again the gangster's wife, unknown to Sidney, and they go to a masquerade ball. Here the gangsters kidnap the two and take them to a hideout to put them out of the way. Sidney's wife having learned from the gangster's wife that the affair has been innocent on his part rushes to save him, as do the rival gangsters. In the heat of the battle the two friends escape with all of the wife forges her near-philandering husband.

The dialog is far above the average of the Sidney-Murray comedies and gives the two full play for their comedy. There are numerous laughs, good situations and the comedy is played at a rapid tempo. The supporting cast includes Nita Martan, as the gangster's wife; Dorothy Christy, as her girl friend; Robert Ellis, as the chief of the gang, and Bertha Mann, as Sidney's wife. Miss Mann forges her Jewish frequently.

EXPLOITATION SUGGESTION:

You might have some cards printed and send to the men of your town, reading: "Be careful if you offer a girl a lift in your car—chivalry is all right in its place—but when its place hits the home of a gangster—beware." To the women you might send a card reading: "How many homes have been broken up by rash judgment—you might suspect your husband of being a philanderer, when he is only a chivalrous gentleman. See 'Caught Cheating' and realize what happens to a wife who would listen to no explanation."

H. DAVID STRAUSS.

"Charley's Aunt"

(COLUMBIA)
At the Globe

The old standby that has been a perennial favorite with stock companies, amateur organizations and the silent films turns out to be still an amusing comedy, bordering on burlesque, as it is brought to the screen by Columbia with Charley Ruggles. And the success of the picture is due to this same fellow Ruggles, the Columbia has surrounded him with a competent supporting cast.

Ruggles, who has gained fame as a light comedian in numerous films, breaks away from the ordinary roles allotted him in former productions to don a grotesque feminine makeup as "Charley's Aunt from Brazil, where the nuts come from", and as a result manages to bring forth numerous giggles, that develop into laughs and then into loud guffaws. If your audiences like comedy they will like this one. If they remember Syd Chaplin in the silent version they will certainly like Ruggles in the dialog version. He has hit a happy medium in playing the role, without "nancing" it up to the extent that Chaplin did.

In the supporting cast will be found Halliwell Hobbes, Hugh William, Rodney McLennon, June Collyer, Flora LeBreton, Flora Sheffield and Doris Lloyd, all of them nicely cast.

The story of the Brandon Thomas play is well known. However, for those who may have forgotten, it deals with a couple of college youths who are enamored of two girls, who are closely guarded by their guardian, who has

charge of their estate. One of the boys is expecting a visit from an aunt from Brazil. She will prove a perfect chaperon, so they invite the girls over to their college apartment for tea. The aunt fails to arrive, so another student, Charles Ruggles, who is to appear in feminine costume in an amateur theatrical performance, is inveigled into impersonating the aunt. From this numerous amusing complications arise, with the guardian and the father of one of the boys, unaware of Ruggles' identity, trying to make love to him, because they understand he is worth millions. The real aunt arrives with further amusing situations ensuing. It all works out in the wash and everyone has had a bit of clean fun.

EXPLOITATION SUGGESTION:

You can easily duplicate the costume of Charley's Aunt worn in the picture with little expense. Dress a man in it and have him parade the streets of the city always leading back to the theater. Be sure to have him in white flannel trousers under the skirt and have the skirt arranged high enough for the trousers to be seen when he walks. This gives the interest to the makeup. The Ruggles name, of course, means something to the box office, as does the title of the play.

H. DAVID STRAUSS.

"Right To Love"

(PARAMOUNT)
At the Paramount

Ruth Chatterton, whose right to the title of First Lady of the Cinema is once again made manifest in *The Right To Love*, at the Paramount this week, shines in one of her most difficult roles. The story is a Zoe Akins adaptation from Susan Glaspell's novel, *Brook Evans*, a tale of the cycle of life and romance of a mother and daughter whose heritage is the right to love, but whose apparent fate is to be deprived of that love.

Richard Wallace, the director of *The Right To Love*, has done an admirable piece of work, not only in his intelligent handling of a sociological and moral theme, but in the editing and continuity presentation of the production, and the photography by Charles Lang is to be highly complimented and commended. He has combined the latest and most up-to-date camera tricks of double exposure, the Dunning process, and overlapping sound track and dissolves which are noteworthy accomplishments.

Miss Chatterton enacts the triple role of a girl of 1900, a mother of 1930 and her daughter, also of 1930, each a dramatic and distinct portrayal. As Naomi Kellogg, the girl, and later the mother, she catches the required emotional overtones in voice and manner, and then as Brook Evans, the daughter, who experiences the same enigma of romance and philosophic choice of her right to govern her own heart instead of having it governed for her, she reaches climactic the unstrained heights in her portrayal. David Manners, as Joe Copeland, is the first lover in her life cycle, whose untimely death in a thrashing machine just as she is about to marry him cuts her off from the one real love and leaves her to face life alone but for the child which is due to arrive. Offered marriage and a home in Colorado, despite her seeming indiscretion, she accepts proposal of marriage by Caleb Evans, played by Irving Pichel, and migrates to Colorado. Later, when her daughter is grown, and begins to face the same problems she did as a girl, we are shown the dramatic incident of choice between one philosophy and another, the heritage of love ultimately winning out in spite of Fate's chessboard moves.

George Baxter, young and promising player from the Broadway and Theater Guild stage, enacts the role of the first real and likely love of the daughter, and Paul Lukas, the second and more sincere and understanding romance, when the girl has fumbled thru the first error her mother tried to avoid for her. As the sympathetic mother of the original

Naomi, Veda Buckland plays a convincing role, and Oscar Apfel, the tyrannical and bigoted father of Naomi, adequately catches the mixture of impassioned outrage and the pity of family disgrace. Pichel's interpretation of the self-abnegating stepfather, whose puritanical love of Naomi causes him to marry the girl despite her disgrace, and then the innocent offspring never lets the anguished mother forget it, is perhaps the most outstanding character of the story after Miss Chatterton's superb triple roles. We acclaim Miss Chatterton again as our favorite cinema artist, and exhibitors showing this picture will do so also.

EXPLOITATION SUGGESTION:

Exploitation for this or similar vehicles of the sociological and moral problem must be handled delicately. There is nothing so offensive as the suggestive advertising and lurid promotion this type of picture engenders, and our advice is to keep shy of it. Susan Glaspell is well known in literary circles, and her work on the screen, adapted by Zoe Akins, is enough inducement to the literary patrons if called to their attention. Miss Chatterton's popularity is undisputed. Others in the cast, as well as direction and photography, must be stressed.

CONDE G. BREWER.

"The Man Who Came Back"

(FOX MOVIE TONE)
At the Roxy

After a split of several months Janet Gaynor and Charles Farrell are together again in this film made from the play by Jules Eckert Goodman and John Fleming Wilson, which was a huge success on the Broadway stage shortly before the war. There is no denying the fact that Gaynor and Farrell coteneamed are one of the greatest drawing cards on the screen. This was proved by the long lines of waiting patrons and the standing-room cry that was in order shortly after the doors were opened. But their ability at handling dialog has not improved to any extent during their several months' separation.

The play is terribly outmoded. Since its original production there have been numerous silent and dialog productions that no doubt found a nucleus of story in its plot. It is as difficult to imagine Miss Gaynor with her wee, childish voice as an opium smoker trying to be hard as it is to picture Charles Farrell as the wastrel son of a millionaire. They just don't seem to click. There is no conviction to their individual portrayals and the picture during most of its running is at a snail-paced tempo. Even Director Raoul Walsh, who has turned out some of the best efforts of the Fox organization, has not been able to salvage its repetitious sequences thru any originality in direction. The trouble is not only with the two leading players but the fact that this is not a motion picture—a motion picture of a stage play, and an old-fashioned one at that.

The story starts with Farrell, an irresponsible youth with more money to spend than is good for him, carrying his escapades to such an idiotic degree that his father cuts him off and tells him he has to make good on his own. The boy blames the dad for his weakness and tells him he will set out to disgrace their name. He goes to San Francisco, where he forges checks. He meets a cabaret girl, Miss Gaynor, with whom he is soon in love. He promises to marry her, but in the meantime his father's employees shanghai him and he is taken to Shanghai. There the girl, believing he has deserted her, drifts, too, and is as addicted to opium as the boy is to liquor. He decides to save her. They are married and are living happily in Honolulu when an aunt of his appears on the scene. The girl, believing he is ashamed of her, pretends that she has again gone for the pipe so as to give him the excuse to leave her. He sees thru the ruse. His father summons him home and he goes for six months and makes good. Having had private detectives watch the girl and finding that she is the saving grace in his son's life, the millionaire sends for her and brings them together again.

EXPLOITATION SUGGESTION:

This does not allow for much in the way of original exploitation. Naturally your chief features are the two star names and you should be able to cash in on them alone.

Goldstone in New York

NEW YORK, Jan. 5.—Phil Goldstone, chief studio executive for Tiffany Productions, arrived here last week from the West Coast to confer with Grant L. Cook, executive vice-president of the company, on production plans for the next year. Goldstone supervised the company's entire production output for the 1930-'31 program.

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Tom Sawyer (PARAMOUNT)

A few of the exploitation highlights on Paramount's production of Mark Twain's boyhood novel, *Tom Sawyer*, starring Jackie Coogan, Junior Durkin and Mitzl Green, demonstrates the value of this type of promotion all over the country. Edward L. Reed, manager of the Paramount, Providence, R. I., and Lea Dubamel, publicity director, carried on a campaign marked by widespread interest and activity at little cost. Special window displays, 10 daily radio announcements over the station of the store and three daily three-column ads resulted from a tieup with the largest department store in town. Libraries and bookstores displayed stills and cutouts from the picture; also distributed over 5,000 bookmarks and some even giving special lectures on the picture and story. A contest was conducted among the boy and girl scout organizations which proved effective box-office building, the picture being plugged by these groups. Women's and men's business organizations, as well as social groups were contacted and in many instances recommendations were received.

In New York the metropolitan public was interested in the vehicle by a well-conceived and executed campaign for the showing of the picture. Campaign was consummated by Alex Gottlieb and Eddie Hitchcock of the Paramount publicity staff, an essay contest involving participation by elementary and high-school students throughout the city, resulting in three pupils from each school being invited to attend a preview. Best writeups are said to have appeared in the school papers, and best written stories selected from these for prize awards of cash, all of which was done before the opening of the picture and before Christmas. Every elementary school teacher and principal received letters about the showing, extending invitation to enter the contest by submitting theater stub with essay.

Two tieups on *Tom Sawyer* attracted *The Buffalo Times* in connection with the showing of the picture at Shea's Buffalo, Buffalo, N. Y., recently, to the extent that ads totaling 120 inches, and a contest running 25 inches for three days, was the result, the tieups being effected by C. B. Taylor. In this contest, suggested by Paramount exploiters in their press book, entrants were asked to describe scenes from the book. Two cartoons and a reproduction of a still printed across two columns accompanied the daily story, and Charles Rogers, appearing on the stage of the Buffalo, agreed to present prizes and autographed photos to winners in the contest. This stunt by the film star attracted added interest to the engagement and was tied in with each of the daily stories on the picture, contest and showing. Guest tickets were offered to persons whose names were scattered among the classified advertising columns in another contest, which resulted in a number of large co-operative ads with merchants throughout the city, and promoted by the staff of the theater. Combined stunts helped swell the receipts during the showing.

Glen E. Musgrave, manager of Fox's Strand Theater, Milwaukee, took full advantage of every opportunity to plug this picture. Tying up with a local paper on the opening of the picture, the theater permitted the kiddies to attend

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the first show for as many pennies as he or she was years old. These pennies were turned over to the newspapers' Christmas fund and resulted in much favorable publicity. As an extra incentive, coon tails were given away to the first 500 children coming to the theater. The public library passed out 10,000 book lists advertising the picture and also placed a placard on the bulletin board of the main library advertising the picture as well as putting stills in the various branches. Elaborate window displays were arranged with three chain stores and nine placards were placed in their children's departments. A tieup with a radio corporation resulted in the placing of theater strips on the company's 70 24-sheets. Placards were also placed in 10 radio stores. A book tieup was effected with a chain of drug stores whereby the picture was advertised on book racks and also with window cards.

Billy the Kid (MGM)

J. R. Wheeler, manager of the State Theater, South Bend, Ind., recently pulled an interesting newspaper contest in connection with the showing of *Billy the Kid*, directed by King Vidor, with John Mack Brown starred. Wheeler arranged with *The South Bend Tribune* to run a contest based on the questions "What would *Billy the Kid* do if he were alive today?" and "How would he meet and compare with the gunmen and racketeers you hear and read about today?" Opinions of contestants were to be sent to the manager of the State Theater, where the picture was showing for a week's engagement, and 100 theater tickets were given away as prizes in the contest for the best replies in not more than 100 words. The contest was reported highly successful. Another stunt which Wheeler was responsible for was printing and distributing over 20,000 old-time handbills in homes, offices and stores throughout South Bend, La Porte and Mishawaka, Ind., as well as to pedestrians on the main street corners the day before the opening. The handbills announcing the picture, theater and play date were distributed by two men dressed as Western bad men, mounted on horseback. These two elements of the promotion campaign by Wheeler and his staff proved winners at the box office.

Du Barry, Woman of Passion (UNITED ARTISTS)

William A. (Bill) Taylor, representative for United Artists in certain Mid-Western cities, forwards the campaign recently used by him for the showing of Norma Talmadge's United Artists' vehicle, *Du Barry, Woman of Passion*, at Loew's State, New Orleans, La., and which he reports as very successful. Taylor arranged, thru the theater, on a tieup with all drug and department store dealers carrying the Du Barry Cosmetic and Perfume line for counter and window displays, the tieup resulting in 25 drug store windows, four department store windows and counter displays, and the giving away for advertising promotion of 5,000 packages of Du Barry face powder, promoted from a local jobber, playdate and theater imprinted on each package. He secured 192 inches of free newspaper space thru a classified want ad contest, hiding names of 10 Talmadge vehicles in the ads of the want-ad columns, prizes awarded by the newspaper ad department. Executives of ladies' clubs received letters, total list amounting to over 50 letters sent out. Beauty parlors, women's stores, hostery shops, fur, jewelry, candy and millinery stores all were instrumental in helping with card and window displays. The soda and ice cream fountains of drug and confectionery stores used over 200 paper panels on the Du Barry Parfait, a concoction conceived by the merchant himself. Over 5,000 bookmarks were distributed thru public and circulating libraries, as well as thru

bookstores, on famous sirens of history, mentioning among others, Madame Du Barry. Co-operative ads were secured from dealers handling the Du Barry product. The dressing-room stunt outlined in the press book was used effectively in several windows of the city.

Just Imagine (FOX)

The old phrase, "Let George Do It," worked out nicely for Chet Miller, of the Fox Theater, North Platte, Neb., according to officials at Fox West Coast Theaters' main office. Miller had *Just Imagine* booked and broke his first ad with "Help! Help! Wanted—Ad Writer," devoting two columns nine inches to telling his readers that the film had him stumped, and that he was unable, in his opinion, to write a suitable ad for the picture and offered free tickets for the best ads written. He described the story of the film and mentioned the cast, as well as the authors, and made comments on the picture as a suggestion to those wishing to compete in the contest. Miller used some of the ads, and, while he had to pay for the space in the newspapers and give away a few free tickets, he aroused a reader interest in the picture that increased b-o. receipts. This stunt can be used with any picture at any time.

Feet First (PARAMOUNT)

Here's a stunt that can be used anywhere, and it proved so good in the instance of where Russell F. Brown, manager of the Fox McDonald Theater, Eugene, Ore., utilized it to exploit *Feet First*, that Frank Whitbeck, publicity and advertising chief of Fox West Coast Theaters, is suggesting that other managers and advertising men of the circuit try it. Brown used the reverse order of the general rule of a theater giving the newsboys a free show by selling the business manager of *The Eugene Register-Guard* the idea of paying for a performance of *Feet First* for his youthful merchants. Brown's further suggestion was that the newsboys write reviews of the picture for a number of prizes he would give for the best opinions. The newspaper published the various reviews written by the carriers, which gave the theater a nice break on free space in addition to getting paid for the free show, minus the cost of the prizes and the overhead necessary to giving an extra performance.

Big Money (PATHE)

In exploiting *Big Money*, Arthur Frudenfeld, manager of the RKO Downtown Theater, Detroit, made extensive use of the local angle of the film. With the present popularity of gangster pictures intensified by a local court investigation which has made the headlines daily for months, the fact that the picture has the leading wire pullers hailing from this city rather than Chicago, the usual gangster locale, has made a big hit. Marquee signs and newspaper advertising alike stressed this angle. No attempt was made to create a false impression that the picture was actually filmed in the city, emphasis being concentrated rather upon the supposed exposure of local gangster methods.

Africa Speaks (COLUMBIA)

A preview attended by educators, civic and government authorities, clergymen, etc., drew many letters of indorsement for this picture at the Metropolitan, Winnipeg. A tieup with a local newspaper resulted in a full-page story in the magazine section telling of the Hoefler expedition and ran the Saturday before the picture opened. This was followed on the opening day by a double-page advertising spread tied up with

city firms in which letters of indorsement of the educational value of the picture were featured. This drew big patronage from teachers and college students. Fine business all week.

War Nurse (MGM)

E. B. Coleman, publicity director for Paramount Theaters in Oklahoma City, Okla., tied up with the Oklahoma National Guard and succeeded in having several mounted pieces of field artillery and machine guns parked in front of the Criterion Theater, Oklahoma City, while at the same time a number of pretty girls dressed as Red Cross nurses stood on various street corners with placards reading: "See the *War Nurse* at the Criterion Theater." The press gave a large amount of gratuitous publicity and the picture went over big.

Morocco (PARAMOUNT)

A stunt that lent itself to *Morocco* so well that it will bear repeating anywhere the picture is to be shown was that conceived by the Fox West Coast Theaters' main office publicity staff in connection with the Hollywood showing of the film at Grauman's Chinese Theater. To get *Morocco* before the patrons of the Fox Carthay Circle Theater, where *Min and Bill* was enjoying good patronage, a fortune-telling tent was erected in the forecourt of that house in which a "seer" sat telling all those who entered "secrets" of the past, present and future, and at the same time advising them that *Morocco*, at Grauman's Chinese Theater, was worthy of their patronage.

Inside the Lines (RADIO)

When Manager Stewart played this picture at the Majestic Theater, Abilene, Tex., he obtained permission from the city officials to paint the following, with white water colors, in all reserved parking spaces: "Inside the Lines, with Betty Compson and Ralph Forbes, Now Showing, Majestic Theater." The stunt, an inexpensive one, met with marked success.

Third Alarm (TIFFANY)

C. H. Moss, advertising and publicity manager for the Empire Theater, San Antonio, Tex., put on a special campaign for *Third Alarm*, assisted by Johnnie Stanfill, contact man. Moss had three full-page and two half-page display ads run in the daily newspapers; had the cashiers and ushers and all of the service staff wear red-fire helmets, which attracted a great deal of attention. The employees also wore firemen's badges with the words, *The Third Alarm*, Empire, Friday, December 19'. This made the public pay even more attention, especially when several of the ushers stood in the foyer and lobby of the theater attired in their bright-red crimson uniforms and helmets, badges and all. A tieup was made with the local fire chief, who declared the week as local fire prevention week, and had a fire truck parked in front of the theater with banners announcing catchy lines about the film. Several of the fire wagons had banners telling of the movie being shown at this independent house and not to park their cars near a fire plug. This created a world of interest when the hook and ladders drove down the downtown streets clanging their bells and sirens. The press also went in for the event with special notices.

Also a special kid matinee Saturday morning admitted all children upon showing their fireman badges given to them by the theater. Three thousand and five hundred skriters plugging *Third Alarm* were distributed in the leading cafes, clubs, etc. A siren mounted on the marquee shrieked five minutes before each performance. But to top it all, a special parade was staged thru the streets in which there were fire trucks, the firemen's band, fire-fighting equipment, as well as many makes of autos.

Hell's Angels
(UNITED ARTISTS)

William A. Taylor, representing United Artists in the Middle and Southwestern cities, recently used some effective exploitation on *Hell's Angels*, which was duplicated with equal success in each of the following theaters and towns: Arkansas Theater, Little Rock, Ark.; Kirby, Houston, Tex.; Palace, Fort Worth, Tex.; Queen, Galveston, Tex.; Jolie, Ft. Worth, Tex., and Paramount, Omaha, Neb. An exhibit of machine guns, bombs, bomb racks, propellers and tail pieces was secured from each of the local airports to dress up the lobby in advance of the showing, later moving this into an empty store to act as special ballyhoo for two weeks in selling tickets. Newsboys, waitresses and numerous boys received free over-sea caps with picture and theater copy imprinted. A model airplane contest was staged for boys on a tieup with toy and department stores for cash prizes, and which brought considerable newspaper comment and from Y. M. C. A. and boys' clubs. Airplane mounted on a truck, promoted from local airport, was used for street ballyhoo. Tieup was arranged with dealers handling watches, used in filming *Hell's Angels*. Many of the houses had an attention pulling front constructed to represent an airplane in motion. Sporting goods dealers, as well as aviation apparel merchants, co-operated on tieups plugging the picture. Bookstores and libraries co-operated on featuring aviation stories such as Lindbergh's *We* and Commander Byrd's *South Pole Expedition* books, some giving windows over to the tieup with the theater. These and many other stunts helped make this picture a record breaker in the above towns.

In exploiting *Hell's Angels* at the Florida Theater, Jacksonville, Fla., a small vacant store in the corner of the theater building was used to advantage. The large show windows, which front on two streets, were painted a light blue with a small space about a foot square left unpainted and thru which passersby stopped to take a peep inside. A large beaver-board screen painted with cloud effects was placed inside across the entire back of the room. Small toy airplanes were suspended from the ceiling with invisible thread, and an invisible electric fan playing on them created quite a realistic air scene. No one passed the place without taking a peep.

Passion Flower
(MGM)

The publicity for the above picture at the Paramount, Denver, was interwoven with the advertising for the New Year's Eve show. The copy also stressed "Shop early and enjoy the bargain matinees". Book stores gave large counter and window displays on the book and in a tieup with a dress shop two unusually good window locations were secured. Twenty-five thousand heralds featuring Kay Francis were used. A new idea locally was the screening on Monday morning for girl clerks in the downtown department stores. This house is getting exceptional results by sending readers to 17 neighborhood and suburban papers each week. This costs only a pair of passes for each paper. Liners were used on menu cards in restaurants and bulletins were placed in hotels. The Paramount postal substation proved popular and was used freely by patrons of the theater. During Christmas week the theater gave away a radio, diamond ring, two evening gowns, 100 pounds of candy and 100 pair of passes, in addition to a small coach. The coach was given in connection with a tieup with local auto dealers. The Co-Operative Club Choral Singers, composed of 25 boys, sang during Christmas week.

Theater Promotion

Efforts to raise money for the needy and unemployed all over the country have been centered to a great extent in the theaters of the nation, and Warner

Brothers' theaters have been one of the outstanding circuits to so help the cause along. Money, food and clothing have been the principal items collected at the various motion picture theaters of the chain, and the benefits derived from this great work have been manifold not only to the needy ones, but also to the theater and community. One noteworthy benefit was that arranged by 19 Warner Brothers' houses in Chicago area, and newspaper comments demonstrated that the part played by the theater was evidently appreciated. A short while ago three Warner theaters in Troy, N. Y.—the Troy, the American and the Lincoln—gave benefits for the poor at each of the houses, a worthy cause which brought editorial comment from *The Troy Times* on the wonderful and unselfish work being carried on by the theaters, and especially those in Troy.

The staff of Warner Brothers Circle Theater, Indianapolis, Ind., recently effected a movie tieup which involved not only the theater, but a newspaper and a shoe manufacturer as well. The staff photographers of *The Indianapolis Star* snapped various groups of men in a number of sections of the city during the noon hour, five groups being snapped daily for six days, and one member of each group was selected to be given a pair of shoes. Selection was made by the old circle method of ringing his photograph published in the paper, the various men thus circled proving their identity by reporting at the theater to get the order for the shoes. The stunt was not only a good patronage builder for the theater, an advertisement for the shoe manufacturer, but also proved a big circulation builder during the length of time the stunt was pulled. Best of all to the exhibitor, the stunt was one of the most inexpensive tieups in comparison with the publicity, advertising and (See THEATER PROMOTION page 33)

STAGE SHOWS

Roxy, New York

The stage presentation this week is titled *Rhythm* and introduces various types of the terpsichorean art. Several weeks ago another *Rhythm* presentation was offered at the Roxy, hence this one is dubbed second edition. The show is divided into seven scenes, some of the scenes reminiscent of former scenes. While the costumes are all new, several of the settings have been seen in other presentations, due to the fact, no doubt, that the show had to be put on in a rush, as the Christmas program has. In the past, held for two weeks, where this year it only played the initial week.

The opening scene displays the Roxyettes as Indians dancing to the weird strains of the tom tom. The second scene is titled *Wedgewood* and has the ballet in Grecian robes offering a beautiful posture number, while Helen Sada, Lois Hood, Marlon Raber and Leonora Feffebloom sing the accompaniment in harmony. The Gavotte, against a setting and costuming of silks and satins, is introduced by Nicholas Daks, George Kid-don, Val Gueral, Margaret Sande, Elizabeth Karen and Nina Polsiev. Patricia Bowman and Leonide Massine follow with a rather bizarre polka number. A beautiful silver and gold ballet follows with Miss Bowman introducing the solo part. In a Spanish setting with a background made of an immense shawl, Caperton and Bidde go thru the neat paces of a beautifully arranged tango. The finale scene brings on the Roxyettes and ballet in a combined routine of snappy tap dancing. H. D. S.

Capitol, New York

In spite of Jans and Whalen with their numerous comedy antics running thruout the presentation here this week the entire show does not stack up with the usual zip and brilliance of the average unit presentation at this house. Jans and Whalen open the proceedings and continue to work at intervals between the various specialty numbers. Jans acts as comedy of master cere-

monies. A straight man each time announces that he is acting as master of ceremonies and just as he works himself up to the announcement Jans enters, rushes him from the stage and finishes introducing the next number. The featured players save their uke-dancing bit for the next-to-finale spot and score heavily.

The other specialty artists appearing are Betty Rees, who does a tap toe dance to good returns; Toma Genaro, whose two acrobatic numbers scored heavily, and Rosette and Luttman, a mixed team, who offer one jazz number and a neat adagio. The Chester Hale Girls present a trio of neat routines, the finale bringing them on in luminous paint costumes in which the nether extremities carry the phosphorescent glow. The show is titled *Rackets of 1931* and was devised and staged by Arthur Knorr. H. D. S.

Paramount, New York

Val and Ernie Stanton, ever a popular pair in vaudeville, receive top billing as stars of this Harry Gourfain Publix Production, *Miniatures*, and the gabby pair of comedians deserve the spotting. The revue is an elaborate affair in several scenes, the main one of which is in a Spanish setting, with Frank Jenks conducting the treader-clad Paramount stage band in his most Barcelona style. Another recruit from the vaudeville stage is also featured, Julia Curtiss, who is well known for her ventriloquial talents, and puts over a clever bit with Jenks and the drummer.

The Three Jacks, light-footed tap-dancing youths, and Blanche and Elliott, lithe exponents of the Spanish or Argentine tango, complete the roster of principals, with a mixed ensemble of 12, even up on sexes, the Bobbi Sanford Ensemble, and the stage band, rounding out the full company. The ensemble is one of the best trained and most appealing aggregations seen at this house in months, and while the mixed dancing chorus has not always registered well here, this one certainly takes honors in their three or four routines.

Val and Ernie Stanton sandwich their sure-fire gab between various scenes in "one", during which they enact the chief roles in a series of blackout skits that set the audience into loud guffaws. The latter portion of the routine, in the elaborate patio setting, introduces Julia Curtiss in her ventriloquial offering. The Three Jacks in two separate sessions of whirlwind tapping, both groups registering heavy on applause and laughs. Blanche and Elliott are also introduced here with the Sanford Ensemble in an intricate tango routine. Leo Reisman and Jesse Crawford, the one in the pit leading the orchestra, assisted by Helen Gilligan, and the other at the console of the organ, carried off their usual and welcome applause. C. G. B.

Sound Shorts

"The Niggers Go Rooting"
(VITAPHONE NO. 1154)

STYLE—Comedy.
TIME—Eleven minutes.

This is another in the Nagger series featuring Mr. and Mrs. Jack Norworth. The idea of bringing these two together in a series is on the order of the Mr. and Mrs. Sidney Drew series produced by the old Vitagraph Company years ago. In this one we see hubby spending his good money to take wifey to a football game. She doesn't know the least thing

about the game, asks insane questions, cheering at the wrong time and anncys the other spectators, as well as friend husband. Leaving the game they get into their automobile only to have a rough guy who opened the door, expecting a tip, give it a shove with his open hand and turn it over on its side. There are a number of good laughs in the picture and it will serve as a neat filler on any program. H. D. S.

"Service Stripes"
(VITAPHONE NO. 1124)

STYLE—Overseas comedy.
TIME—Ten minutes.

Joe Penner, well known to vaudeville and the picture presentation houses, is featured in this one with Joan Carter Waddell in the leading feminine role, which happens to be rather a small and a weak one. At the start it looked very much as if this Vitaphone short would follow the idea of the Slim Sumerville-Harry Gribbon overseas comedies being produced by Universal. However, it gets away from that idea and proves only a fair bit of entertainment. There are some amusing situations, with Penner, a dumb rookie, handled roughly by the sergeant. An airplane raid, looking like shots from *The Dawn Patrol*, incorporated in this film, wrecking the shack where a theatrical entertainment is being presented, is a feature. Penner saves the leading lady and is rewarded for his heroism. H. D. S.

"The Lady Killer"
(LEATHER PUSHERS SERIES)
(UNIVERSAL)

STYLE—Boxing comedies (two reels).
TIME—Twenty-one minutes.

This is the eighth in the Leather Pushers series by H. C. Witwer, published some time ago in *The Saturday Evening Post*, and now after having been made into silents several years ago emerges in audible form. Featured members of the cast of this series include Sam Hardy, Kane Richmond and Sally Blane, with direction by Al Keiley. The eighth chapter, each of which is a complete story in itself, shows a slight letdown in its appeal, degenerating more into a social playlet than into a thrilling tale of the squared ring. The series started out with a bang, but somehow have dropped much of the punch which the opening chapters possessed.

In this sequence Kane Halliday, alias Kid Roberts, society-bred pugilist, is within two bouts of the world's championship. Jealous complications in his affair of the heart with Dolores, his real inspiration in the ring, arise in this chapter by the attentions from Jerry Horton, his next opponent in the ring and known as Gentleman Jerry. There is also a little vamp who admires Kane, who helps to make things muddier. But in the end just as Kane is about to lose the bout things turn out as expected and he emerges the victor amid wild cheers. The kids will see no difference in this sequence, for it will still strike them as okeh, this being the main purpose of the series anyway. C. G. B.

"Next Door Neighbors"
(MELODY COMEDY SERIES)
(PATHE)

STYLE—Domestic comedy (two reels).
TIME—Twenty-two minutes.

Franklin Pangborn again heads the cast of this comedy, *Next Door Neighbors*, one in a series of comedies with this well-known player from feature-length vehicles. The production is from an (See SOUND SHORTS on page 43)

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Hammerstein Folds Flop; Announces His Retirement

Blames second failure of season to excessive production costs—places losses at \$1,350,000—says layoff will be for two years, altho Broadway is doubtful

NEW YORK, Jan. 3.—Arthur Hammerstein, in announcing the closing tonight of *Ballyhoo*, his second musical of the season to play only two weeks to diminishing trade, stated he would retire from the musical comedy production field for at least two years, and perhaps permanently. Two days prior to his retirement announcement, press releases from the Hammerstein office conveyed the news that Earl Lindsay, dance director of *Ballyhoo*, had been engaged to stage the dances for the next Hammerstein musical, and the following day the same source was responsible for the announcement that Janet Reade, because of her torch-singing in *Ballyhoo*, had been contracted for five years by Hammerstein.

Hammerstein, who, after the sudden flop of *Luana*, his first failure of the season, announced that something would have to be done about the League of New York Theaters if he was ever to produce again, and who later came out in favor of the League when *Ballyhoo* was in preparation, this time ascribes his failure to increased production costs and to the fact that "the public taste has become so demanding that the continuance in New York of anything less than a supershow is too dangerous for the financial risk involved." Hammerstein inveighs against "excessive initial production costs, top-heavy salaries of actors, and the unfair demands of the stagehands and musicians' unions."

Hammerstein states the entire weekly cost of operating his greatest success, *Rose-Marie*, was only a little more than the weekly salaries he is obliged to pay musicians and stagehands in *Ballyhoo*. While Hammerstein this time did not lay any public blame at the door of the ticket League, which forbids "buys", it is known privately that he feels the no "buy" system is in a measure responsible because of his experience with *Wild Flower*, which in spite of severe condemnation from the critics, was nursed into hit proportions by the "buy" system, which tided it over the critical period when bad notices were still uppermost in the public mind.

Hammerstein, who directed two musical comedy sound pictures which were not successes, places his losses on Broadway at \$1,350,000 for his last eight productions, including *Sweet Adeline*, his last year's hit, which, tho still on tour, is still \$100,000 short of paying its original production costs.

Jane Cowl Sues Producer; Each Claims Contract Breach

NEW YORK, Jan. 3.—Jane Cowl and Louis O. MacLoon, West Coast theater owner, are suing each other in Supreme Court here. Miss Cowl, in charging breach of contract, is suing for \$30,000. MacLoon, who charges Miss Cowl with the same misdemeanor, is suing for \$28,000.

The suits date from 1925, when MacLoon engaged Miss Cowl for two productions in Los Angeles and San Francisco. The producer states he advanced the actress \$10,000 and also gave her \$5,625 for expenses and \$3,500 to cover railroad fares for her company. After presenting *Romeo and Juliet*, according to MacLoon, Miss Cowl refused to play in another production. Miss Cowl is suing for \$30,000, which she claims she lost by not being able to appear in the second production.

Academy Gives First Program

NEW YORK, Jan. 3.—The first performance of the season by the American Academy of Dramatic Arts will be given on the afternoon of January 9. The students will present Edwin Burke's *This Thing Called Love*, and a one-act play by Elene Wilbur entitled *The Table Set for Himself*.

Carroll To Produce Again Soon

NEW YORK, Jan. 3.—Earl Carroll, producer of *Earl Carroll's Vanities*, which closed tonight, will commence production activities on a new revue immediately after his return from a brief sojourn in Bermuda for which he sailed tonight. The new Carroll revue will be housed in the Hollywood Theater, the motion picture palace which the Warner Brothers have failed to make a paying venture. Dorothy Goff, beauty contest winner, and Beryl Wallace will be seen in the projected Carroll offering, which will be entitled *Earl Carroll's Sketch Book* or *Earl Carroll's Personalities*.

"Made in Hollywood" Folds

PITTSBURGH, Jan. 3.—Brock Pemberton's latest production, *Made in Hollywood*, a comedy about the movies by Donald Davis, son of Owen Davis, opened and closed here this week.

Piece was panned roundly in the newspapers, and Pemberton, after looking it over, decided to withdraw the play for repairs.

Broadway Engagements

Three Forman Sisters and the Cheer Leaders Quartet for *America's Sweetheart* (Schwab & Mandel).

Herbert Marshall, Zita Johann, Pat O'Brien, John T. Doyle, Harvey Stephens, Eileen Byron and Mary Elizabeth Forbes for *Tomorrow and Tomorrow* (Gilbert Miller).

Paul Kelly, Joseph Sweeney, Evelyn Rue, James C. Morton, Valerie Bergere, Josephine Evans, Homer Barton, Jack Rose, Victor Killian, George Avriil, James Young, Barney Flynn, D. J. Sullivan, Fred Smith, Clarence Chase, Martin Tarley, Charlotte Henry, Charles P. Thompson, Joan Harmon, Don Rodalito, Ricardo Bengali, Maude Turner and Al Rauh for *Hobo* (James Elliott).

Brandts Put on Mystery Play

NEW YORK, Jan. 3.—William and Harry Brandt, suburban theater owners, have completed the cast of their first legitimate producing venture, which is being staged by Josephine Victor Reid. It is a mystery play by Howard Warren Comstock and Allen C. Miller called *Doctor X*. The cast includes Howard Lang, May Vokes, Eden Gray, Florence Sbirley, George Blackwood, Robert Lowing, J. W. Austin, Charles Edwards, Leslie Adams, Alize Walker, Barry Maculloy and Boris Marshalov. The play opens in Great Neck on January 10, following with a week in Jamaica before an as yet undecided Broadway opening.

Kilpatrick Has New Comedy

NEW YORK, Jan. 3.—Thomas Kilpatrick's first offering of the season went into rehearsal this week under the name of *In the Best of Families*. It was previously called *The Baby in the Case*, a comedy written by Anita Hart and Maurice Braddell. Rehearsals will be under the direction of Jo Graham.



GRACE HAYES gained recognition in vaudeville as Neville Flessor's partner before being drafted by Arthur Hammerstein to appear with W. C. Fields in the latter's latest starring vehicle, "Ballyhoo", which came to Broadway during Christmas week.

Wintz To Take Out Three More Shows

CHICAGO, Jan. 3.—George Wintz, producer of *Jonesy*, now playing at the Playhouse, expects to have three more shows on the road early this year. Two are already set for an early opening. They are *Broken Dishes* and *Apron Strings*. The third is contingent upon conditions as they shape up during the next few weeks. If the season looks good Wintz will take out a big musical show that has completed a run on Broadway.

Wintz has the reputation of producing high-class musicals, and he plans to play thru the South, his old established territory, including a run in Havana.

Wintz's play, *Jonesy*, which had its road premiere in Indianapolis just prior to its opening here, has made a promising start at the Playhouse. Notices of the local critics have been favorable, and it looks as if the piece will have a long stay here. Featured in *Jonesy* are Thomas Ross and Percy Helton. Others in the cast are Zannah Cunningham, Frank Charlton, Ann Thomas, Louise Keeler, Miriam Battista, Jules Bennett, John Humphreys, Cordelia McDonald, David Howell and Austin O'Brien.

"Hobo" Goes Into Rehearsal

NEW YORK, Jan. 3.—Twenty-three performers have been signed for parts in *Hobo*, Frank Merlin's new play, which went into rehearsal this week under the direction of the author. It is being put on by James Elliott, who will also present four other plays during the season. The cast of *Hobo* includes Joseph Sweeney, Paul Kelly, Evelyn Rue, James C. Morton, Valerie Bergere, Josephine Evans, Homer Barton, Jack Rose, Victor Killian, George Avriil, James Young, Barney Flynn, D. J. Sullivan, Fred Smith, Clarence Chase, Martin Tarley, Charlotte Henry, Charles P. Thompson, Joan Harmon, Don Rodalito, Ricardo Bengali, Maude Turner and Al Rauh. It will open here on February 2 after an out-of-town tryout of two weeks.

Playchoice Picks "Truth Game"

NEW YORK, Jan. 3.—The Playchoice selection for January's play-of-the-month is *The Truth Game*, which opened here last week costarring Ivor Novello and Billie Burke. John Krimsky, president of Playchoice, has completed arrangements for the organization's 2,000 subscribers to see the English comedy during the coming month. Previous selections have been *Once in a Lifetime* and *Grand Hotel*.



By RIVES MATTHEWS
(New York Office)

JUST WHAT the Theater League will do in regard to the request of musical comedy producers who clamor for the reinstatement of the old "buy" system is, at present writing, still a matter of conjecture. By the time this is in print the request will have been considered and decided upon one way or another by the League.

But it seems to us that the granting of such a request would weaken the League in the eyes of the public even more than its recent expedient compromise measure of admitting a few brokers to its membership in view of the fact that its announced purpose, when organized, was the elimination of brokers and "buys". If the request is granted, according to many, the League's action would be tantamount to an admission of defeat. If it is not granted many believe the musical comedy producers will revolt, even tho Harlow D. Savage claims the managers cannot legally walk out on him for another year and a half. Many believe the League is not strong enough to combat such wholesale coat turning and that as a result the League will vanish from Broadway, leaving only a sweet, faint memory of the good it tried to but did not accomplish.

Our plan, if the League is not strong enough to say no to musical producers, is for it to declare to the public it has decided to create a special highway robbery department for those who insist on paying exorbitant prices for shows. Musical shows admittedly are designed for the less intellectual among our citizenry, also for the more moneyed among them. Let the League say to the public that it has decided the very nature of musical comedy is a holdup for any thinking person and that, as the League is not designed for the protection of unthinking people, it hereby washes its hands thankfully of musical comedy and once more is content to see stupid people pay high prices for the musical inanities which enliven our stages, since they do not care whether they pay \$6.60 or three times that amount, because they are the sort of people who do not know and care less about the value of anything they are accustomed to buy.

Let the League be quite frank about branding musical comedy producers, who claim they cannot function unless their production costs are shouldered off upon the public before their product is completed and found satisfactory, as gamblers always and often bandits. Let Harlow D. Savage state that he has learned there is a certain section of the theater-going public which is unworthy of consideration, because it does not consider anything, and that therefore he has decided there ought to be a certain section in the theatrical industry designed to please these unconsidering dolts who do not count the costs and hardly ever know there has been any.

Only let the League stand firm as faithful protector of the theatergoers who think. Let it ever protect the public which wants to attend worthwhile plays. Otherwise even worthwhile plays will disappear from Broadway and only shoddy will take their place, because worthwhile people will stay away from the theater, continue in their growing disgust which the League was established to eradicate and which, in some measure, it already has.

MURRAY BENNETT was the victim of an attempted robbery backstage at *The Vinegar Tree*. A cosmetic saleswoman failed to get away with his pet dog, a brass mascot which neither barks nor bits, on his dressing table.

Modified Building Code To Reduce Theater Costs

Proposed plan to allow superstructure of offices over theaters—Gillmore advocates decentralization of theatrical district—must cater to comfort of patrons

NEW YORK, Jan. 3.—Changes in the building code, proposed this week by the subcommittee on means of egress and special occupancies of the Merchants' Association, will vitally affect the building of theaters here if accepted by the municipal authorities. The proposed changes are three in number, as follows:

1. Provision for the construction over auditoriums of accommodations for use as offices and other non-hazardous occupancies.

2. A complete overhauling of the requirements for exit facilities so that these facilities may be provided at greatly reduced cost and provide a wider margin of safety.

3. The use of space beneath theaters for dressing rooms so that performers may not be required to climb three or four flights of steps to reach their dressing rooms.

In discussing the first proposal with Frank Gillmore, president of Equity, who sees in the proposal, if accepted, the razing of present theaters to make way for combined theater and office buildings, a *Billboard* representative learned of Equity's president's disapproval of the present highly centralized theatrical district, which is responsible for the overcrowded condition of Broadway and its tributary streets, and for the resultant inconvenience to theatergoers in cold, snowy, slushy and rainy weather.

Gillmore, in advocating decentralized theaters, emphasized the necessity of theater owners to cater to the comfort of their patrons. He pointed out the comparative ease with which the theatergoer is enabled to attend Eva Le Gallienne's theater on 14th street, which at certain time is devoid of errand and aimless pedestrian as well as automotive traffic. He also pointed out that if theaters were not built side by side, the evils of ticket speculation would not exist and flourish as easily as they do at present along Time Square's theater shouldering theater length. Gillmore feels the average theatergoer does not shop around as much as the patrons of motion picture theaters, which are bunched together. He discounts overflow trade as a result of proximity with his belief that theatergoers are not in the main last-minute purchasers. His advocacy of decentralization is based on his firm belief that the comfort of the theatergoer is secondary only to the quality of entertainment offered him.

CHARLIE DALE and Joe Smith, stars of *Mendel, Inc.*, are now knocking out a little knock rummy in Chicago. The sound of their sport is missed around the Friars' Club.

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Musical Director Engaged

NEW YORK, Jan. 3.—Walter Greenough, director of the New York Theater Assembly, has signed LEON Barzin to supervise the musical portion of *The Venetian Glass Nephew*, which the Assembly will put on in the course of the next few weeks. Barzin is conductor of the National Orchestral Association. The production is classed as an "intimate opera", co-ordinating drama and music. It is an adaptation of Elinor Wylie's novel of the same name, with book by Miss Wylie and Ruth Hale and music by Eugene Bonner.

More Intimate Shows Planned

NEW YORK, Jan. 3.—The Shuberts will put on two more intimate shows as a result of the public's reaction to *Meet My Sister*, their latest musical venture, which opened here this week. The show has a small cast and no chorus, involving the elimination of group dancing and singing. *Meet My Sister* was originally a German production. It was adapted to the American stage as an experiment in a new type of musical show.

"Nina Rosa" Will Be Broadcast

NEW YORK, Jan. 3.—The first act of *Nina Rosa*, the Shubert musical comedy, will be broadcast from the stage of the theater on the evening of January 10. The voices of the cast, which includes Armida and Guy Robertson, will be heard over Station WOR, beginning at 8.30.

BROADWAY NOTES

INA CLAIRE and Edward Crandall were guests recently of Estelle Winwood.

CLAIBORNE POSTER, Ward Morehouse, Elsie Ferguson, Karl K. Kitchen, Elise Bartlett at a Tuesday afternoon fiesta at the Plaza.

ELISE BARTLETT, now playing in *Pagan Lady*, is the mistress of a very coy yellow kitten, mysteriously named Pagan.

THOMAS RUTHERFORD, staunch defender of the press, has come back to town after a two week's vacation in Richmond.

ETHEL BARRYMORE read some poetry at a morning gathering at the Plaza Hotel and returned to Boston the same day in time for her evening appearance in *Scarlet Sister Mary*.

LEONARD CEELEY is the donor of a handsome greeting card emblazoned with his own costumed likeness in front of a background of canopy lights which convey the legend, *Nina Rosa*.

SEEN RECENTLY in a well-known basement adjacent to Fifth avenue Anne Pennington, Ray Goetz, Lenore Ulric, Thornton Delehanty, Robert Benchley, Greta Palmer, Dorothy Parker; Richard Watts, Jr.; Betty Starbuck, John S. Cohen, Libby Holman, Allen Vincent, Willard Keefe, Howard Deitz, Dwight Wiman and Harold Ross.

Realtor Turns Producer

NEW YORK, Jan. 3.—John W. Gugliucci, a former real estate operator, has formed a producing partnership with Bernard Levey. Their program, which commences January 5, includes productions of Samuel Warshasky's *Pagan Fury*, starring Pedro de Cordova, under the direction of Priestly Morrison; *Take My Tip*, written by Ziegfeld's publicity agent, Nat Dorfman, starring Donald Meek; *Playing Around*, by Mary K. Brookes, and *The Master*, by Gugliucci, which will be a starring vehicle for Guy Bates Post.

Minevitch's Second Recital

NEW YORK, Jan. 3.—Borrah Minevitch, who is currently featured in Billy Rose's *Sweet and Low*, will give a recital at Carnegie Hall some time in February. His present orchestra of 12 harmonicas will be augmented for the occasion by 16 jewsharps, 24 ocarinas, 16 more harmonicas, 4 musical saws, tuned coconuts and gourds. Music will also be provided by elastic bands and by tap dancers on tuned boards. A symphony will be rendered on ginger-ale bottles. This will be the second recital that Minevitch has given in Carnegie Hall.

"Aces Wild" Opens in Brooklyn

NEW YORK, Jan. 3.—*Aces Wild*, a farce by the late Sam Janney, opens in Brooklyn on January 5 under the management of Forrest C. Haring, in association with Dwight Deere Wiman. The complete cast is composed of Edna Hibbard, Charles D. Brown, Georges Renavent, Herbert Heywood, Arthur Ross, Pauline Drake, Ted Fetter, Harold Elliott, J. Kingsberry, John Boyd, Eugene Kleith and Jack Rigo. The play deals with the adventures of two Hollywood extra girls in Tijuana. It is being staged by Knowles Entrikin, who also made some necessary modifications in the book. The New York opening will take place on January 19.

"Bird in Hand" Reopens

NEW YORK, Jan. 5.—John Drinkwater's comedy, *Bird in Hand*, tonight opened its third return engagement on Broadway under the management of Lee Shubert. It played for 500 performances when first put on here two years ago. The cast is composed of Frank Petley, Walter Edwin, Daphne Warren Wilson, Elliot Makeham, John Warburton, Ronald Dare, Olga Slade, Arthur Ridley and Gwen Lowrey, most of whom were in the original company.

Cornell Begins Rehearsals

NEW YORK, Jan. 3.—Rehearsals have begun on Katharine Cornell's latest vehicle, *The Barretts of Wimpole Street*, under the direction of her husband, Guthrie McClintic. Miss Cornell will be her own manager in the undertaking. The play is the work of Rudolf Besier, under whose supervision it was first produced in London. The play will try out in Cleveland and Buffalo before coming into New York about the middle of February.

Broadway Openings

Bird in Hand, third Broadway engagement of the John Drinkwater comedy. Presented by the Shuberts at the 49th Street Theater.

Colonel Satan, a play by Booth Tarkington. Presented by George C. Tyler in association with the Erlanger office at the Fulton Theater.

CLOSINGS

Strictly Dishonorable closed Saturday evening, January 3, after 563 performances; *Flying High* (355); *Earl Carroll's Vanities* (215); *Ballyhoo* (16).

WARD MOREHOUSE, genial dramatic scribe of the *Sun*, is said to be writing another play between ice-cream sodas.

"LITTLE LADY"

... a courtly old trouper advised the ingenue find, "you won't build up a Bernhardt organ by living on cigarettes ... but as for me, my own pipes never suffered from smoking Spuds. They're a blessing to the profession, let me tell you."

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Vaude. Campaign Plan Waits On Bookers To Be Launched

RKO still determined to stage drive to sell its vaudeville to public—officials feel present caliber not strong enough to hold up under prodigious and expensive plugs

NEW YORK, Jan. 5.—RKO's \$1,000,000 campaign in furtherance of vaudeville, exclusively announced as being under consideration in the October 18 issue of *The Billboard*, has by no means been abandoned. The gigantic drive to sell the RKO brand of vaudeville to the general public thru newspaper and periodical advertising; radio and prodigious stunts, is dancing attendance on the efforts of the booking department to enhance the quality of stage shows to such an extent as to warrant the tony phrases and superlatives to be used in such a campaign.

Bad times, lower grosses and other likely factors have had nothing whatever to do with the delay in starting the wheels of the vaudeville promotion drive in motion. There are still two months to go before the six months are up when the drive was to have been launched. Between now and March Charles J. Freeman and his staff of vaudeville bookers will have to bring their shows up to the standard being sought by President Hiram S. Brown; his assistant, James H. Turner, and others vitally interested in launching the huge promotion campaign.

The general opinion around the RKO office is that the coast-to-coast intacts, which are the backbone of the circuit's playing time, are better than shows were before the new system was put into effect. But the intacts are not up to the expectations of circuit officials. It is contended that, altho they meet the immediate requirements of the houses in which they are booked, they are not that much improved over the vaudeville of several seasons ago to warrant a costly ballyhoo along national lines.

The plans are practically set, according to an authentic source, and as soon as Brown and others feel that RKO has something new to sell in the line of popular stage entertainment the drive will be launched. It all depends on what Freeman's department does about it.

Karen Flash in Auto Mishap While Jumping

NEW YORK, Jan. 5.—Traveling by auto to play a New Year's Eve show for Fox in Meriden, Conn., Edyth Karen and Her Boy Friends, flash, met with an accident in Westport, which prevented the playing of the date and landed the standard bearer; Marvin Kohn, of the act, and Sammy Kessler, its manager, in the Norwalk Hospital.

Kessler was driving the car, which collided with another and resulted in the both of them going up in flames. He received injuries to his chest, while Miss Karen suffered facial injuries and Kohn sustained burns. Both Kessler and Miss Karen were able to proceed home after treatment, but Kohn remained at the hospital.

Two other members of the act, Joe Mann and Jack Kohn, brother of Marvin, were uninjured. The fifth member of the act had gone ahead by train to rehearse the act.

Bigger Grosses for Fox New Year Shows

NEW YORK, Jan. 5.—Receipts showed a marked increase over those of last year at Fox vaudeville shows in which special New Year's Eve shows were held. The Crotona and Park Plaza, Bronx, doubled their business over the preceding year, while considerable gains were shown at the Savoy and Ridgewood, Brooklyn; the Elvö, Hempstead, L. I., and the Audubon.

LANG AND LEE are keeping busy with their comedy novelty act. They are touring the New England territory.

Vaudeville at \$2.50 Top At Cochran's Palace

LONDON, Dec. 20.—When Charles B. Cochran reopens the famous Palace as a vaudeville house he will play to \$2.50 top, a scale that has only been equaled in variety by Sir Alfred Butt during his brief vaudeville season at the Empire, Leicester Square, in July, 1924.

Cochran aims at a series of vaudeville programs in which international "name" acts, new or comparatively new to England, will be featured.

The Four Marx Brothers, who will headline the initial program on January 5, are in at a salary of \$7,000. Their previous season in English vaudeville was at the Coliseum and Alhambra in June, 1922, when they were not by any means a success. It is not generally known that Helen Kane was a supporting member in the Marx act when they appeared here.

Other acts already fixed for the opening performance are Ralph Lohse and Nan Sterling, American aerialists, and Ivy St. Heller, impressionist.

Gene Sheldon Closes

LONDON, Dec. 20.—Gene Sheldon, American banjo-playing comedian, closed his English season at the Coliseum tonight. He has been very successful this side and has played return engagements at the Coliseum and Palladium. He will tour the continent before returning to America.

Loew Giving Vaudeville Units A Play in Its De Luxe Houses

NEW YORK, Jan. 5.—First indication that Loew is again becoming vaudeville conscious will come this Friday with the starting of *Loew's Vaudeville Revue* at the Paradise, Bronx, on the circuit's 12-week presentation route. This show will contain three variety acts and a Chester Hale line and will work in the same manner as a vaudeville bill, altho the line and house m. c. will tend to give it continuity.

Aside from calling it a unit bill there can be no classification of the show as a presentation or stage band. The orchestra will remain in the pit, coming on the stage only for the finale.

Louis K. Sidney, Loew's production head, stated that this will be a frequent procedure on the presentation route. He intends to put out a vaudeville unit every three or four weeks to "give the theaters something different from straight presentations every now and then."

The Loew plan is similar to that inaugurated by Fanchon & Marco a few weeks ago, altho they were more frank in admitting that every fourth of their productions would be a straight vaudeville unit with augmentation by a line. Fanchon & Marco's idea in putting out the vaudeville shows is exactly the same



BOBBY PINCUS and **ISABELLE DWAN**, who recently teamed in a comedy, singing and dancing act, which is splitting for RKO this week between the Hamilton, New York, and Yonkers. Both have appeared in Broadway musicals, and Pincus was recently teamed with Ina Hayward.

Cantor Sets a New Record for Palace

NEW YORK, Jan. 5.—Last week's Palace show broke all existing house records in attendance and receipts. The bill entailed Eddie Cantor, Joe Frisco, Marion Harris, Burns and Allen, Frank and Milt Britton Gang, Three Rhythm Dancers and Four American Aces and a Queen.

The attendance hit the high mark of 31,209 and the gross was reported to have reached \$45,620. The show cost approximately \$15,000.

Other artists who rang up records at the Palace were Sarah Bernhardt, Clayton, Jackson and Durante, Beatrice Lillie and Harry Richman.

Skellys for Midwest

NEW YORK, Jan. 5.—Monica and ANN Skelly have been booked by RKO for three weeks in the Midwest. They will open next week in Cincinnati and will follow with Youngstown and Chicago.



By ELIAS E. SUGARMAN
(New York Office)

THE NATION'S economic experts evidently have the right dope. In recent weeks several of them have given out statements to the effect that when conditions start to improve very few of us will be cognizant of it. This theory is already working out in one portion of the vaudeville field. While members of the long-faced clan are still letting out their woes against the opaqueness of the walling wall, independent houses that have been straight picture grinds, some of them for several seasons, are answering the call of the "flesh". But most of the boys who formerly derived a comfortable livelihood from booking houses of this type are too much engrossed in the nuances of their moaning choruses to step out and take advantage of the revival they have been awaiting for two seasons.

There is money to be made by enterprising vaudeville showmen in the vaudeville field right now. The opportunity has never been greater. Except in New England, RKO is no longer reaching out for time among the independents. Charles J. Freeman's decision to do away with the circuit's Chicago office in several months opens up the fertile Midwestern area to enterprising independent bookers. But Freeman's decision was not really needed, except possibly as a formal declaration of the change in conditions. RKO has not been chasing after independents in the Middle West, to any extent, since Billy Diamond moved his belongings to the William Morris office. Loew is still out of the picture as a factor in the independent booking field, and this applies as well to Warner. As for Fox, certain of its scouts are rounding up independent houses to play the Fanchon & Marco Ideas, but in this there is no serious competition to the independent booker. Houses that can be sold on playing Ideas are generally not the type that are suited for independent, low-budgeted vaudeville.

The independent bookers need something of a Moses to lead them out of the wilderness. The cut-throat competition, now more virulent than ever, is not getting them anywhere. It dampens the first flush of enthusiasm of operators reconciled to using "flesh" after a long period of abstinence; it makes it difficult for any of them to derive any lasting benefit from the revival. The independent field is waiting for a real showman with the courage, vision and honesty needed to cement these turbulent forces. The way is open for a huge combination of independents, working together to provide a field for the renaissance of junior vaudeville. The organization's progress will be unimpeded for a long time to come, and when opposition does arise from the majors, by that time the independents will be too firmly bound together to be disrupted by one or several smashes. It will depend on how long it takes for the majors to realize how important the small time is to their future existence. The next several months will tell whether the independents will again commit harl karl or be brought to their senses by a realization of their mistakes of the past.

Drury Lane Is Dark

LONDON, Dec. 20.—For the first time in 30 years the Drury Lane is without a musical production or pantomime due to the postponement of the opening of Sir Alfred Butt's show, *The Song of the Drum*, the rehearsals of which have been stopped owing to the illness of Bobbie Howes, the principal comedian. Helen Gilliland, the leading lady, recently returned from New York.

Plan Another Drive in April; Film Names Head Campaign

Huge organization being formed by five major circuits with assurance of whole-hearted co-operation—Will Hays and Pat Casey at helm—studying painless collecting

(Continued from page 3)

be made, with all the circuits working in harmony, to make this year's drive as painless as possible for the great public that will be asked to do its full share in supplying the needed funds.

The organization mapped out for the prosecution of the drive looks more efficient and better lined up on paper than even the drives launched during the career of the late E. F. Albee, father of the hat-collection plan. Every section of the country will be well covered by some branch of the organization, which is now in the throes of formation. There will be no falling down anywhere, it is predicted, because the circuit heads are right behind the works, delegating the detail work to their subordinates with the order to see the proposition thru or else.

The general committee formed to supervise the whole affair consists of Will Hays, of the MPPDA; Sam Katz, Public; Harley L. Clarke, Fox; Nicholas M. Schenck, Loew; Hiram S. Brown, RKO, and Harry Warner, of Warner Brothers. The five presidents representing the major circuits on this committee have delegated, in turn, lesser officials in their outfits to comprise an executive committee. On this committee are such figures as Harry Arthur, Charles C. Moskowitz, Sam Dembow, Spyros Skouras, E. A. Schiller and Major Leslie E. Thompson.

The executive committee will carry out all the administrative detail, but the actual work of the drive will be handled by a representative group of press relation experts under the title of the Campaign Committee Serving on the Executive Committee, which has already had three luncheon meetings, are A. M. Botsford, Public; Oscar A. Doob, Loew; Mark A. Luescher, RKO; Frank Whitbeck, Fox West Coast Theaters; Gabe Yorke and Joel Swensen, Fox Eastern Division; L. R. Brager, Warner, and L. L. Edwards, Public.

The national administrative lineup for the drive does not end with the executive committee. There will also be what has been temporarily dubbed the general field committee, consisting of every divisional manager of the five circuits. The members of this group will be entrusted with the important task of organizing local city committees. The first letters sent out by the five circuit presidents ordering the fullest co-operation in the drive will be mailed, it is reported, the middle of this week. The apportionment of divisions has been made to coincide as

close as possible with the territorial divisions of the major circuit theaters. The divisional men located nearest to the various headquarters of the NVA drive divisions have been chosen as temporary chairmen. Every town in the country claiming a major circuit house in its limits will be tied up in the huge organization, to be complete in every detail by the end of next month.

The public announcement of the NVA drive will be withheld as long as possible from the general public. This has been decided as a protective measure against poor business. It has been proved quite conclusively during the previous drives that a large part of the theater-going public actually stays away from theaters during the period of the drives. The fund-raising period will be designated officially as Players and Patrons' Week, and the slogan of the drive will be "Go to a Theater Easter Week".

While it is not known at this time what quota will be laid down for the national drive, within several weeks anyway each division will be set on a certain quota, based on past performances and the population. It is not beyond belief that about \$2,000,000 will be finally set as the goal. If every big circuit gets in back of the drive, as its president have indicated at meetings with Will Hays, this total will be possible. The last drive, poorly as it was managed thru lack of co-ordination between the various circuits, brought in \$485,000. This was \$115,000 less than the year previous (1929).

Considerable criticism was leveled at certain circuits last year because of the poor sound and talking trailers put out by them for the fund-raising periods. An effort will be made this year to avoid this possibility of criticism by having all trailers made by one source. Every item in the detail of collections will be carefully worked out here before being submitted to the various outposts of the co-operating circuits. Every house of the five circuits will be used in the hat collections; even houses that have not played "flesh" for years and perhaps will never use stage attractions.

Healy Squawks About Pinkus to VMA Bureau

NEW YORK, Jan. 3.—Ted Healy is attempting to put a stop to the alleged use of some of his material by Bobby Pinkus, who, assisted by Isabelle Dwan, finished a week last night at the Hippodrome. He has called the matter to the attention of the Joint Complaint Bureau of the VMA and RKO's Legal Department for them to relay to Pinkus.

Pinkus appeared with Healy in the Shubert musical, *A Night in Spain*, during 1927. The bits that Healy objects to are the "hotcha" and *I've Got a Girl Named Nelly* song.

Healy has been having his troubles in checking up and trying to stop the illegitimate use of his material. He recently asked Richy Craig, Jr., and Jack Benny to refrain from using a bit, which they did without any squabble. Not so long ago, he filed a complaint against Howard, Fine and Howard, his former stooges.

Shean and Canter Reunited

NEW YORK, Jan. 5.—Al Shean and Lynn Canter have returned to do their old William K. Wells act, *Business Is Business*. They will open for RKO next week in Buffalo and follow with Toronto. Shean was recently in the show, *Light Wines and Beer*, while Miss Canter did an act written by Neville Flesoon and later worked with Ralph Rogers.

Maryland Vaudeville Clicks; Getting More Shows Soon

NEW YORK, Jan. 5.—Last week's first vaudeville show in a year in Baltimore at the Maryland, a legitimate house operated by Fred C. Schanberger, clicked and has resulted in the plan to run it as a straight vaudeville stand for all open weeks in legitimate bookings. Arthur Willi, RKO booker, will buy the acts.

The second vaudeville show of eight acts will come in next week, and it is probable that another will follow a week later. The possibility of putting vaudeville into the house the year round is off for this season as the legitimate shows have prior claim. About eight or 10 weeks of vaudeville will probably be rolled up this season.

The show starting January 12 will include Irene Bordoni, Harris and Van, Vox and Walters, Roy Rogers, and Dorothy and Helen Blosson. There are three to fill.

The show runs from Monday to Saturday, with two performances daily.

Davis Theater, Pittsburgh, Reopening With Vaudeville

PITTSBURGH, Jan. 3.—Davis Theater here, dark for almost two years, will reopen January 17 with policy of vaudeville and pictures. It's in the nature of an experiment, with house playing pictures day and date with Enright in East Liberty, altho opening a day later, Saturday, than the neighborhood house.

Theater at one time was one of the leading two-a-day spots in the country. Later played vaudeville and a couple of years ago tried a revival of the two-a-day, but without success and folded after a short time. Combination policy will include five acts of vaudeville, with Lita Grey Chaplin first headliner. Nick Lucas, Benny Rubin, Belle Baker and Ruth Etting to follow in order named.

Davis is owned and operated by Warners.

Vaudeville at State-Lake

CHICAGO, Jan. 5.—It is reliably reported that the State-Lake Theater, which some time ago dropped its vaudeville bills, will return to a vaudeville and picture policy some time this month, probably the 17th.

Miller, Keller Make New Team

NEW YORK, Jan. 5.—Lou Miller is now doing his harmony singing with Jack Keller, using the subbilling of *A Cheerful Earful*. The new combo will open for RKO the first half of next week in Yonkers, agented by Jack Curtis. Miller recently worked with Sam Ash.

LEWIS BROCK and Stoney Thompson. Spokane tap dancers, have been booked for an extensive tour of Australia, China, Japan and South Africa.

Amateur Bills As Stimulant

RKO reviving idea in weak houses—Hamilton starting with heavy neighborhood

NEW YORK, Jan. 5.—RKO is planning to bolster up a few of its weak vaudeville houses in this city by staging amateur shows on certain nights each week. The first house to attempt to revive this type of b.o. draw will be the Hamilton, with others to probably follow if the novices can still pull them in.

Amateur shows have been passe now for a good number of years, their passing being generally attributed to the decline of vaudeville. When prevalent, especially in the Loew theaters, they were big business getters.

Phases of the plans for the Hamilton include the canvassing by letter of every social club in the theater's district for talent. Prizes will be awarded the winners of each contest, with the house aiming to get the patronage of the members of the clubs, estimated at approximately 1,500. Al Fineman, recent addition to the RKO exploitation staff, is handling the details with the co-operation of Harry Kalcheim, booker.

This will make RKO's third attempt to draw business to the Hamilton, and a fourth is under way. First came the switch from two-a-day to continuous policy, and then from five to seven acts, with 10 acts on Monday and Friday nights. The fourth plan will be the canvassing by letter and "newsette" of every resident in the district from 136th street to 155th street east to St. Nicholas avenue and west to Riverside drive.

When Loew went in for the amateur shows, especially during the time Nils T. Granlund was connected with the circuit, whole productions entailing neighborhood talent were put on frequently at each house. A number of good artists were discovered in these. Victor Hyde succeeded him in this capacity.

Of late the only amateur shows on any circuit have been held in conjunction with the appearance of a "name" and in imitation of same, as for instance Helen Kane, Helen Morgan, Gus Van, etc.

Changes in Dewey Act

NEW YORK, Jan. 5.—Earle S. Dewey has taken two new girls into his act, which will split for RKO next week between Troy and Schenectady and follow the first half of next week at the Franklin, Bronx. They are Rosalyn Roland and Marie Donia, respectively replacing Gladys Kern and Mary Norton.



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ASHLEY PAIGE

In "TUNES AND TAPS"

This Week (Jan. 3d)

RETURN

R-K-O PALACE, N. Y.

Direction
Miles Ingalls — Jack Curtis Office

New Palace, Chicago

(Reviewed Saturday Afternoon, Jan. 3)

With the Weaver Brothers and Elviry and their homefolks on the bill it's bound to be a laugh riot—and they "shore" wowed 'em at the opening show in spite of a tough audience. The other half of the bill just fair to middlin'.

A dance turn opened. The Four Spirals, two men and two girls, doing an excellent routine of interpretative dancing and spiraling. The boys excelled in the latter, reeling off some fast and dizzy spirals. The four finish with a carnival of whirling that sent them over nicely.

Joe Phillips and Company were reminding of the old burlesque days. Phillips is assisted by Jerry Blanchette, a tall blonde with a baritone voice, and Diane Lesche (maybe it's spelled Le-Shay), a fast-stepping brunet. Phillips has a line of slap-stick comedy for which the girls are excellent feeders. The fems. contribute something "on their own" too, the blonde warbling a pleasing number and the brunet doing some hot hoofing. Got away slow, but finished strong, taking an encore.

Grace Barrie, a personable brunet, warbled some pop. tunes that earned her a good hand. The turn is a bit slow and should be punched up for best results.

The last half belonged to the Weavers with their "cornfield deserters" and "ridge runners" from Arkansas. What this "homey" aggregation does to an audience with the backwoods material unspooled by the staginess that ruins most rural acts is a whole course of lessons in showmanship. Abner, Cicero and Elviry never took a course in psychology, but they sure do understand it. The two acts as now constituted have sufficient variations to retain a freshness and newness no matter how many times they have been seen before. Cicero has some new and original musical contraptions with which he garners the laughs, and Elviry has added some clever new "business" and changed her song repertoire. They don't make comedienne any cleverer than she. The "homefolks" also have added some new bits that enhance the act, and the entire aggregation is a riot from start to finish. Stopped the show cold and the boys and Elviry had a hard time getting away. NAT GREEN.

Golden Gate, Frisco

(Reviewed Friday Evening, January 2)

Wilfred Dubois, French juggler, has a pleasingly different routine and an equally refreshing way of presenting his stuff. He works in front of a spick-and-span drop, which is in keeping with his opening with a tennis racket and balls. He successfully handles water glasses filled with liquids in conjunction with billiard cues and table accessories in a manner seemingly to defy the laws of gravitation. His deftness, coupled with his manner of using the audience, made quite a hit and resulted in bringing him more than the usual applause accorded an opener.

Lubin Larry and Andre, two men, one of whom works in blackface, offer a potpourri of comedy, song and dance for fair returns.

An impromptu revue is apparently presented in this way: At the beginning a voice in the audience requests permission to lay out the routing for one performance, and what follows is supposedly the man's idea of what a revue should consist of. Bobby Dupree, Sylvia Dean and Lynn Burno are the advertised names, altho the act promises a mixed six. Burno sings well and his song selections are good. In fact, the whole is a cleverly arranged and attractively presented program of songs, dances and fun. The dance numbers are good except one, that being a suggestive dance by one of the girls which mars an otherwise good act.

Hal Jerome, with Gloria Gray, headline attraction, made a hit in what starts off much like a violin and piano duet, but which proves a laugh riot of bright patter. Much of it is old, but cleverly presented at that, and enough new stuff mixed in to ginger it up and

The Palace, New York

(Reviewed Saturday Afternoon, January 3)

Just as any darn fool might have guessed, Eddie Cantor smashed all Palace records to smithereens last week, and is being held over, together with Marion Harris, another of the brilliant jewels in last week's Tiffany setting. Eddie is doing almost all new stuff this week, jumping out of his own spot to work thru the show as only a Cantor can. Miss Harris has new songs, too, and we must not forget Burns and Allen, that gorgeous comedy team, who are laying off *Lamb Chops* for their fully deserved holdover. Just as big a house as last Saturday matinee, and everything looks hunky-dory for another big week, altho it is doubtful whether the gross will be as big, due to the usual post-holiday letdown and the lack of an extra midnight show, as was the case last week. This is a strong show, but as an all-round proposition not as good as last week's, which will probably not be matched in quality for a very long time to come.

THE HONEY FAMILY, Risley and tumbling troupe, consisting of three girls and two boys, furnished plenty of sight sock in the opening spot. Several of the stunts are different, and the finish piece, which has the younger of the boys landing after a couple of somersaults in a high cradle perch, is a big applause getter. The girls are clever—and shapely, too.

ASHLEY PAIGE, a clean-cut youth who works with polish and the utmost self-assurance, combined xylophone numbers with freaky handling of a pair of saxes. He bowed off with a number entailing the use of six xyls, hammers and synchronous taps. His was a strong parting hand.

HARLAND DIXON, in a brand-new act with 12 nimble-footed misses, was given a pretty sendoff by Eddie Cantor, who slipped on beforehand for some gagging and a blackout adaptation of the Hebe Santa Claus story. Dixon persists in telling stories with an Irish brogue, but outside of that he is one of the classiest male dancers we have. He does several corking solo routines, also working in front of the pulchritudinous line. In scanties and long red gloves the dazzling dozen put over a clever routine right before the finale. The act got an easy show-stop.

GEORGE BURNS AND GRACE ALLEN repeated last week's great impression in a new serving of their crossfire and a tiny morsel of singing, but not before Eddie carried on most engagingly with Miss Allen. Incidentally, outside of the great Cantor, this miss is about the most conspicuous person in this week's show. She sparkles in her own act and lends valuable assistance in bits thruout. The Burns and Allen team did a clever walkoff bit that drew hearty laughs and prolonged applause.

LEW HEARN'S spot was taken up with one of the punchiest comedy interludes of the layout, calling for the services of Cantor as a Hebe character comedian, and Robert Leonard as his henchman in a gyp clothing store. Lew plays a sucker most appealingly in the sketch, which is titled *Buy Now*, and is taken, according to Cantor's announcement, from one of the shows in which he and Hearn appeared at the Winter Garden more than 10 years ago. A very clever act, but somewhat drawn out. With about five minutes lopped off it should prove to be one of the comedy standouts of the season.

BEN BLUE followed intermission, doing his stuff this time without stoozes and jacked up to no little extent by Cantor, who worked with him on the apron for a spell before the announcators were changed. Blue has become a clever mugger and uses this new gift in crossfire with Lynn Dore, a very blond miss, who gets her innings in a warble and as Blue's sidekick in a clever burlesque of *Ten Cents a Dance*. Blue digs up several of his stronger stepping bits, including the Russian session and "the Dying Duck"; both were put over to good effect. He scored heavily all around.

MARION HARRIS was preceded by a Cantor blackout, which calls upon eight supernumeraries and Miss Allen. Miss Harris put over less warbling than last week, but there was compensation aplenty in having Cantor work along intimately with her, both taking a crack at warbles. A very fine piece of work—on the part of both.

EDDIE CANTOR came on about 11 minutes short of 5, and held them in until way past the usual exit time. He engaged in his typical gagging and stories, mixing these with old and new songs, and wound up in blackface, applying the cork in full view of the audience. He used the Misses Allen and Harris in blackouts and that sveite girl he had with him last week appeared again, dancing this time in high yaller to Cantor's warble of *My Baby Don't Care*. Eddie could have kept the show going until past-dinner time. He suggested a third week for Miss Harris and himself, and it was taken up with show-stopping applause. The Palace can use many more weeks of him and the kale he'll bring in.

ELIAS E. SUGARMAN.

bring it up to date. Jerome plays the violin in an amusing yet musical way, and has an unusual manner in producing good music via the piano. Miss Gray is a good-looking blonde, with a good speaking voice, who looks and acts as if she might go over big in the talks. E. J. WOOD.

Hippodrome, New York

(Reviewed Saturday Afternoon, Jan. 3)

Up until the sixth act came on, the audience at this show seemed to be in a coma. They hardly took to anything the first five offered, and it wasn't because the turns were bad. It appears that the patrons here want lots of hoke and full-stage novelty acts. This show completely lacks the latter and affords little slapstick. There was a good-sized crowd on hand to see the eight acts and Bert Lytell in *Brothers*.

Arthur Ward makes a good impression in the opening spot when juggling and dancing, but misses fire when pulling comedy stalls. He has the ability and should put it to good use in a well-framed act. Left to a fair hand.

The *Kentuckians*, quartet of blackface males, who deceive one into believing that there are only two in the act, deceived and found the audience still cold. One pair does taps while the other goes

in for acrobatics, the latter landing best. All on for the mildly received bows.

Bernard and Henrie raised the audience's spirits a little in following with harmony singing. These girls have good voices, blending nicely, and do a neat repertoire of pop. and specials. There's a little chatter, also.

O'Donnell and Blair gave a five-minute session of slapstick that might have been better received if more was forthcoming. They major in a prop. horse bit and as hoke builders on the style of Willie, West and McGinty. This latter stunt aroused some laughs and a fair hand for the finish.

Stone and Lee, mixed team, tried for laughs via chatter and weren't so successful considering the amount of gab they used. Stone's trombone blowing got over, however, as did Miss Lee's song-dances.

Pickard's Chinese Syncopators, male octet, pulled the show out of the hole in their spot with music, singing and legwork. The audience went big for the leader's sweet crooning, the septet's string playing of *Poet and the Peasant* and the acrobatic dancing of one of the boys. Polled good returns.

Jim McWilliams kept up the good work in the next-to-shut position. He gave them a lot to laugh at and they in re-

turn palmed him a big hand. His style of work, most intimate, found its way into the audience's favor.

Tinova and Balkoff, aided by an un-billed boy dancer, looked after the bye-bye spot with their dance flash. Lots of color to the act, brought about by settings, and good ballroom dancing from the standard-bearers, with hot hoofing from their assist. Rang down the curtain to good applause.

SIDNEY HARRIS.

St. Louis Theater, St. Louis

(Reviewed Saturday Evening, Jan. 3)

Another splendidly balanced vaudeville lineup is on view at this theater this week. The audience, however, was cold to the efforts of the performers at this particular show.

The Kitaros, a trio of Orientals, were in the ace spot. The two males do some snappy and manifold feats of foot balancing, juggling and tossing to a good hand. The girl serves only as a prop. This is one of the standard acts which always set off the bill to a fast start.

Eva Clark was next. The attractive songstress pleasingly sang *Love Made a Gypsy Out of Me*, *Only a Rose* and a medley of Victor Herbert melodies. Miss Clark possesses splendid stage presence, in addition to a marvelous voice. Eddie Burch accompanies at the Ivories.

Del Chain and Artie Conroy were next. Chain, as usual, works in straight, while his newest partner does a good sap comic. Their return contains a lot of the old stuff, but still gets a world of laughs. Conroy is a good comedian, and his voice blends nicely with that of Chain's. They harmonized several late song hits to a big hand. Possibly another song would help their act, as their singing brought them the most applause.

Jack and Kay Spangler are musical comedy artists of the first rank, and present 20 minutes of fast and snappy entertainment with their supporting company. The two principals sing nicely, but excel in their stepping, both in their single and double specialties. Jack is exceedingly graceful and light for a male, while Kay is lithe and one of the best high-kicking dance artists in vaudeville today.

Julius and Clifton are two male comedy acrobats, who climax their bit with a difficult feat, while an assist, Red Colman, is a fast hooper. There is a wealth of good comedy material intermingled during the various song and dance bits to good effect, and the act went over nicely.

Jack Osterman scored decisively. He opened with his usual matter-of-fact talking and singing, then led the orchestra in his well-known medley melange, and finished with the rendition of Irving Berlin's newest ballad to a big sendoff. FRANK B. JOERLING.

Loew's State, New York

(Reviewed Saturday Afternoon, Jan. 3)

A costlier show than usual is in for the first week of "Loew's January Festival", but it doesn't always play that way. Its stride is not reached until Miss Vanessi comes on in the fourth position, with Emile Boreo and a Harlem night club band following in order. The latter lost its punch by remaining too long. Short on comedy, the bill depended on Boreo in his late spot and he cleaned up. Dancing, however, was heaped on in two of the acts. Backed by *Min and Bill* on the screen, this show should result in a big business week. Vaudeville ran 91 minutes and the house was near capacity at the last hot note from the sepien combo.

Six De Cardos are a punchy opening, five males in the troupe doing some excellent in-and-out of barrel somersaults with teeterboard work interwoven. The sixth member of the act is in male's clothing and clown makeup for incidental comedy, but the disclosing of a mop of hair hinted that he was a she. They bowed off to a big hand after a corking blindfold stunt.

Donovan Sisters and Bishop went over in the deucer, altho certain of their (See LOEW STATE on page 76)

E. F. Albee, Cincinnati

(Reviewed Saturday Afternoon, Jan. 3)

Mayris Chaney and Edward Fox open with a well-dressed and ably executed dance turn, in which they receive admirable support from an unbilled slinging pianist. A Spanish number and a corking ballroom adagio-acrobatic routine constitute the double dance work. In addition Miss Chaney does a dashing toe routine, and Fox an acceptable soft-shoe dance, both of which are nicely received. The pianist warbles between changes and does fairly well. Drew a rousing hand for an opener.

Paul Mall, burnt cork artist, whose style of working is a cross between a Jolson and a Cantor, pulled an encore and a lolly of a hand in the deucer. Mall does a brief monolog, which is packed with some fair laugh material, but his strong "suit lies in his song delivery. He sells his ditties with a vengeance. For an encore he does *You're Driving Me Crazy*, and with the aid of the two pit trumpeters, drags down thunderous applause.

Arthur Millard and Minna Marlin get over fairly well with some mildly funny crossfire, the punches of which are punctuated with Comedienne Marlin having her bonnet knocked from her head by Straight Millard. There are some good laughs, but they come too far apart. The pair put over two song numbers nicely. Stepped off to a fairly good mitt.

Roxy's Gang, easily the class of this layout, scored the same huge success as they did on their last visit here a year ago. This mixed quartet, comprised of Alice Juline, soprano; Adelaide De Loca, contralto; Harold Clyde Wright, baritone, and John Griffin, tenor, is heard in several classical selections, and the various members also are heard individually. A female pianist gives excellent support thruout. Took the final bows amid tumultuous handclapping.

Charley Foy and Cousins, the latter consisting of seven male assists, six of the stooge order and one midget, and two female hoofers, closed the average bill in good style. The whole is nothing more than a raft of the good, old hoke left to shift for itself, and this hoke-loving audience stood for it nicely. Foy and his male conferees furnish a liberal bundle of wholesome laughs, but the routine in spots is notably rough. Foy, himself, gets over some smart laugh stuff in a brief monolog, and also does well in imitating his famous dad. A cute blond lass rings the bell with some acceptable tap dancing, and another blond girl, who spoils her appearance with a poor makeup, contributes an excellent piece of acrobatic dance work. The turn crashed thru to a big hand. For an encore, the male assists do *The Rhapsody in Blue* on harmonicas. BILL SACHS.

Loew's National, N. Y.

(Reviewed Thursday Evening, January 1)

Corking show here, marked by laugh-packed comedy, and run off at a merry clip. Most of the running time of acts was cut, but not enough to injure their entertainment value. House has been completely renovated, front and interior, dispelling the terrible gloom that formerly prevailed. Large attendance, typical holiday crowd. *Sea Legs*, starring Jack Oakie, also served as a strong laughgetter.

Tommy Evans and Company were in the initial frame and dished out a pleasing musical routine. Evans plays the saxophone, French horn, fiddle and clarinet well, and his female partner sings and tickles the ivories with merit. The highlight was the playing by Evans of the sax and clarinet simultaneously. They registered heavily here.

"Sugar" Marcelle, comely blonde, threatened to stop the works cold with her snappy delivery of a well-chosen cycle of pops, and comedy specials. She worked but six minutes and refused to answer the customers' cry for more. She wowed them with her *You've Got To Have It in Hollywood*, a funny ditty with some risqué punch lines.

Chamberlain and Earle, mixed team, proved a hit in the third spot with their comedy via the violin, played by the girl,

and the bogus 'cello, handled by her male partner. They socked home their parody on popular songs.

Mardo and Janis capped the most laughs with a line of original wop comedy. Mardo, as Tony the wop, slayed them with his clowning with a sap bludge. Janis folled admirably. A real funny act.

Trip to Holland, 10-people flash with a distinct Dutch atmosphere and colorful costumes and settings, scored a decisive hit. Stringed band (seven pieces, including leader) clicked. The diminutive leader is a precious yodeler. Two girls, one a warbler, the other a tap dancer, sparkled. The acrobatic stepping by a lithe-limbed male got thunderous applause for the bows.

CHARLES A. SIEGFERTH.

Proctor's 86th St., N. Y.

(Reviewed Thursday Evening, January 1)

A bill featuring two male "names" held business to a packed house on a night following the festive New Year's Eve. One would think the great number of hangers alone would have kept the gross down. The show was a poor one, with both "names" suffering from different ailments. Eddie Leonard stepped on the stage with little left except his personality. Frank Richardson, who came up suddenly via the movie route, hinted at a cold, and then made it sure by making a speech about it in begging off. It remained for the opening act to provide the most laughs, with the two remaining acts also having comedy, but not so forte. The bill ran 66 minutes, and *Cohens and Kellys in Africa* followed.

Stevens Brothers and Nelson, the bear, were in the introductory spot and for enough laughs to prove that the show would have been better off if they had been placed in a later berth. Four males work with the animal for the wrestling and face-slapping, the bear opening with a dance.

Teck Murdock deuced with a singing and dancing skit tagged *Oh, Henry*, that entails three girls and a male and as many unentertaining moments as there were entertaining. A couple of the gags Murdock uses with the unbilled cop and in three-timing the girls are taken practically bodily from the Arthur and Morton Havel skit. The standard bearer receives capable assist from only one of the girls, and he needs more.

Smith and Rogers, mixed dumb hoofing team, would have helped the show a great deal had they been given the opening spot and the bear put in their place. They come on in freak dress for a comedy dance and switch to straight wear. Their hoofing is there, and the light comedy as pleasing as they can make it, but they weren't strong enough for the middle position.

Eddie Leonard was flanked by 11 black-face males in an extremely spotty act. A hoofing team, who evidently know little about makeup, and a mandolin soloist were the best items in the turn, with Leonard singing a large number of songs, but in poor voice. He delivered *Roly, Boly Eyes* and *Ida*, old favorites, to a big hand from a sentimental audience. More care in production would have given him a better outlook.

Frank Richardson, peculiarly enough, pulled a gag that Eddie Cantor used at the Palace anent Clara Bow and Will Rogers, but not so effectively. Richardson sang three songs besides incidental chatter for seven minutes in all. He took a show-stop, and then pleaded a cold and wished everybody a Happy New Year. JOE SCHOENFELD.

Grand Opera House, N. Y.

(Reviewed Monday Evening, Dec. 29)

Outside of a ruffian in the audience trying to ruin the second act with some colorful remarks, the bill had nothing else exciting to offer the auditors. Just a mediocre show, poorly spotted, and marked by comedy mostly of the unfunny kind. Business was fair. *The Dancers*, with Lois Moran and Phillips Holmes, was the canned entertainment.

Fiumi and Toya, Japanese girls, opened with a delightful singing and dancing routine. One of the lassies sparkled

with her acrobatic legwork. Customers went for them all the way.

Jack Marcus and Company unleashed a fair measure of laughs with a vehicle that is featherweight in entertainment value. It was while the comedian and girl were unloosening some weak comedy dialog that a rowdy on the main floor interrupted them with some unsavory remarks. The couple grinned their displeasure. Nothing particularly forte about the dancing or singing. They drew a fairly strong hand at the bows, however.

Robinson and DeWitt held down the trey berth nicely with well-routine singing and dancing. The standard bearers (boy and girl) step well and with plenty gusto. They have swell support in a diminutive soprano with excellent pipes and a nimble-footed male acrobatic dancer. They carry their own pianist. Bowed off to healthy palm walloping.

Lew Wilson and Company stopped the show with a rather droll line of nonsense. Wilson as a pickaninny pushed on in a baby carriage, is quite amusing. Unbilled male plays the mammy role well, and a girl in high yellor aids satisfactorily. Wilson's yodeling and mammy style of warbling got him the show-stop. He appeased them with a brief curtain speech.

Four Fantinos, two mixed couples, closed with a fair brand of aerial acrobatics. They displayed several thrilling stunts. Went over satisfactorily.

CHARLES A. SIEGFERTH.

Fox's Crotona, New York

(Reviewed Monday Evening, Dec. 29)

Better show than the several seen here since vaudeville returned several months ago, but still not up to the mark. The layouts, for the most part, show up as being iuexpensive, unsatisfying in variety and unwieldy for proper spotting. Holding over Jerry Franks from the last half increases the bill to five acts. George Bancroft, in *Derelict*, held down the screen job. Business was good.

The Great Rolle made the hello spot a cute and pleasing one via his magic and song-dance act, in which he is assisted by a trio of girl midgets. The diminutive standard bearer is a keen showman and makes plenty out of little. Girls assist capably. Got a fair hand at the bows.

Lloyd and Bryce deuced to good returns. Their comedy acrobatics got some laughs, and it took their straight hand-to-hand finish to get them off nicely. It is the same old overhoked stunting, altho occasionally they were different.

Jerry Franks, preceded by a plug from the pit leader, followed to warble three songs and spiel some incidental chatter. He has a sweet pair of pipes that helped to get him a nice hand. Better arrangements and delivery will help make him go a little further.

Billy Hibbitt and Marie Hartman rolled up many laughs in the next-to-shut position. They employ some nifty material and make it mean plenty because of their capable handling. A quintet of pooches give them assist in one of their laugh bits.

Ray Stanton by-bied in his familiar six-people act, *A Little Rhyme and Less Reason*, and kept the audience laughing. There are punchy skits and effective song-dances to the routine, which moves along at a sizzling pace. Stanton's old partner, George West, is with him again, serving as a pinchhitter. He helped lots in rolling up the response score.

SIDNEY HARRIS.

Keith's Hamilton, N. Y.

(Reviewed Monday Evening, Dec. 29)

This bill cleaned up from start to finish and mainly because RKO finally decided to give the Monday night bargain shows an intimate touch with an emcee. Larry Rich did well by that post,

with his antics in between each turn necessitating a cut in the show from 10 to 9 acts so that the patrons would get home some time before breakfast. They apparently were in no hurry to leave, however, for Rich had to come out for a curtain spiel after two hours and 15 minutes of vaudeville. Business has shown an increase every week since the long shows came in here, with last night's attendance topping all preceding weeks. *Free Love* was the screen fare, and, what with all this hulabaloo about companionate marriage, may have had something to do with the big house.

Cropley and Violet were brought on by Rich after he had spent a few minutes clowning with a couple of stooges and a girl hooper. The mixed team proved an excellent opener with a roping and acrobatic routine, the girl working in a s.-a. costume for further effect. Their originality got them a big hand.

The Three Jestis (Bessner, Sieler and Bessner) were doing very well with their comedy hoofing and parodies until they went into a bit unmistakably like that done by the Three Sailors. The cop was a letdown, but they finished strong with a street-sweeper song and a horse dance.

Nan Blackstone did a complete moup in the trey spot with special and pop songs, assisted by a male pianist. It was inevitable that she would stop the show after displaying one of the most aggressive personalities this reviewer has seen in vaudeville and closing in a Fuzzy Knight manner. She could stand a little censoring, however.

Jack Boyle and Jimmy Allman, newly teamed, went over big after a strong buildup in the introduction by Rich. Their chatter is only so-so, but Allman's eccentric dance and Boyle's singing was plenty for this audience.

Phil Rich, Larry's brother, presented his character impression of a rheumatic old man in the fifth spot and for enough applause to call for a little clowning with the emcee afterwards. He does a highly entertaining act.

Sidney Stone followed with a flock of aged material, but got a good hand anyway. With most of the applause continuing to come from one spot, it looked as tho clques are back with us again. Stone has a good singing voice and personality, but not enough of the latter for what he has on hand.

The Rimacs, backed by a 10-piece Cuban orchestra, proved worthy of the plug they received from Rich. One of the Rimacs, the son, toots a sax in the band as well as displaying some corking pedastistic ability, while his father and mother do native dancing. Papa Rimac carries the brunt of the vocal work and, does a good version of *The Peanut Vendor*.

Taylor and Bobby did not fare so well in the next-to-closing, most of the stuff having too much of a hurlycue tinge. Their chatter is hardly forte enough to hold up the male member's undressing bit at the finish.

Larry Rich closed, with five stooges, a male pianist, two girls and his Southern harmonica playing assistant. One of the girls looks like Cherie and sings in a clinging, male-getting gown. The other female hoofs, as she did at the opening of the show with the standard bearer. They got plenty of laughs and a rousing sendoff. JOE SCHOENFELD.

RKO Intact No. 25

(Reviewed at the Madison, Brooklyn, Sunday Evening, December 28)

Plenty of novelty in this layout, but short on gab laughs. Berkes and Wallace, counted on to supply the latter element, are the weakest item in the four-act affair, and it does not appear as if there will be any improvement forthcoming from this quarter until many weeks of steady work are left. (See RKO INTACT on page 31)

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VAUDE. NOTES

WILL MORRISEY returned to the RKO fold the last half of last week at the Royal, Bronx. Midgie Miller is in his support, which also comprises Ted Marcel, Jack Inglis and George Edward.

HON. MISTER WU and His Chinese Collegians, playing for RKO around New York, have been toned up a little. The cast has been increased from seven to nine people and the running time has been boosted to 23 minutes. Harry Rogers is sponsoring the act.

WILL OAKLAND, radio and night club singer, has accepted another date from RKO. He will bring his singing act to Flushing this last half.

The first meeting to devise plans for the next NVA drive will be held shortly. One wonders how much the actors will have to say about matters this year.

REYNOLD TILLIS and Geraldine LaRue, who have been playing out West, case east this week to open for RKO the last half at the 58th Street, New York. They are assisted by the Maryon Vadie Dancers and Nesa Scarre, pianist.

CHARLES GREGORY and Jules Raymond shoved off for RKO this first half in Yonkers. The "musical maniacs" are agented by the Marty Forkins office.

ROY GORDON is heading a three-people act, *Oats for Dead Horses*, written by Andy Rice. He went RKO the first half of last week in Yonkers.

LEONA EARLE and Company returned to Loew with their aerial act this week, dividing their time between the Lincoln Square, New York, and the 46th Street, Brooklyn.

Performers who have been victimized by a certain indie booking office have only themselves to blame. Members of the profession have been warned time and again by the VMA regarding its gyp methods and that, because the contracts issued are not the recognized play-or-pay type, no redress can be gotten from the protective association.

GUS EDWARDS' TREE SITTERS opened for Loew this week, splitting between the Gates and Pitkin, Brooklyn.

WALTER NILSSON returned to Loew this week, dividing his time between the Gates, Brooklyn, and Yonkers. Johnny Hyde, of the William Morris office, is his agent.

LYTELL AND FANT returned to Loew this week. They are splitting between the National, Bronx, and Yonkers.

THE PERSONNEL of the William Morris Agency, done in caricature (31 of them), are on display in the lobby on the 10th floor of the Mayfair Building. They are the handiwork of Zito, artist friend of Lester Allen.

It is very noticeable these days, when depression has become both a fact and fancy, that theaters providing good shows, either legitimate, pictures or vaudeville, are doing business as good as when prosperity reigned. This should eliminate all alibis from managers, except, possibly, that they cannot always get good shows. But is there any manager who can prove that a poor show did good business in the past?

HOOT GIBSON will come into the RKO fold with his eight-people act next week on a split between the Capitol, Union City, and Regent, Paterson. He will be at the Jefferson, New York, the first half of the following week.

EDWARD T. KAY has replaced Frances Erbel as accompanist for Leatrice Joy, booked for a string of dates by RKO. She is at the Albee, Cincinnati, this week, and is slated from January 24 to February 14 at New York houses, with more to follow.

DOC ROCKWELL, who has again gone vaudeville with Madelyn and Wes Meredith, has been booked by RKO so far for three and a half weeks, including a Palace, New York, date for February 7. He will play the last half of next week in Flushing, and follow with the Albee,

Brooklyn, and a split between the Coliseum and 86th Street, New York.

HARRY AND DOROTHY DIXON have enlarged their dancing two-act to four people, with a sister team giving them warbling support. They brought it into the RKO fold the first half of last week in Yonkers.

No better evidence that vaudeville is still in favor, when presented in the proper manner, can be had than at the Hamilton, New York, on Monday and Friday nights. The house on those days adds three acts to its regular seven-act shows, giving patrons a bargain bill as well as affording RKO another showing spot. The audiences show no weariness, altho the shows average about two hours in length. And biz is becoming plenty big.

FRANK AND MILT BRITTON BAND have been booked by RKO for seven weeks out of town. They will be at the Albee, Cincinnati, next week, and will follow respectively with the Palace, Chicago; Palace, Cleveland; Youngstown, Buffalo, Toronto and Boston.

RAYNOR LEHR, just out of the musical, *Love Thieves*, is back in vaudeville, heading a four-people comedy and singing act he showed last week for RKO on a split between the 86th Street, New York, and Yonkers. A colored boy and girl and a white girl are in his support. Lee Stewart is agenting the act.

ARTHUR HARTLEY and Marie Alvarez have teamed up in a comedy act which they are breaking in for the next two weeks on the RKO Boston Time. Miss Alvarez recently was paired with Dudley Douglas.

LUCKY STRIKE MARIMBA ENSEMBLE, with Rito Rica, radio act, will make its vaudeville debut for RKO at the Hippodrome, New York, the week of January 17. Celia and Martinez, dancers, are featured in the act being agented by Wayne Christy.

GEORGE MAYO, TED MACKIE and Otelie Corday are breaking in a new singing and comedy act produced by Sam Shannon. Mackie formerly was of the team of Flynn and Mackie. They have been penciled in for an RKO showing January 17 at the Hamilton, New York.

Eddie Cantor's phenomenal hit at the Palace, New York, last week should have pointed out to RKO officials the feasibility of giving further thought to the revival of big time. The public will support straight vaudeville if RKO or any other circuit will give it real attractions. And there are plenty of Cantors left in the field who would work for booking offices that pay their salaries.

BOB ALBRIGHT is readying a three-people act which he is polishing up at indie houses adjacent to New York. His agent, Lee Stewart, expects to submit it for an RKO showing next week.

JAY VELIE and PAULINE CHAMBERS will give RKO bookers a look at their new singing and comedy act next week when they show the last half at the Hamilton, New York. Miss Chambers has been in musicals the past year.

TRIXIE FRIGANZA has been booked for three weeks of Bill Howard's Midwestern dates. She will open January 17 in Youngstown, and follow respectively with week stands in Cincinnati and Chicago. The M. S. Bentham office does her agenting.

JOHNNY CONVEY and Sisters (two) went RKO this first half at the Hamilton, New York, agented by Jack Weiner. The act was formerly billed as Convey Twins and Johnny.

FRED HARPER is now doing the John J. McNally, Jr., act, *Among the South Seas*, which Herbert Faye had out-re-

cently. He brought it into the RKO fold the last half of last week at the Royal, Bronx. Evan Valentine and Dorothy Roy are included in his support.

GEORGES CARPENTIER, former French pugilist, will go vaudeville via RKO next week on a split between the Regent, Paterson, and Capitol, Union City, agented by Nick Agneta. He will be assisted by a quartet of girls.

RALPH BEVAN has taken on a new partner, Syble Brennan. He was formerly teamed with Florence Clark and Beatrice Flint. The new combo opened for RKO two weeks ago around New York.

GEORGE WIEST, who was away from the boards for some time to devote his attention to production and writing activities, is back for several weeks to pinch-hit in the Ray Stanton act, with whom he formerly worked. He played the Crotona, Bronx, the first half of last week.

Those close to Alexander Fantages are the authority for the latest statement on the former major factor in vaudeville, to wit, that he will not stage a comeback in the theater business. Which means that the remaining circuit are losing a good bet by not availing themselves of the services of Eddie Milne, Fantages' former Eastern representative.

MOONBEAMS, six-people singing and musical act which has been broadcast-ing over station WOR, will take a vaudeville fier next week, opening for Loew at the Metropolitan, Brooklyn. George Shackley, who produced the act, is also featured in it. Charlie Yates is the agent.

THE ROYAL UYENAS resumed for Loew this week, dividing their time between the National, Bronx, and the Bay Ridge, Brooklyn. Johnny Hyde, of the William Morris office, is handling the act.

PASQUALI BROTHERS moved this week into Loew's Paradise, Bronx. They just finished a string of RKO dates.

CONRAD AND EDDY are playing this week at Loew's State, Newark, replacing Oscar Lorraine, nut fiddler, who was (See VAUDEVILLE NOTES on page 27)

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NEW ACTS

Reviewed in New York

Marion Harris

J. Russell Robinson at the Piano

Reviewed at the Palace. Style—Singing. Setting—In three (cyc.). Time—Fifteen minutes.

Marion Harris was the outstanding figure in the pop. warbling realm about three seasons ago. For reasons unknown she almost faded into a total eclipse in the interim, but she is back again. And this time stronger than ever. It is a relief to catch an act once in a while that exploits straight singing rather than baby-voiced eccentricities or crooning proclivities that need the aid of a mike to get the delivery past the first couple of rows. Miss Harris has that certain charm which can sell a song even in pantio. Besides, her delivery has feeling. The kind of feeling that tenderly embraces every note in a song and sends it out with far greater appeal even than the writer thought possible.

The stage is blacked out for her entrance, which is made to the center of the stage before the spot catches her. She opens with *My Ideal*, then into a comedy special that breathes the spirit of Cole Porter, probably titled *My Canary Has Rings Under His Eyes*. Then she does *He's My Secret Passion* under a baby spot. A semi-comedy item with a tag line that sounded like a title, *Walking the Baby Back to Town*, brought her to the finish number, *Nobody's Using It Now*. She stopped the show with the last, choosing for an encore a number written by her pianist, *Just Like Frankie and Johnnie*. Miss Harris was ideally spotted following intermission.

E. E. S.

Cropley and Violet

Reviewed at the Hamilton. Style—Roping novelty. Setting—In three (special). Time—Six minutes.

The mixed team of Cropley and Violet deserve booking for originality alone. They combine acrobatics with roping, the male acting as understander for the girl, who does the rope twirling.

She works in a filmy shirt and shorts for an attractive appearance, and he in white ducks. Most of the stunts entail balancing on shoulders and a few adagio leaps, with the girl never stopping the rope work. They finish with him on the floor and rolling over while holding her by the legs. It is punchy.

They were sent off to a big hand here and should duplicate same everywhere they play.

J. S.

The Rimacs

With Sanabria's Havana Orchestra

Reviewed at the Hamilton. Style—Musical, singing and dancing. Setting—In three (special). Time—Sixteen minutes.

As a closing musical flash, The Rimacs are suited for every intermediate house. If the money question is o. k., they're a good bet for one of RKO's intacts—that is, if the Havana Casino and Havana

Royal orchestras, which this act resembles in many respects, are not playing the Orpheum and Interstate route now.

The Rimacs are represented by father, mother and son, the latter playing a sax in the 10-piece orchestra as well as displaying some excellent hoofing ability. The father and mother do two dance routines, one native and resembling the Rhumba, altho announced as something else, and the other an acrobatic collegiate routine. The father also does a warble of *The Peanut Vendor*, which is done by somebody with the Havana Casino Orchestra, a character bit entalling song and dance. He also sings *Don't Tell Her What Happened to Me*.

The native dance, done by the mixed team, is a hot and punchy routine, resembling somewhat the close belly-rolling of couples in Harlem night joints. The collegiate routine is used in the finale and entails some excellent acrobatic work.

Musically the act is a corker, the boys in the band playing gourds, sticks and the more modern jazz instruments. All of their numbers, except one, are romantic native tunes.

They bowed off to a show-stop. J. S.

Frank Chapman

Reviewed at the 86th Street. Style—Singing. Setting—In one. Time—Eleven minutes.

Frank Chapman's biggest mistake is in singing *On the Road to Mandalay* for his opening song. He immediately puts himself on the spot as an average deuce act, without originality and regard for the audience, who probably look on that number now with the same feeling as *Sonny Boy* or the mammy songs of yesterday.

A male pianist is in assist to Chapman, but for no solos. The standard bearer followed *Mandalay* with *I'm Yours* and a bit from *Pagliacci*. He encored with *Sweet Mystery of Life*.

He makes an announcement before singing the operatic song to the effect that it is one of the many operas he did in Europe. It is his best number, the others being sung with colorless delivery and little showmanship.

With proper coaching as to stage manner and proper songs in vaudeville, there is no doubt that he will fit. His voice possesses plenty of quality and power.

J. S.

Audrey Wykoff

Reviewed at the Madison, Brooklyn. Style—Dancing novelty. Setting—In one. Time—Eight minutes.

Audrey Wykoff is a peppy little blonde with no small degree of stepping talent. She does an introductory session of taps, and when taking bows introduced a middle-aged gent she tags as her father. He contributes an eccentric number alleged to represent an impression of George Primrose. Whether that or no it is a punchy affair. The girl, who does not leave the stage during the number by dad, next introduces her grandfather. The granny turns out to be a fine-looking specimen of a man, somewhere in the 50s, and maybe close on to 60. Looks more like a bank president than a veteran hooper, which he most assuredly is. As announced by the girl, he gives an idea of how he won the tap championship at Tammany Hall 27 years ago. A new one on us. Tammany going in for the auditions gag. Anyway, granny works with a certain kind of grace and plenty of pep; also doing a buck as a getaway. The trio next step, making a pretty picture, indeed. For the encore following show-stopping bows, granny gets the floor for another sample of his prize steps. Plenty of applause for this turn, particularly when the men essayed the more difficult steps. Swell idea, carried out as it is here, but RKO had better watch out about overworking the family angle. Even good things can be spoiled by too much repetition. This act goes over the intact route, and will no doubt be made the butt of plenty of exploitation suggestions. But carrying them out is another thing.

E. E. S.

Lloyd and Bryce

Reviewed at the Crotona. Style—Comedy acrobatics. Setting—In one. Time—Nine minutes.

Comedy acrobatics from this male duo, who are not much different from many acts of that type. Their work, good along those lines, manages to get some laughs, but after awhile its repetitious wears. The kids usually get a kick out of the falls and slapstick. It should do okeh on intermediate bills.

The pair make their entrance to laughs, which is gained by sappy mugging and funny clothes. Then for a full five minutes they work at overhoked acrobatics. Laughs are scattered here and there during that time and occasionally the boys show something different. When they did here they got a hand. After a breathing spell they go into more comedy acrobatics.

Deuced to a nice hand here, with the straight hand-to-hand finish serving them in good stead.

S. H.

Phil Rich

Reviewed at the Hamilton. Style—Comedy and dancing. Setting—In one. Time—Nine minutes.

Phil Rich was recently reviewed in a five-people affair, before that in a two-some, and regardless of why he couldn't get bookings with the former turns, he certainly should get them with his present offering. On for nine minutes, he is

entertaining thruout with a type of act that is seen none too often.

He works as a rheumatic old man, coming on with an old box and going into a lot of feet and hand entanglements while keeping up a steady flow of chatter. He exits while singing a sentimental ballad, but comes on again for a snakehips dance for the surprise of the act.

At this house, Larry Rich, acting as emcee, clowned with the standard bearer for a while and prompted the dance finish. Nothing wrong in that, but Phil would have done just as well without the prompting. His characterization is perfect and surefire for laughs.

He grabbed a show-stop in the fifth position of an nine-act layout.

J. S.

Johnnie Berkes

and

Vesta E. Wallace

Reviewed at the Madison, Brooklyn. Style—Comedy and singing. Setting—In one. Time—Seventeen minutes.

Vesta E. Wallace formerly did an act similar to this with Al Trahan, it being subbilled then as *The Curtain Speech*, and credited to the authorship of Frank Pay. With several important but not very helpful changes made for the new combination, with Berkes playing Trahan's old sap role, the "curtain-speech" idea is dropped, since Berkes does not indulge in that classic piece of tom- (See NEW ACTS on page 34)

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Bon Johns In Barcelona

'Enjoy' revolutions—Portugal, Germany, Austria and Scandinavia follow

Bon Johns and her all-girl orchestra, featured for the last three months in various European countries, are now playing an indefinite engagement in Barcelona, Spain. The Johns lassies arrived in Paris September 26 last, and opened there early in October. Since that time the band has laid off only five days.

Writing from Barcelona under date of December 14 Miss Johns states: "Spain is next to Germany in progress. We love it here. It isn't true that the Spanish theaters hold out artists' money. We did not demand too much, and we have been paid every dollar to date. Oh, yes; we have had revolutions here in Barcelona, but we really enjoyed them. This European work is great. Steady work and interesting countries."

Following the Barcelona run, Miss Johns will take her female tooters to Lisbon, Portugal, with Germany, Austria and Scandinavia to follow. In the present Johns lineup are Tudy Strawbridge, Esther Taylor, Bon Johns, Isabel Harris, Jere Lee, Ruth McMurray, Gillie Sandvig, Louis Metzler, Tally Dean and Levina Len.

McIntyre Misinformed On Song-Writing Game

NEW YORK, Jan. 3.—According to O. O. McIntyre's column of January 1, many of the established songwriters of this country are heading for the bread-line.

The misinformation spread by McIntyre would lead an experienced music man to believe that he corral his information from an almanac of the Spanish-American War period. He names Jerome Kern, Bud De Sylva and Irving Berlin as money makers for 1930, not knowing that a small army of lyric writers and composers enjoyed the best year of their careers in 1930, including Joe Burke, Al Dubin, Wolfe Gilbert, Ray Henderson, Lew Brown, Harry Warren, Harry Woods, Howard Johnson, Buddy Green, Sammy Stept, Jimmy McHugh, Dorothy Fields, Nacio Herb Brown, Bob King, Bert Kalmar, Harry Ruby, Walter Donaldson, Pete Wendling, Bennie Russell, Jimmie Hanley, Mabel Wayne, Abel Baer, Benny Davis, J. Fred Coots, Arthur Fried and a score of others.

Practically all of these writers had been under contract to picture concerns for salaries and drawing accounts ranging from \$250 to \$1,000 weekly, and everyone mentioned above is in Class A or B in the American Society of Composers, Authors and Publishers, which means that he received from \$3,000 to \$5,000 from the society for his share of royalties collected by the society.

Noodman Unit Goes South

NEW YORK, Jan. 3.—Bernard Noodman and his orchestra sailed today on the S. S. El Salvador for a cruise to Central America, South America and other ports. Jimmy Smith, Mike Cohn and Bernie Levy accompanied Noodman. The boys will furnish the dinner and dance rhythms for the tourists.

Kemp Read in Auto Crash

BOSTON, Jan. 3.—Kemp Read, orchestra leader, whose unit is playing at the Wooden Shoe Club in Freetown, sustained a fracture of his left arm last week, when a large truck sideswiped his car on the outskirts of Boston. The orchestra continues as usual, with Warren P. Read in charge. A substitute pianist has been brought on to fill Kemp's place at the grand.



ERNE PALMQUIST, who for the last four years has had his orchestra, the Carolina Collegians, on tour thru the Middle West and East. After a successful burnstorming tour thru the Central States Palmquist has just taken his combination to the Arcade Roof Garden, Galesburg, Ill., for an indefinite return engagement.

Gordon Kibbler Signs Contract

ASBURY PARK, N. J., Jan. 3.—Gordon Kibbler, of York, Pa., popular in the vaudeville and dance-band field, and who in recent years has gained the sobriquet of the "Paul Whiteman of the Pennsylvania coal fields", has been held over for a second week with his band at the Asbury Park Casino, this city.

The Kibbler organization will go on the air from here over a Columbia hookup next Monday, Wednesday and Thursday nights as the result of a contract consummated this week between Kibbler and the Columbia Broadcasting Company.

Dick Coy Satisfied With Current Contract

Dick Coy, who for many years led his band in vaudeville, voices complete satisfaction with his present contract, which will keep him and his band busy playing for the Florida Collier Coast Hotels until April 15, 1931.

"In these days of pessimism and complaining," Coy pens, "I am happy to write you this optimistic note. I am one orchestra leader who is well satisfied this season."

"While we were playing the Arcadia Ballroom, New York, Hal Thompson, managing director of the Florida Collier Coast Hotels, engaged my orchestra to move from the frost-bitten North to the land of sunshine. I don't mind telling you we are setting on one of the best jobs in Florida. We are now in our fifth week, and are carded to remain until April 15 next."

Under the contract, Dick Coy and his boys are dividing the time between the Sarasota Terrace, Sarasota; Lakeland Terrace, Lakeland; Manatee River Hotel, Bradenton, and the Tampa Terrace and Floridian Hotel, both in Tampa. They are making their headquarters at Tampa.

Michael Bonelli Back In Bermuda for Winter

HAMILTON, Bermuda, Jan. 3.—Michael Bonelli and his orchestra, until recently at the Casino, Atlantic City, have opened at the Aquarium Grill of the Point Pica Hotel, this city. The contract runs until the latter part of April, 1931. This marks Bonelli's fourth winter season in Bermuda.

Comprising the Bonelli outfit are Tom English, piano and voice; Charlie Hart, banjo and guitar; Ed Staiger, sax and clarinet; Michael Bonelli, sax, clarinet and director, and Everard Russell, drums and traps.

Isham Jones Band For Gibson Hotel

Isham Jones and his orchestra, who Sunday night concluded a long stay at the Coronado Hotel, St. Louis, will begin an indefinite engagement in the Florentine Room of the Gibson Hotel, Cincinnati, Friday night of this week. Jones and his 14 men have been at the Coronado since September 15 last. The Gibson booking was arranged by DeArv G. Barton, of the Amusement Service Corporation, Chicago, thru a special arrangement with the National Broadcasting Company, which holds the band-booking contract at the Cincinnati hostelry.

Bernie Cummins, who has enjoyed a large following during the eight weeks he has been playing in the Gibson Florentine Room, will leave Friday for an engagement in St. Paul before returning to the Hotel New Yorker, New York. C. C. Schiffeler, Gibson managing director, has arranged a farewell party for Cummins and his music makers, to be held Thursday night.

Dance to Organ Music In Popular-Priced Eatery

CHICAGO, Jan. 3.—Dancing to organ music is the unique experience of those who patronize the Union Restaurant, a popular-priced eatery in the heart of the Loop theatrical district. A few months ago James Roder, owner of the restaurant, installed a pipe organ in the French room of the restaurant with some misgivings as to whether organ music could be adapted to regular dance programs. He engaged W. Remington Welch, one of the foremost organists in Chicago, and speedily found that highly satisfactory dance music may be obtained from an organ.

At first it was the novelty of organ music that attracted diners and dancers, but the quality of the music, brought them back time after time and now after three months a steady clientele has been established. Broadcasts of Welch's music over Station WIBO also have aided in building up popularity for this unique spot.

Bob Rett Band To Open Jack Shea's New Spot

ROCKFORD, Ill., Jan. 3.—Jack Shea, who for the last two years has managed Tampa Gardens, near Rockford, will open a new dine and dance spot here next week, known as Rock Cliff Tavern. The new place is situated on a bluff overlooking Rock River, and should prove a winner both summer and winter.

Bob Rett and his band have been engaged for the opening. The lineup includes Bob Rett, reeds and strings; Charles French, drums; Clarence Peterson, piano-accordion; Maurice Garlick, banjo, guitar and voice; "Glix" Rett, piano, and Verne Runge, string bass and tuba. The boys have been popular with Rockford dancers for several seasons.

Opie Cates in Cleveland

CLEVELAND, Jan. 3.—Opie Cates and his Californians began an indefinite engagement at the Red Lantern Restaurant, 105th street and Euclid avenue, New Year's Day. The band will be heard regularly over Station WHK and the Columbia Broadcasting System during the local run. The Trollo office made the booking.

Paul Whiteman Touring

CHICAGO, Jan. 3. — Paul Whiteman and his orchestra, who have been playing at the Granada Cafe for some time, will be on tour this month, their itinerary including a two weeks' run at the Hotel Schroeder, Milwaukee, doubling with the Davis Theater there. Whiteman will return to the Granada at the conclusion of his tour; Tom Gerun and his orchestra will replace Whiteman at the Granada during January.

Melograms

WALTER O'KEEFE, songwriter, and Jeanette Loff, Pathe star, are seriously thinking of getting married.

PHIL MOORE, road man for Richmond-Mayer Music Company for several years, has joined the Joe Morris firm.

GENE AUSTIN returns to vaudeville this week. He is a versatile chap, being a recording artist, vaudevillian and music publisher.

WORD COMES in that WABC will place a wire in the Barn in Greenwich Village. The place opened with WJZ.

BILLY ARNOLD and his orchestra are slated to go into Delmonico's New York night club recently opened by Mort Downey. Jack Pettis and his band had been furnishing the music.

THE CURRENT popular hit, *Little White Lies*, has passed the 500,000 mark in sheet music sales.

BEN GORDON, popular songwriter, has been elected a member of the American Society of Composers, Authors and Publishers.

JOSEPH FRONAPEL and his orchestra have been engaged to play four nights weekly at the Commonwealth Club, at Upper Montclair, N. J. Fronapel also broadcasts twice weekly over WOR from Newark.

LOU HERSCHER placed 20 songs with New York publishers during the year of 1930. He will be satisfied if he gets two hits from the 1930 crop.

EDDIE LANE is beginning his second year as leader of the orchestra at the Hotel McAlpin, New York. He does his broadcasting Saturday nights over WMCA.

LOU HANNON and his orchestra have moved out of the Rosemont Ballroom, Brooklyn. The Algerains were signed to replace the Hannon unit.

TOMMY HUGHES, commercial manager for Shapiro, Bernstein & Company, left New York last week for a tour of the Middle West.

BEN TOBIER and his dance orchestra, now playing at the Rosemont Ballroom, Brooklyn, have contracted to make records for the Star Piano Company.

AL BERNARD, prominent radio and recording artist, has gone to New Orleans to spend the holidays with his parents.

LAST WEEK Roy Lane, after hearing Joe Morgan's vocalist at the Palais D'Or, bet the cost of a dinner for eight that the singer was a man. He lost the wager. Many others have lost bets over the same issue. Alma Trix is the songbird.

GENE AND GLENN, Midwestern radio stars, are reported to have acquired an interest in a new Broadway music publishing company.

IRVING SELZER is directing the musical programs for the commercials at WMCA.

ABE OLMAN opened his own music publishing concern last week on Seventh avenue, New York. Aoe had been managing Fred Forster's New York office for several years.

SAM LLOYD, puzzle maker, has taken to the air at WABC.

Harry Bloom Traveling

NEW YORK, Jan. 3. — Harry Bloom, Broadway music publisher, has gone on the road for a month and will cover the Middle West and South. Bloom will call upon all his old friends among the orchestra leaders and the music dealers.

**Chicago Ushers in 1931
Sans Sign of Depression**

CHICAGO, Jan. 3.—Lively, but in the main decorous, was the ushering in of the New Year in Chicago. No hint of hard times in the hundreds of celebrations staged thruout the city. Every night club, cafe and restaurant was crowded to overflowing. So were all the Loop and neighborhood theaters. Special midnight shows were put on at most of the theaters, while the cafes staged elaborate floor shows from 9 o'clock until almost dawn.

For the first time in the history of the hostelry, the Hotel Sherman used every available space to take care of its New Year's business. Four well-known orchestras were used: Sleepy Hall and his orchestra, in the Bal Tabarin, at \$15 a plate; Ben Bernie and his orchestra, in the College Inn, at \$10; Benny Meroff and orchestra, in the grand ballroom, at \$6, and Earl Hoffman and orchestra, in the Louis XIV Room, at \$5.

The Petrushka Club opened with a new stage show featuring Claude Avery. The New Ambassador had Jimmie Noonan and his orchestra and six vaudeville acts. Clarence Moore's Orchestra held forth at Club Madrid, where Lew King was master of ceremonies, and Mildred Rose, featured singer. At the Via Lago the revelers danced on the glass floor to the strains of music from Jimmy Garrigan's Orchestra.

Guyon's Paradise Ballroom had a bevy of clever entertainers, and Eddie Neibaur and his orchestra. At the Hotel La Salle balloons, favors and souvenirs were distributed to guests. The Trianon and Aragon, the city's two largest ballrooms, each had two orchestras and a big vaudeville program. This year's celebration gave employment to hundreds of entertainers.

Raid Chicago Clubs

CHICAGO, Jan. 3.—The Granada Cafe, South Side de luxe night club, where Paul Whiteman and his orchestra are rounding out a long engagement, was invaded by Federal prohibition agents Tuesday night and alleged "evidence" was collected from some of the tables. A similar procedure was followed out the same night at the Lincoln Avenue Town Club, North Side night club. It was said the confiscated evidence would be used in padlock proceedings.

**Hogan Hancock Band
At San Antonio Hotel**

SAN ANTONIO, Jan. 3.—Hogan Hancock and his orchestra yesterday opened an unlimited engagement at the Gunter Hotel here. The band will be featured in the Cafeteria during luncheon and dinner shows, and nightly in the hotel's night club.

Besides directing the orchestra, Hogan Hancock also plays trombone. Others in the orchestra are John Gordy, piano and special arranger; Doyle Green, violin and guitar; Irvan Verrett, trombone; Tommy Councilman, trumpet; Claude Love, trumpet; Cliff Ramsey, bass; Gene French, drums; Ted Skiles, trombone; Ken Gibling, saxophone; Pete Bye, saxophone, and Duke d'Alessic, saxophone.

Pershing Now Club Bagdad

CHICAGO, Jan. 3.—The Pershing Ballroom, on the South Side, has reopened as the Club Bagdad with a new policy of dancing, dining and entertainment. Doc Rudder and his orchestra are the music makers in the new bright light spot.

Jack Reynolds Leads Unit

ST. PETERSBURG, Fla., Jan. 3.—Jack Reynolds, formerly pianist with the Three Hauser Boys, is now heading an orchestra, filling a four months' engagement at the Rolyat Hotel, this city. With him are Al Benge, cello, guitar; Will Gerssak, drums; Harry Lorkin, sax; Bob Lee, violin. The unit will broadcast over WSUN.

**Clare Wilson Unit
On Indefinite Run**

MADISON, Wis., Jan. 3.—Clare Wilson and his orchestra, who on December 23 concluded a 17 weeks' stay at the Schroeder-Northland Hotel, Green Bay, Wis., have opened at the Hollywood Cafe here. The contract calls for an indefinite run. Ray Anderson is the Hollywood manager.

Comprising the Wilson roster are Charlie Newman, Stubby Martin, Don Smith, Billy Link, Jimmy Nixon, Jerry Summers, Kenny King and Clare Wilson. The latter spent a week-end in Milwaukee recently, where he visited with Tom Gerun and Austin Wylie.

Boxer Now a Singer

BROOKLYN, Jan. 3.—Buddie Monte, formerly a professional boxer here, has turned to singing as a profession and is heading the Three Navy Blues, who are broadcasting regularly over WSGH and WLTH. The other members of the trio are Syd Stevens and Jack Venice. The boys are also scheduled to open at the Folly Theater January 10.

Girl Leader in Town

NEW YORK, Jan. 3. — Mary Louise, petite orchestra leader, has come in from the road with her band of eight boys. The unit is known as the Agony Syncoaters and had been playing vaudeville in Ohio and Pennsylvania.

Tal Henry in Dallas

DALLAS, Jan. 3.—Tal Henry and his North Carolinian, direct from a return engagement at Castle Farm, Cincinnati, will open an unlimited stay at the Baker Hotel here tomorrow, following in the Blue Steele Orchestra. The Henry Band will furnish a complete floor show, along with its dance music. The orchestra will be a regular feature over Station WFAA.

Meeker Goes to Pittsburgh

CHICAGO, Jan. 3.—Bobby Meeker and his orchestra, now playing an engagement at the Lowry Hotel, St. Paul, have been set for a limited engagement at the William Penn Hotel, Pittsburgh, where he follows Don Bestor January 9. Following his Pittsburgh engagement, Meeker is contracted for the New St. Nicholas-Plaza Hotel, Cincinnati.

Vic Irwin in Pittsburgh

PITTSBURGH, Jan. 3.—Vic Irwin and his Havana Rumba Band, recently of the Havana Club, New York, have opened an indefinite engagement at the Plaza Cafe, recently taken over by Eddie Klein. With Irwin here is Jack White, master of ceremonies of a floor show, including the Connor Twins, Dorothy Morrison and Rossette and Luttmann.

Tubby Flint at Sanders' Inn

PITTSBURGH, Jan. 3.—Tubby Flint and his 10-piece orchestra have just opened at Sanders' Inn, this city, which has recently reopened. The Flint unit is now operating under the Eddie Peyton banner and has been contracted for an indefinite stay at the local dine and dance spot. Bus Aston and Duke Casson are featured entertainers with the combo. Flint and his boys are heard over WJAS.

Switch Seattle Orchestras

SEATTLE, Wash., Jan. 3.—The Fox Fifth Avenue Theater Orchestra has been transferred to the Seattle Paramount and placed under the direction of Hermie King, who has just returned to Seattle after some two years in California houses. The Owen Sweeten Orchestra, for the last year at the Fox Theater, has been transferred to the Fox Fifth Avenue.

Ballroom Notes

FT. WAYNE, Ind., Jan. 3. — A new dance hall, known as Club Royale, has opened at Wayne and Webster streets, featuring Paul Weaver's Rhythm Kings. Frank A. Epple is master of ceremonies.

LOUISVILLE, Ky., Jan. 3.—The Silver Ballroom, Louisville's new dansant, made its bow to local dancers New Year's Eve. A capacity crowd attended the opening. The Silver is operated by the owners of the Gayety Theater, local burlesque house.

CANTON, O., Jan. 3.—The new Land-O-Dance here, has been leased by Harold H. Keetle, who during the summer months operates the Coliseum at Cedar Point, O. He will operate Land-O-Dance as a ballroom and roller rink. The new building is a great improvement over that which was destroyed by fire last summer.

PRESTON, Id., Jan. 3.—Billie Kugler and his band, formerly of Portland, Ore., are now on location at the Persiana Ballroom, this city, where the outfit is drawing excellent patronage. Before coming here the unit played for 12 weeks at the Odeon Spanish Ballroom, Salt Lake City, and eight weeks at Lakota Resort, near the latter city. Kugler is augmenting the band to 10 men, preparatory to opening at an Eastern location in April. The present lineup includes John Fella, trumpet; Earl Lawrence, trombone; "Snub" Bench, drums; G. Gene Prather, piano; Myron Lavine, banjo, and Keith Larson and Billie Kugler, saxes. The band is a regular feature over Stations KSL and KSEI.

Musical Musings

THE BROWN FAMILY BAND, comprised of Mr. and Mrs. Herbert H. Brown and their five kiddies, after six years on the road is wintering in Wilmington, Del., where the Brown children are attending school. At present the band is playing dances and working vaudeville in Wilmington and vicinity.

DON GIL, band leader and master of ceremonies at the Fox-Poli Capitol Theater, Hartford, Conn., has been transferred to the Fox-Poli Theater, Worcester, Mass. He formerly led the orchestra at the Fox-Poli Palace, Bridgeport, Conn.

TED FIORITO and his orchestra opened a limited engagement at the Hotel Schroeder, Milwaukee, January 1.

VICTOR YOUNG, who opened at the Bismarck Hotel, Chicago, New Year's Day, has signed with M. C. A. and will direct all of its radio programs.

JACK PETTIS and his orchestra have opened at the Towne Club, Pittsburgh.

HARRY CODY, drums, and Fred Brelsford, banjo and guitar, are now with the Frank Williams Orchestra, set indefinitely at the Alamo Country Club, San Antonio.

DAVE STAMPER and Gene Buck are the authors of *One Little Hour With You*, fox trot, which is scheduled for release this month.

MILLS MUSIC, INC., has acquired from Walter Donaldson and B. G. DeSylva a rollicking fox trot labeled *I Can't Realize You Love Me*.

THE COMMODORES, under the leadership of Junior Sutton, has closed its stay

at Station WSPD, Toledo, O. Union trouble developed shortly after the orchestra opened at the Toledo station several months ago.

BILL WALL and his musical continuation on New Year's day began a 10 weeks' tour of the Middle West, at the conclusion of which they will move into the East. The personnel remains the same.

BOB ROBERTS, violin, guitar and emcee, is at present filling an engagement with Roane's Pennsylvanians at the Commodore Ballroom, Lowell, Mass. He is featured soloist, vocally and musically, with the latter outfit.

THE REVELERS, under the direction of C. D. Ross, recently featured over KGGF, Coffeyville, Kan., a new waltz ditty, *I Hear the Ozarks Calling Me*.



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Changes on Circuit

Mutual Burlesque Circuit—I. H. Herk, president and general manager of the Mutual Burlesque Association, has been absent from headquarters every day on our frequent visits, therefore we haven't been able to obtain any information from him as to his plans for the future.

Joe Catalano, the mystery man of the Mutual Burlesque Association, has been conspicuous by his absence from headquarters since the fire at the American Theater, New York, but unofficial rumors indicate that he rented the State Theater, Springfield, Mass., for the week of December 29 for the presentation of *Silk Stocking Revue* and for the week of January 5 for *Speed Girls*. This does not appear in the routes of Mutual Circuit shows.

Placements

Milt Schuster Agency, Chicago, has made placements, viz.:

New York, National Winter Garden—Jimmy Dugan.

Fort Wayne, Majestic Theater—Kitty Axton.

Milwaukee, Gayety Theater — Lester Montgomery.

Hamilton, Can., Grand Opera House—Mel Melvin.

Indianapolis, Mutual Theater — Eloise Durant.

Buffalo, Palace Theater — June Earl and Peggy Norman.

Dimpled Darlings (circuit) — Mary Clark and Najiro.

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

New York, Apollo Theater (Mutual)—Connie Dale, house soubret, opened December 29; Elvire Herndon, house soubret, opened January 5.

New York, National Winter Garden (stock)—Billie Diamond, prima donna, opened December 29; Charles (Tramp) McNally, comedian; LaVilla Maye, soubret; George Kinnear, straight man, opened January 5.

Brooklyn (Mutual), Star Theater — Kurlay Kelly, added attraction, opened January 5; Marie Tomilson, added attraction, week of December 29.

Brooklyn, Gayety Theater (Mutual)—Marie Tomilson, added attraction, opened January 5.

Changes in Stock Companies

New York, National Winter Garden—Billie Diamond opened December 29; Don Trent, Bob Nugent and Kurlay Kelly, of the cast, and Jack Levy, orchestra leader, closed Saturday.

Brooklyn, Werba Theater—Vic Geselle closed to return to the Gotham Theater stock, New York, by popular demand. Fay Norman opened Saturday as an added attraction. Ann Claire is scheduled to open.

Detroit, Loop Theater—Present cast includes Jim Bennett, producer; Ella Sears, staging numbers; George (Buttons) Fares and Billy Mossey, comics; Ralph Smith and Earl Shean, straight men; Frankie (Red) Moore, Ella Sears, Billy Hughes and Shelke.

George (Buttons) Fares, in a communication commends the management highly for the dinner served the company after the Thanksgiving and Christmas performances.

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Burlesque Reviews

Irving Place Stock

The Irving Place Theater, former Mutual Circuit house, started its second week of stock December 29 under the management of Charlie Burns, with George Walsh as producer of comedy, Frank Gerard staging the numbers and John James directing the orchestra.

CAST—Harry Steppé, Charles (Red) Marshall, Harry Stratton, Bobby Wilson, Tom Fairclough, Bob Freeman, George T. Walsh, Jyes LaRue, Virginia Muzio, Ester Burt, Betty June Lee, Margie Yetman, Gertie Foreman and Peggy Wilson.

CHORUS—Barbara Davis, Rose Surany, Violet Shaw, Mielia Clark, Dolly Lee, Sally Van, Ann Grundl, Tessie Castello, Inez Real, Jean Oliver, Joan Arden, Phoebe Dunham, Narion Scott, Renee West, Janet Jordon, Diana Cardy, Velma Stelle, Janet Marshall, Cophene Hoppes, Joan Allen, Mildred Wald, Evelyn Kelly, Peaches Wood and Joan Carroll.

PRODUCTION—Far superior in quality and quantity in full-stage sets, semicycs, silk drapes and pictorial drops, colorful lighting effects, gowning and costuming to circuit shows heretofore seen at this house.

PRESENTATION—Opened with Tom Fairclough, a classy-clad, clear-dictioned, aggressive straight man, and Peggy Wilson, a winsome blond ingenue, with "You're not here" comedy bit burlesqued by Harry Steppé, in his usual crepe-face Hebrew characterization, and Bobbie Wilson, in his usual light-bearded, toothless, wise-cracking, slow, droll, eccentric booth characterization.

Peggy, in a shadow gown, followed, leading a number that brought her back for a dance routine and flash of form that stopped the show.

Charles (Red) Marshall, in his usual frozen face, grotesque, eccentric characterization, and Ester Burt, an effervescent blond soubret, in a room interior worked the window 22 stories down—my husband—give me those rubbers bit.

Straight Fairclough, in an oratorical address, solicited the patrons to attend the New Year's Eve show.

Betty June Lee, a vivacious blond soubret, led a fast number and spotlighted on the runway and stage, put over a contortional dance and strip-teasing specialty that stopped the show.

Straight Fairclough and Comic Steppé put over Steppé's masterpiece the "Brazilian nut" bit.

Soubret Burt, in a shadow gown, led a fast number and a dynamic dance for encores.

Producer Walsh, Straight Fairclough and Comics Marshall and Stratton worked the "Raft on ocean"—cut the cards for last drink of water and man overboard.

Margie Yetman, with her brunet beauty, flirty eyes and radiant smiles, sang melodiously and voluminously, danced divinely and stripped artistically in a runway specialty that stopped the show.

Straight Freeman and Comic Wilson in the "Traffic violation" bit were the nearest approach to Straight Coyle and Comic Nugent that we have seen since reviewing the latter two at the National Winter Garden.

Jyes LaRue, a stately brunet with classical features and an ingratiating personality, in a gorgeous evening gown, in a singing specialty was all that can be implied in the title of coloratura singing prima donnas.

Straight Freeman, Comic Stratton, Straight Fairclough and Ingenue Wilson in the "Artist studio pantomime" bit with Stratton as the interpreter, had a classy background with models posing a la natural in a picturesque tableau.

Ruby Foreman, more personally attractive than ever, in a gown of girlish simplicity, singing a catchy lyric on the spotlighted runway, gave a flash of form admirable.

Straights Fairclough and Freeman, Comics Steppé and Marshall as a vocalis-

(See IRVING STOCK on page 27)

Werba Stock

The Werba Theater, at Flatbush Extension near Fulton street, Brooklyn, reopened December 26 under the directing management of Solly Shaw and George Katz, for a season of stock company presentations.

Comedy staged by Scotty Friedell and Eddie Kaplan.

Ensemble numbers staged by Rose Gordon.

CAST—Scotty Friedell, Eddie (Nut) Kaplan, Harry Hepner, Charlie Harris, Chick Hunter, Sonny Brown, Vera Walton, Vic Geselle, Dona Davis, Billie Norman, Marie Breen and Isabelle Lowrie.

CHORUS — Isabelle Lowrie, Agnes Adams, Phyllis Winton, Frances Lowrie, Gertrude Lowrie, Mae Palzer, Tessie Vinton Mildred Clark, Buddy Lambert, Irene Allen, Cecil Friedell, Estelle Budoff, Myrdred Hart, Ann Kraemer, Ann Gordon, Mae Sake, Alsa Neditz, Lydia Ynber, Margie Lamont, Ethel McGreagor, Jean Gordon, Lilla LaMont, Margie Hunter, Marie James.

PRODUCTION—A series of full-stage sets, silk semicycs, drapes and pictorial drops with lighting effects apropos to the scenes, the gowning of the men classy and characteristic, the gowning of the women gorgeous in evening gowns and chic costumes.

PRESENTATION—A series of comedy sketches, bits and dialogs that included Throwing the bull, here's your watch, here's your steppins that will cost you \$100; Call a cop; "Hello, Bill"; Bedroom a la "Gaston"; Noisy stage carpenter, interrupting singer; Cellar cafe, "Ace-in-hole; the Russians, "Three of us"; Decoy, she won't take it; Boy and girl, want to know something, we don't have to worry; Man and wife fight, peacemakers, man-handled, augmented by specialties, a series of novel ensemble numbers and tableaux.

PLAYERS — Scotty Friedell, in his usual putty nose, comedy-clothed make-up.

Eddie (Nut) Kaplan, with a new style of hair dress, funny mugging and stuttering eccentricities, and in soubret costume as a tease-stripping specialist.

Harry Hepner, short-statured, clean face, light mustache, in a comedy-clothed Hebrew characterization.

Charlie Harris, in classy and characteristic clothes, as a clear-dictioned, aggressive straight man, character man and singing specialist.

Chick Hunter, in classy characteristic clothes, was the thoroughly seasoned, clear-dictioned, somewhat dramatic straight and character man of ability.

Sonny Brown, a classy-clothed juvenile, in scenes and a melodious singer in leading numbers.

Vera Walton, a statuesque, somewhat slender, bronze blond a la Mollie Williams, dramatic in scenes, yet humoring her lines and actions for burlesquing purposes and a coloratura vocalist in leading numbers.

Vic Geselle, a stately brunet, effective in scenes, but far more admirable as a singer in leading numbers, who carries a gray wig with regal grace and gives an exhibition of her slender, shapely form as a strip-teasing specialist.

Dona Davis, a pretty, petite brunet, an able talking woman in scenes, a melodious singer and dynamic dancer in leading numbers, and a cute strip-teasing specialist with a modelesque form and a personal effervescence that stopped the show.

Billie Norman, a personally attractive brunet, worked well in scenes, sang voluminously in leading numbers and exhibited a contortional modelesque form as a strip-teasing specialist.

Marie Breen, a Dresden doll of pleasing personality, did well in scenes and in leading numbers; likewise as a strip-teasing specialist.

Isabelle Lowrie, with her Italian type of beauty, ever-present, ingratiating

(See WERBA STOCK on page 27)



By NELSE
(New York Office)

WHEN our editor-in-chief called upon us to secure statements from the present promoters of burlesque on their plans or predictions for the coming year we phoned I. H. Herk, president and general manager of the Mutual Burlesque Association, but Herk declined to commit himself.

Granted that there are 26 shows on the Mutual Circuit at the present time, it's problematical if Herk can predict with any tangible assurance that they can continue en route the circuit until the end of the scheduled season.

There have been rumors and counter rumors to the effect that the circuit is far from being profitable to its promoters and that several of them financially interested in theaters on the circuit are, as alleged, anxious to change the policy of these houses from circuit to stock company presentations. Personally, we give credence to this rumor, especially since learning that I. H. Herk has been en tour the West, for what purpose he declines to say. We assume, therefore, that Herk is actively engaged with problems of the present that prohibit him considering any burlesque problems of the future.

Players interviewed on the subject are also noncommittal for the reason that they are of necessity forced to abide by the decisions of the present promoters, or until such times as other promoters come into the burlesque field.

As stock houses for the most part are operated by individuals, partners, small companies or corporations in different sections of the country, but few of them can be seen personally by us, therefore we are at a disadvantage in obtaining any statements as to their plans or predictions for 1931. Suffice to say that continuous operators, such as the Minsky Brothers, at the National Winter Garden, New York; Mansback & Frolich, at the State-Congress, Chicago; Leo Stevens, at the Academy Theater, Chicago; Warren B. Irons, at the Haymarket Theater, Chicago; T. V. Dalton, at the Polles Theater and Burbank Theater, Los Angeles; Arthur Clamage, at the Avenue Theater, Detroit; Dewey Michaels, at the Palace Theater, Buffalo; Jack Christophel, at the Liberty Music Hall, St. Louis; Warren B. Irons, at the Capitol Theater, San Francisco; Issy Hirst, at the Bijou Theater, Philadelphia, all known to us personally, are apparently playing to profitable business, and the same is probably true with the other stock houses thro'out the country.

What the stock house operators plan or predict for the coming year is problematical, but it is safe to assume that they will continue along their present lines as long as their presentations attract profitable patronage.

Seen and Heard

JOEIE REGAN, the flyweight fighter of Tammany Hall, is now understudying Bob Freeman, juvenile straight man, at the Irving Place Theater, New York, with the indorsement of the fem. principals as a coming actor of exceptional talent and ability due to Joeie's sheik-like personality.

CLYDE GRIFFITH, former operator of the Clyde Griffith Amusement offices, Buffalo, is now associated with the Markus-Birman employment agency, New York, in charge of the commercial department.

WAYNE McVEIGH, former featured comic of Columbia Circuit companies, is now at the Silver Inn, Pine Hill, N. J.

Joe Marion Still Going

In second year of rotary thru Nebraska — reports business above normal

YORK, Neb., Jan. 3.—Joe Marion and his Players are now in their second year of rotary stock thru Nebraska and still going strong. Despite the general cry of hard times and depression rolling in from all parts of the country, Manager Marion announces that business so far this season has been above normal.

Only one change has been made in the route since the company began its circle tour, Hastings having replaced Grand Island as the Sunday stand. The Hastings date has been especially lucrative, Marion states. Other Nebraska towns on the route are York, Kearney, Gothenburg, Minden and Holdrege. The troupe maintains headquarters at the Sun Theater, this city.

A new play is featured each week. Each show is carefully selected and staged by Joe Marion himself. It is the first time that a musical show has been a success in this section of the country.

There are 20 people in the Marion organization. The cast has been the same for the last four years, with the exception of Stella Watson, who recently replaced Marvel Shackelton as character woman.

Ernie Creech at Helm Of New Prather Troupe

DAVENPORT, Ia., Jan. 3.—Ernie Creech, well-known tabloid musical leader, and with his wife, Billie Emerson, for a number of seasons associated with the Marshall Walker *Whiz Bang Revue*, is now manager of the new Henry Prather *Buzzin' Around* Company, at present holding forth at the Liberty Theater, this city.

The new Prather show opened at the Casino, Des Moines, three weeks ago, and stayed there a fortnight. Business has been only so-so since opening here, and it is not likely that the troupe will linger long here.

In the *Buzzin' Around* roster are Bert Dexter and Billy Coy, comedians; Eddie Castleman, straights; Chuck Morrison; juvenile; "Red" Davenport, general business; Connie Blue, Graycie Porter and Donna Davenport, soubrettes; Billie Emerson, prima donna, and Ernie Creech, manager and leader.

The chorines are Alice Conway, Belva Williams, Dixie Williams, Vivian France and Marjorie Sloan. The soubrettes double in the line. The company is doing revue-type bills.

Gus Sun Leaves Hospital

SPRINGFIELD, O., Jan. 5.—Gus Sun, head of the Gus Sun Booking Exchange, with headquarters in this city, returned to his home here early this week after a week's confinement at the University of Cincinnati Holmes Hospital, Cincinnati, where he underwent an operation for sinus trouble. He has been troubled with the ailment for more than a year. Sun expects to leave for Florida soon to recuperate from the operation. Art Longbrake, manager of the Sun Band Box Theater here, was constantly at Sun's bedside during the latter's stay in the hospital and aided in making the long hours more cheerful.



FRANK (RED) FLETCHER, producing comedian, who has rejoined the Marshall Walker Company, now playing the Lyceum Theater, Columbus, O., after an absence of two years. Fletcher now is serving as assistant manager of the Walker organization. He has been working in the West and Southwest for the last two years.

Ruth Mack Scores With Walker Show

Ruth Mack, who closed recently with the Bert Smith Revue, is clicking in a big way with Marshall Walker's *Whiz Bang Revue* at the Lyceum Theater, Columbus, O. One of the Columbus newspaper critics termed her "the only bright spot in the *Whiz Bang Revue*, the opening show by the Marshall Walker Company at the Lyceum." The troupe opened at the Columbus house to only fair business, but it has been picking up gradually since.

Frank (Red) Fletcher, associated with Marshall Walker on numerous occasions in the past, rejoined Walker last week. Fletcher has been spending the last year and a half on the West Coast and at his home in Texas.

Comprising the present Walker cast are Ruth Mack, Marshall Walker, Dorothy Woodward, Frank (Red) Fletcher, Vi Bappert, Al Brown, Billy Elliott and Herb Camp. A jazz band, the Southern Collegians, one of the features with the show, has been let out due to Manager Walker's desire to "trim the nut" a bit.

Davern & Maloy Keep Busy

Charles (Ickle) Davern and Jack Maloy, both formerly well known in the tabloid field, have forsaken that branch of the profession for the time being, at least, and are now producing home-talent shows at schools, churches and lodges in the small towns around Chicago. They have been keeping fairly busy with the new activity. Maloy has recently written a new number, *When the Moon Shines Bright in Sleepy Valley*, which they hope to publish in the near future.

James Y. Lewis Show Set for Fair Season

DANVILLE, Ill., Jan. 3.—James Y. Lewis and his 12-people tabloid organization continue to trek along to fair results thru this territory and are determined to stick it out for the remainder of the winter.

Manager Lewis this week announced that he has just signed his 1931 contracts with the Barnes-Carruthers office and will again play a string of fair dates for that firm next summer and fall.

New Tabloid in Lima, O.

LIMA, O., Jan. 3.—A new tabloid organization, under the management of Sam G. Thomas, began an unlimited stay at the Lyric Theater here New Year's Eve. There are 15 people in the company, including eight girls in line.

Myron Emerson in Hospital

Myron Emerson, erstwhile tabloid and burlesque performer, is now confined at the National Military Home, Los Angeles, Calif., as the result of injuries sustained in an accident last summer. On December 29 Emerson underwent an operation for the resetting of his right collar bone and to straighten the ligaments and vertebrae on the right side. He will be confined at the home for some weeks to come and is anxious to hear from his friends. His address is Co. 10, National Military Home, Los Angeles.

Tab. Notes

INGO TRESS, former featured dancer with the Lew Beckridge Company on the Gus Sun and Spiegelberg circuits, is now touring with a dance revue in Germany, his native land.

DICK BOSLEY and Gene Manning have returned to Cincinnati after less than a week's engagement with Paul Falcony's company at the Regent Theater, Hamilton, O. The company is reported to be doing fair business.

LEW BECKRIDGE, erstwhile tabloid owner-manager, is still located in Venice, Calif., where he went nearly a year ago. Lew pipes that conditions on the Coast haven't changed any in the last several months except for the worse. He is anxious to go back to the Midwestern territory, but as Lew puts it: "The railroads are still charging a fare."

ETHYLE McDONALD, character woman, formerly for several seasons with Max Golden's *Buzzin' Around* Company, as well as with various other tabloid organizations on the Sun Circuit, is married again and is now leading the life of a housewife in Chicago. Her name is now Ethel Rein instead of Ethyle McDonald.

PATSY GILSON, who has been confined at General Hospital, Cincinnati, for the last six weeks with a rare ailment which poisoned her entire system, was last week officially pronounced out of danger. She is now well on the road to recovery and is the jovial Patsy once again. However, she will be forced to remain at the hospital for at least another month. Mail will reach her at Ward K-1, General Hospital, Cincinnati.

THE ROCKWOOD ENTERTAINERS, of Cleveland, under the direction of Flo Rockwood, journeyed to Warren, O., recently, to put on a Christmas program for the Moose Lodge there. Those on the program included Jean Woodward, prima donna; Margaret Martin, blues singer; Violet Smalley, soubrette; Julee Juleska, dancer; Theima McIntosh, crooner; Flozari, dancer; Les De Forde, master of ceremonies, and "Stretch" Hagaman and his Melody Kings, with Van Shannon, vocalist.

HOWARD TURNBULL, erstwhile tabloider, now sojourning in Ann Arbor, Mich., is anxious to know what his following tabloid friends are doing: Jack Ripple, Sam Loeb, Jack (Smoke) Gray, Gene (Honey Gal) Cobb, Verne Phelps, Bobby Burch, Bobby (Grand Rapids) Jackson, Bert Morley, Harold McClune, Pat Daly, Frank Rich, Esther Johnson, Phil Hart, Carl Bowens, Katherine Hodges, the Phell Sisters, Joe Bennett, Ray Clifford, Bee Queen, Kenneth Christy, Howard Hall, Bob Warner, Britt Stegall, Ed Rose, Ruby Pilgreen, Gypsy Daniels, Danny Madden, Lawrence Wall, Reva Faye, Bub Hulliet, Charlie Anderson, Charles LeRoy, Sydney Burton. Why not write in and give your friends the lowdown?

PAUL FALCONY'S COMPANY, which opened Christmas Day at the Regent Theater, Hamilton, O., closed there after a week's run. Most of the members of the troupe returned to Cincinnati.



By BILL SACHS
(Cincinnati Office)

SINCE the depression struck the tabloid field, as it did every other branch of the amusement business, literally hundreds of performers have deserted the industry to take some other line of work outside the profession. Many of them have been enjoying outstanding success in their new profession, and it is doubtful if one could drag them back to the trouping game with a block and tackle, even if some power should suddenly launch a tabloid circuit, guaranteeing 40 consecutive weeks.

It is only fair to assume that the majority of those who quit the tabloid field when it reached the stage where it offered only a mere existence to the performer were of the hustling, ambitious type. Their departure to other fields was a loss to tabloid. Tabloid needs more performers of the go-get-'em type. As it is, it is too crowded with those content to sit idly by and wait for something to happen in the tabloid field that will make work more plentiful, and thus put money into their pockets.

Many are possessed with the idea that show business would come to a sudden standstill should they ever decide to get out of the game for good. Usually, they are the kind that can't do a single thing well. You have seen the type. They will sit 18 hours a day in a hotel lobby, lamenting over the present depression, telling exactly what is wrong in show business and putting on the pan some hard-working performer who has made good. Still sitting in the same chair, he will go on to tell how hard it is to get work; that you can't buy one for love or money, and will wind up by stating that he would go out with a pick and shovel or even wash dishes if such a job were available.

However, offer him anything outside of an acting job, and you have insulted him. What would his public think? Or, on the other hand, offer him a stage job that doesn't call for the same salary he got several years ago, and he is again insulted. He knows what he's worth, and he's just going to lay low until things open and he can again get his price. In other words, he just doesn't want to work. As long as he can stall off the hotel man and "pooch" a two-bit piece from friends here and there, he is satisfied. If such performers could be weeded out, tabloid would be heaps better off.

It is not an easy matter for a performer who has spent the greater part of his life in the business to suddenly step out and into another line. And we do not mean to say that all those performers in tabloid today who are not working at the present time should step out of the field and seek another line to make a living. But we do say that there are too many performers wasting their time in tabloid. They do not belong there and, for that matter, never have belonged. They are of the shiftless type that we have described above. They only serve to add congestion to a field that already is overcrowded, at least as far as the present supply and demand is concerned.

There are many tabloid performers out of work at the present time, but not of their own volition. The fact that they are unemployed is merely due to conditions and is not a habit with them. They would eagerly grab up a job if it were offered them. It is such performers that deserve a certain amount of credit and sympathy, too. Not all can step from the tabloid field to another line and make a success of it. And then again, it is better to exist in their chosen profession than to starve in another line.

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Menke Boat Is Still Idle

Pittsburgh safety director refuses permit to operate downtown—boss hopeful

PITTSBURGH, Jan. 3.—The opening of Capt. J. W. Menke's Golden Rod Showboat for a winter's run on the Allegheny River in downtown Pittsburgh, called off at the last minute recently by Safety Director Clark, is still hanging fire, but those in the know are inclined to believe that the necessary official permit to operate downtown will not be forthcoming.

However, Capt. Menke is more optimistic. He is still hopeful that he can open his Golden Rod Showboat, at present moored in the Allegheny River at the foot of Sixth street, but he isn't certain just what he is going to do about it. "I am not thru," he said this week, "there are still numerous details to take care of." Just what they are, he refused to say.

On the other hand, Safety Director Clark is positive that the floating theater will not open. He stated emphatically that he was thru with the matter, and would not issue a permit for the boat to operate because as a theater it does not come up to the necessary fire regulations.

The showboat cast is all set to go. The boat has been equipped with steam-heating apparatus, and the entrance deck has been inclosed with glass.

French's Sensation Passes From Picture

MOUND CITY, Ill., Jan. 3.—French's Sensation, famous old showboat, built by Capt. French nearly a half century ago, and of late years operated by Capt. J. W. Menke, has housed its last showboat troupe.

The floating theater, which has been tied up here since 1927, was sold recently for \$1,500 by court order to pay storage costs, and early in the spring is destined to leave here for the "graveyard". The craft will be dismantled and junked, thus to pass from the picture forever.

French's Sensation has carried entertainment to the folks of the small towns along the Ohio, Mississippi and their tributaries for nearly 50 years.

G. B. Gardner Plans Comeback

George B. (Well I'll Swear) Gardner announces that he will stage a "comeback" in the spring with a three-in-one show under canvas, featuring vaudeville, musical comedy and drama. According to Gardner, the show will carry all special sets for the bills presented, as well as a line of electrical effects. He plans also to have a chorus of eight girls.

Sadler Home Plundered

SWEETWATER, Tex., Jan. 3.—Burglars broke into the home of Harley Sadler, widely known tent repertoire showman, at 900 East James street, Friday night, December 26, and carried away loot, consisting of clothing and jewelry, valued at several thousand dollars. N. B. Hall, local chief of police, has posted a reward for the apprehension of the guilty persons.

Vern Vernon in Politics

CHICAGO, Jan. 3.—Vern Vernon (Ives), formerly of the team of Lucille and Vernon, is temporarily out of the business and for the last few weeks has been head over heels in politics in the 43d Ward on the North Side. Vernon already has made arrangements to go out in the spring with Lee LeVant's Tent Show, presenting pictures and vaudeville.



HOLLAND WEBSTER, repertoire leading man, now serving as m. c. and doubling orchestra at the Red Devil night club, Greenwich Village, New York. He expects to hit the road early in the spring with an under-canvas show.

Cotton Blossom Gets Press Break

NEW ORLEANS, Jan. 3.—Capt. D. Otto Hitner's Cotton Blossom Showboat, which tied up in the Industrial Canal here last week for an unlimited stay, got off to a bang-up start, as far as newspaper publicity is concerned. Business, too, has been satisfactory to date.

The Times-Picayune of December 28 devoted nearly a full page to an article by Annette Duchin, outlining the Cotton Blossom's history up to the present day, and giving a string of interesting facts about the members of the company. The article was profusely illustrated by seven photographs, showing interior and exterior views of the boat.

The Cotton Blossom is the first floating theater ever to tie up in this city for a stock engagement.

Jeanette Shankland Mending

BINGHAMTON, N. Y., Jan. 3.—Jeanette Reese Shankland, well-known repertoire leading woman, last season with Leslie E. Kell and his Gang thru the Southwest, is recovering from a serious operation at her home, 2 Gary street, this city. She has been pronounced out of danger, but it will be several weeks before she will be able to be up and about again. She is anxious to hear from all her friends.

Jim Bonelli Is Better

Jim Bonelli, popular in the repertoire and boat-show industry several seasons ago, who has been confined to his home in Covington, Ky., for the last six weeks, as the result of a heart attack, has recovered sufficiently to permit him to be up and about again. He is still, however, in a weakened condition. Bonelli has been in ill health for some time, and the last attack was a relapse.

Ed Ward Doing Nicely

JOPLIN, Mo., Jan. 3.—The Princess Stock Company, under the management of Ed Ward, is enjoying a pleasant run at the Sun Theater here. The troupe opened here Christmas Day for an unlimited stay, and business, so far, has been satisfactory. The policy is two bills a week, at popular prices.

Allen Bros. for Stock Run

HOT SPRINGS, Ark., Jan. 5.—The Allen Bros.' Stock Company will commence a permanent stock engagement at the Auditorium, this city, January 12. Bill and Bess Tibbitts and George, Jeanette and Dorothy Haines were arrivals here last week from Kansas City to begin rehearsals with the Allen Company.

Morgans in Hollywood; Quarters a Busy Spot

Mr. and Mrs. J. Doug Morgan, operators of one of the largest motorized tent repertoire shows on the road, motored recently from their home in Cedar Rapids, Ia., to Hollywood, Calif., to spend a month with their son attending school there.

"We had a wonderful trip," J. Doug pens. "Saw lots of towns that have never had a real motorized tent show, and I believe there is a great route for us after we finish our East Texas tour next fall. I am combining business with pleasure during our Hollywood stay, as I have been asked to oversee the construction of a truck show, which is to be modeled after my motorized outfit."

Everything has been going along in great shape at the Morgan winter quarters at Jacksonville, Tex., Manager Morgan reports. Al Harris is in charge of the quarters and Buck Schasbough is the carpenter. The two, with the assistance of the canvasman and the mechanic, are going over all the trucks and tent equipment and will have everything in A-1 condition in time for the tent opening early in the spring. Everything will be given a fresh coat of paint, to be followed by a coat of varnish just before the company takes to the road. J. Doug is sparing no expense in making the show "bigger and better than ever" for the forthcoming tour.

Dunbar McKenzie Gets "Break"

Dunbar McKenzie, of Atlanta, who has trouped with various Southern and Mid-Western tent repertoire shows, is now set for the winter at the Hotel Mayflower, Palm Beach, Fla., with the Royal Canadians Orchestra, with which he is playing violin and tenor banjo. After having his automobile stolen in Corbin, Ky., some time ago, and being stranded there a few weeks later with a repertoire show, McKenzie feels that he finally got a "break". Mac is anxious to hear from all his old friends, especially L. C. McHenry, Pete Foley, Earle Newton, Ed Reno, Grady McClure, Jean Parker, Ralph Newton, Page Bohannon, Les Enos, Johnnie and Vernie Bishop and Klink Lemon.

Wallace Bruce Opens Run

HUTCHINSON, Kan., Jan. 3.—Wallace Bruce Players, who have appeared in this city on numerous occasions in the past, have ushered in a new season at Convention Hall here. The company is doing two shows a day, at popular prices. The initial offering was *Your Uncle Dudley*. The troupe is scheduled to remain here indefinitely.

Kansas City Ripples

KANSAS CITY, Jan. 3.—Art Smith, after the closing of the Emma Cook Stock Company, came into the city.

BILLIE VALMOT, after the closing of the Larry Nolan Players, is spending a vacation at her home in Joplin, Mo.

MR. AND MRS. MAURICE BAUDRY, after closing with the Toby Brown Players in Arkansas, have accepted a position at the Dubinsky Bros.' Liberty Theater here.

HERMAN GOULD, erstwhile repertoire manager, is now manager of the Liberty Theater, this city.

JACK LOWRY AND WIFE are recent arrivals, having motored here from the West Coast.

EDDIE AND EDYTHE WICKS are sojourning in Oklahoma City.

MYRNA ROBINSON is at her home in Conneautville, Pa., for a vacation.

GRAYDON GOSS, after a season with the Guy Cauffman Players, is at home at Pleasanton, Kan.

STEWART CASH and his Jazz Pirates are showing at the Capitol Theater, Marshalltown, Ia.

PAUL ADAMS is a recent arrival in the city, having closed recently with a show in Texas.

J. STARK ROBINSON recently joined the Hawkeye Players at Grand Junction, Ia.



By BILL SACHS
(Cincinnati Office)

THIS past week the press thruout the country carried the story of the passing of that venerable, old floating theater—French's Sensation. In the spring, so the report goes, the oldest of the present-day showboats is to be salvaged, thus to pass forever from the Ohio and Mississippi and their tributaries, where for nigh onto a half century it has carried amusement and entertainment to the natives of the smaller towns. The passing of this old craft will bring back fond memories to those veteran troupers who at sometime or other spent many happy weeks in its homelike confines. If the French's Sensation could only speak—what a story it could tell.

Frequently *The Billboard* is besieged by feature writers for information on showboats in general. Last week we had numerous inquiries of this nature. We answered them all satisfactorily, to our mind, with one exception. Here the person asked: "What well-known actors and actresses of the present day graduated from the showboats?" Here we were stumped. We could think of only one—Buster Keaton, who trouped on several of the floating theaters as a member of the Three Keatons. We put the question to several old-time showboat folks. One of them named Buster Keaton, while the rest couldn't think of a single present-day stage or screen luminary who came up from the showboat ranks. Tent shows, tabloid, minstrelsy and medicine shows, all have contributed their share to stage and screen stardom. Surely the showboat industry has a greater representation than it is credited with above. Can you think of any other star of today who at sometime in the past trod the maples on some showboat?

With the French's Sensation out of the running, there remain only eight showboats in active service. They are the Golden Rod and Hollywood, operated by Capt. J. W. Menke; the Cotton Blossom No. 1 and the Cotton Blossom No. 2 (formerly the Water Queen), owned and managed by Capt. D. Otto Hitner; the America Showboat, William Nicols, owner; the Majestic Showboat, Tom Reynolds, owner; Bryant's Showboat, operated by the Four Bryants, and the James Adams Floating Theater, under the direction of Charles M. Hunter.

With few exceptions, the above boats this past summer enjoyed the healthiest season in their history, due largely to the publicity heaped upon them during the last few years by Edna Ferber's novel, *Show Boat*, as well as by the screen play of the same name. Just how long the showboat industry will continue to function is problematical. All of the above boats have been in service for many years, and all are showing signs of old age. At the best, the majority of them cannot go better than 10 more years. If the showboat business is to survive much beyond that time, new floating theaters will have to be constructed.

Repertoire Players With West Coast Productions

SAN FRANCISCO, Jan. 3.—J. Harold Johnson, erstwhile repertoire performer, has just opened at the Geary Theater, this city, in *The Shyster*, featuring Harry Green, screen player. The show opened December 27, and following the local engagement will move to Los Angeles.

Stanley E. King, formerly with the Smith-Dubinsky Show and the Chick Boyes Players, is now appearing at one of the local playhouses in Henry Duffy's company of *Elmer, the Great*, featuring Joe E. Brown, stage and screen comic.

Rep. Tattles

WHAT HAS BECOME of our good friend—Paul English?

CHARLES W. BODINE has been laying off over the holiday season at his home in Pittsfield, Ill. He expects to be out and going again in the very near future.

MOSE FEINBERG, singing comedian, and Rubie Haymaker (Charles J. Cooper), comedian and piano wizard, are playing theater and club dates in and around Wheeling, W. Va.

LOLA E. PAINTER is still putting on home-talent production in and around Birmingham. Miss Painter closed there recently after a brief run with a dramatic stock company.

BILL AND ESSIE DYER, the past summer with Brownie's Comedians thru Ohio and Kentucky, are now vacationing at their home on the outskirts of Providence, R. I.

VIDA LORRAINE and E. S. Fletcher, who closed recently with the Sedgwick Players at Houma, La., are spending a few weeks with Miss Lorraine's mother in Memphis, Tenn. This is their first vacation in eight years.

THEY TELL US THAT the Billroy Comedians are still breezing along to good results in the Florida country. It is Manager Billy Wehle's ambition to keep the show out and working thruout the winter months, and it begins to look as tho he will realize his end.

WE ARE ANXIOUS to fill this column with a line of interesting "personals" each week. Why not take a few moments of your time and drop us a note as to what you are doing this winter? Your friends are always interested in hearing from you.

HARRY LLOYD, who closed recently with the Stetson Bros.' *Uncle Tom's Cabin* Company, is still laying off at his home in Cincinnati. Harry expects to go back out with the Earle Newton canvas show early in the spring. Newton and his family are at present working with a tent show organization on the West Coast.

BUD HAWKINS, who has been wintering in Mt. Sterling, Ky., since closing the canvas season several months ago, is filling in his spare moments training a pair of fox terriers and a new set of monks. Bud has been going animal in a big way these past few years, and it wouldn't surprise us to see him step out with a dog and pony show one of these nice spring days.

NELLIE CLARKE, who recently closed with the Milt Tolbert Tent Show, has been spending the holidays in Asheville, N. C., with her friends, Dr. and Mrs. J. M. Underhill. Miss Clarke became popular in Asheville several years ago, while playing there with the Mildred Austin Stock Company. During her present stay there Miss Clarke is appearing at the Imperial Ballroom with Arnold and his band, and also broadcasting over WUNC.

PROF. W. MAYFIELD is now associated with Caryl Pictures, showing a sound version, *Dante's Inferno*, in houses thru the Middle West. "We have no complaint to make as far as business is concerned," Mayfield states. In addition to doing his regular act in conjunction with the picture, Mayfield is hallying with his fire balls and calla-phone truck. He is indefinite about his plans for the spring and summer season, but is certain that he will not take out his own show.

IT HAS BEEN a long time since we had a word from Clint and Bessie Robbins, Raleigh Wilson, L. Verne and Ruth Slout, the Auger Brothers, Harley Choate, Walter Savidge, Robert Fontinelle, Jack and Maude Brooks, Jack Ripple, Bob Grandi, Dude Arthur, Jimmy

Heffner, Larry Nolan, John Justus, Jack and June Alfred, Col. S. W. Swain, Dick Henderson, Harve Holland, Elwyn Strong, Ted North, Chick Boyes, Nell Schaffner, Jack Vivian, Ward Hatcher, Edgar Jones, Ed Ward, Harley Sadler, Harvey Haverstock, Neale Helvey, Allerita Loomis, Ben Gray, Don Hopkins, Gabe Garrett, Walter Arington, Ralph Moody, H. B. Marshall, Hazel M. Cass, Sid Kingdon, Toby Nord, Paul Brown and others. Come on, folks, drop us a line and let us know what you are doing now. Let's inject a bit of pep into this repertoire industry.

IRVING STOCK

(Continued from page 24)
tic quartet a la specialty, injected harmony and comedy aplenty.

A colorful side show was a fitting background for an ensemble of toy soldiers who were military perfect in their drills led by six corporals.

Straight Fairclough and Freeman with Comics Marshall and Stratton, with Peggy, Margie, Ester and Ruby, augmented by Producer Walsh, as the balloon peddler, put over the "Fishing for women"—"Pay for your pole, bait and license" bit.

Virginia Muzio, with her Italian type of beauty, hypnotic eyes, fascinating smile and slender, symmetrical form, spotlighted on runway, sang melodiously, danced dynamically and stripped artistically in stopping the show.

Frank Gerard, stager of musical numbers and dancing ensembles, introduced a novel ensemble of evening-gowned girl dancers to his own accompaniment as a piano player and singing specialist, with Straight Fairclough in tux. attire and Prima LaRue in a gorgeous gown of gold, singing duo.

An Oriental Palace set with Straight Fairclough as the King, surrounded by Queens, was a novel background for Comic Steppe and Stratton as the victims in the "Buzzin' Bee" bit.

Soubret Burt, in a classy evening gown, spotlighted on runway, sang melodiously, and encored went into a contortional dance that stopped the show.

Comic Stratton and Soubret Lee worked the "Candle out, give me a kiss" bit.

Soubret Muzio, in a shadow gown spotlighted on stage, sang and danced until she stopped the show.

Straight Freeman, Comic Stratton and Prima LaRue put over the "Wishing" bit.

Soubret Foreman, in a shadow gown, singing, dancing and stripping, led up to the close of the show.

CHORUS—A carefully selected ensemble of youth, beauty, talent and the ability to sing in harmony and dance vivaciously in unison in a series of intricate numbers seldom seen in circuit shows.

COMMENT—Taking the production and presentation in its entirety it was one of the best that we have seen in burlesque, the comedy being cleverly conceived, clean in lines and actions, and the numbers and tableaux picturesque.

At the Tuesday matinee standing room was at a premium, thereby proving our contention in other issues that the Irving Place Theater, under the active management of Charlie Burns, is far more suited to stock than to circuit shows.

NELSE.

WERBA STOCK

(Continued from page 24)
smile, flirty eyes, slender, symmetrical form, as a strip-teasing specialist has but few equals in burlesque when it comes to youth, beauty, talent and ability, and we predict that it will not be long before some scout of Ziegfeld or White kidnap Isabelle from burlesque for Broadway and this tip is offered gratis to the scouts for Broadway.

Lowrie Sisters, Frances and Gertrude, personally attractive brunets, stepped out of line for a dance that preassures their promotion.

Ethel McGreager, in the "Decoy bit", evidenced her ability to deliver lines emphatically and act artistically.

Estelle Budoff, a pretty, petite brunet, in an interpretative dance and a pose a la natural, was realistically perfect.

Mildred Clark, a personally attractive

brunet, led the first ensemble number for repeated encores.

CHORUS—Twenty-four had all the essentials in youth and beauty with slender, symmetrical forms well calcimined, sang in harmony and danced in unison in a series of intricate ensemble numbers, one in particular with the girls in a double line on the runway bringing forth continuous applause, the numbers being augmented by picturesque tableaux in which several of the girls posed a la natural artistically.

COMMENT—Granted that the curtain did not go up till 8:50 p.m., that there was confusion in scenic and lighting effects, missed lines in comedy bits and miscues in orchestra music and the curtain final fall was at 11:30 p.m., it was a commendable production and presentation of clean, clever comedy and picturesque ensembles for a first night's performance of stock.—NELSE.

VAUDEVILLE NOTES

(Continued from page 20)
switched to Montreal. He will substitute for Bert Gordon, who was canceled.

Somebody in the RKO press department is earning more than his salary—no matter how much he is getting. We refer to the unidentified individual who is responsible for the circuit's tieup with the United States Lines. This has made it possible for two RKO Theater of the Air broadcasts from the Leviathan night club. Accommodations for stars, newspapermen, Park avenue friends of RKO officials, with plenty to eat and soft stuff to drink—and also dancing. They tell us the shindigs did not cost RKO a penny. That's what we call a smart piece of work.

GEORGE BEATTY went Loew for the first time this week, splitting between the Orpheum, New York, and the Pitkin, Brooklyn. Johnny Hyde got him the date.

An idea of how important a factor exploitation is in the RKO organization can

be gleaned from the reported ranking of Ben Serkovich as fourth in importance in the operating department. The rating is said to be Joseph Plunkett, Nate Blumberg and Major L. E. Thompson (on an equal basis), and then Serkovich. Ben is primarily an exploitation and publicity man, and was taken into RKO after he resigned from Publix. They say on the street that Serkovich has been advised that he may return to Publix any time he pleases.

LILA CAMPOS resumed for Loew this week, dividing her time between the National, Bronx, and the Pitkin, Brooklyn.

MONROE AND GRANT showed their new act for Loew this first half at the Orpheum, New York.

A certain house manager has been switched nine times by Fox in the last seven months. He does not regard himself as an exception. Whether Fox has the right idea or not cannot be determined until the yearly statement is issued. In theater operating, as in any other business, net profits are what count.

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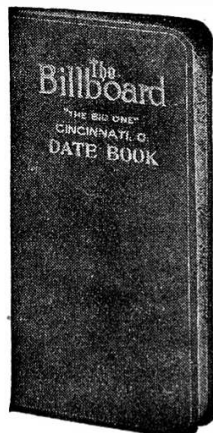
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Al Luttringer Goes Musical

"Desert Song" production at Somerville discloses versatility of stock cast

SOMERVILLE, Mass., Jan. 3. — The peak of stock production was reached on the evening of December 29 at the Somerville Theater, when the Somerville Players, under the direction of Al Luttringer, presented *The Desert Song* in a manner that left nothing to be desired.

The organization of the Somerville Players contains enough fine voices to take care of almost any musical comedy, but realizing the magnitude of the production musically, Luttringer augmented his own company by the addition of Sally Serrand, prima donna, who sang Margot in one of the original companies. Richard Argyle sang Captain Paul. Joan Danton was the Azuri and Milton Karniol, Hassl. These were also members of the original company. Walter Greaza, the company's leading man, sang Pierre, who masquerades as the Red Shadow. The rest of the company appeared in the other parts of a long cast.

In taking over the management and direction of the Somerville Players Luttringer promised big things and each succeeding production has more than fulfilled these pledges. There is hardly a large New England city that has not known a Luttringer stock company, and in his 20 years of theatrical endeavor along these lines he has introduced many young people who have later become theatrically famous.

Notwithstanding the constant change that the public demands, Luttringer feels that the speaking stage will endure and grow stronger. To make the public realize this, it is not enough to have actors and plays and productions, but good actors and good plays and good productions. Luttringer believes that good actors, plays and productions need good direction. He is sure that he can give them this.

A stock company's success is fully attested by the box-office takings, and since Mr. Luttringer's entrance on the scene a substantial increase each week has been in evidence.

Smart Bills Draw Heavily For Cincinnati Stocks

The Cincinnati Stuart Walker Company's New Year's week bill, *The Spider*, drew capacity audiences to the Taft Auditorium Theater and elicited enthusiastic encomiums from the local reviewers of the drama. The mystery play was produced on an elaborate scale, with punctillious regard for detail, and may be set down as one of the most artistic stock productions of the current season. Victor Jory in the lead gave a characteristically satisfying performance.

Special acts introduced included Frank and Lillian Vernon, trick and fancy skaters, of vaudeville and rink exhibition fame. Howard Stillman, of vaudeville renown, another of the artists engaged especially for this production, was in the cast as Inspector Riley. Stillman assumed the role on brief notice, because of the indisposition of Aldrich Bowker, and gave an outstanding individual performance. Stillman and his son, Jack, banjo and guitar, have been playing vaudeville and club dates in the Cincinnati territory for some time with splendid success. His well-poised portrayal of an exacting dramatic role after a long absence from the dramatic stage won the admiration of the critics. He was long a favorite player in the E. G. Gifford Stock Company, playing the Middle West.

Not tonight, *Dearie*, the holiday week selection for the National Players at the Cox Theater, was a strong draw. The old piece proved to be an ideal attraction for the festal season.



JOAN MADISON, one of Jessie Bonstelle's most capable players at the Detroit Civic Theater. She was given one of the principal roles in the revival of "The Last Warning" last week and drew flattering comment for her fine, artistic portrayal. Miss Madison is versatile and accomplished.

Stock in Montreal Suspends Two Weeks

MONTREAL, Jan. 3.—Friction between the management and the cast of the Theater Des Arts, headed by Lou Tellegen, was the cause of the show shutting down December 28 and the audience being given its money back.

The house will be closed for two weeks to enable the management to obtain a new cast from New York. It was stated on reliable authority that money matters were the cause of the rift. The house did well in the first week's operations, and it is looked upon as sign of the continuance of these French plays in the city. Several plays have been contracted for; when the new cast is ready, they will be used immediately. Lou Tellegen, it is reported, will continue to head the cast regardless of the changes to take place.

Holidays Bring Big Business to Bainbridge

SEATTLE, Wash., Jan. 3.—An American Tragedy was the Christmas attraction given by Bainbridge Players at the Moore Theater, the last offering to be given without a guest star. John W. Moore essayed the principal role, that of Clyde Griffiths.

Georgia Neese and Dorothy Rich played the two feminine leads. Supporting cast included Jack Paige, Edgar Reeves, Jessie Pringle, Carroll Daly and Francis Sayles.

The holiday season bids fair to mark a substantial increase in the business of the stock and likewise marked improvement in amusements generally.

"Wise Child" Good Draw For Holidays in Toronto

TORONTO, Can., Jan. 3.—It's a Wise Child proved to be an exceptionally attractive bill for the stock at the Empire Theater New Year's week. Marjorie Foster, in the principal feminine role, and Rober Leslic, playing opposite, were especially effective.

Business continued good thru the last holiday week.

Frederick a Hit in Seattle

SEATTLE, Wash., Jan. 3. — Pauline Frederick, screen star, scored an unqualified hit on her first appearance as guest star this week with the Bainbridge Players at the Moore Theater, portraying the principal role in *The Scarlet Woman*. The new dramatic star was a good draw thru the week.

Dallas Gets Hayden Stock

Circle Theater, renamed Showhouse, to be home of new resident company

DALLAS, Tex., Jan. 5.—James Hayden, widely known stock impresario, is organizing the Showhouse, formerly the Circle Theater, for a season of dramatic stock. Hayden has leased the theater and will reopen it as the home of his resident company January 11.

In a preliminary statement Manager Hayden said he would play to a \$1 top, prices ranging down to 50 cents. Matinees will be given Tuesday, Thursday and Saturday of each week.

Since his former visit here Mr. Hayden has been in New York engaging a permanent company which will include Barbara Weeks, leading woman; John Ferguson, leading man; Sara Haden, a daughter of Charlotte Walker; Richard Abbott, William Janney, Florence Keady and Jan Ulrich. Also in the company will be Sam Flint and Ella Etheridge, character man and woman, who have played in stock at the old Circle Theater at Cycle Park.

Mr. Hayden's stage director will be John McKee, who was producing director for the late Henry W. Savage and A. L. Erlanger for 17 years.

Luce Clicks in Holiday Bill in Kansas City

KANSAS CITY, Jan. 3.—Lex Luce, new to the Players, Inc., made his bow to Kansas City with the resident stock in this week's bill at the Orpheum Theater, playing the banker's role in *A Kiss in a Taxi*.

The cast included Margaret Brayton, Fred Larimer, Thelma Paige, Kenneth Daigneau, Raymond Justice, Fred Stein, Emily Snitely, Ethel Arden, Jack Preston and Clifford Dunstan. The piece was a good box-office draw thru the week. The new leading man scored an individual hit in the fat role assigned to him.

STOCK NOTES

BILL BRENTON has been added to the company at the Goodman Theater, Chicago. Bill formerly was the Bob of Mary and Bob, well-known radio entertainers. Incidentally, he is an enthusiastic amateur aviator and holds a pilot's license.

PLAZA THEATER PLAYERS, Sacramento, Calif., have a new leading woman in Irene Renfro, who made her initial appearance there last week in *O. K. Kelly*.

FOLLOWING AN EMERGENCY operation caused by stomach trouble, Jack Edwards, former stock actor, now manager of four local community motion picture houses, is dangerously ill in a San Antonio, Tex., hospital. Edwards is the husband of Edna Park, dramatic stock actress.

LAWRENCE FLETCHER returned December 29 as leading man of the Jefferson Players, Portland, Me., after an absence of four weeks. The play was *The Witching Hour*.

LENITA LANE made her initial appearance with the George Sharp Players at the Pitt Theater, Pittsburgh, last week, in *Parlor, Bedroom and Bath*. In addition to the regular performances a midnight matinee was given, starting at 11:30 New Year's Eve.

JESSIE BONSTELLE has revived at the Detroit Civic Theater *Little Women*, dramatized by Marian de Forest, of Buffalo.



By ROBERT GOLDEN
(Cincinnati Office)

CHEERIO! Little else than optimistic news floated in from the dramatic stock field on the bosom of the Yuletide. There is every reason to expect that the changed aspect brought to us by the Christmas rush for seats and sustained over the holiday period will be in substantial part retained. The list of stocks operating has not been materially lengthened, it is true, but the encouraging fact remains that practically all of the companies that were operating prior to the holiday rush are still going and most of them going a bit stronger.

Available reports from many cities show that the hard times of 1930 were softened to some extent by the cheerful clangor of Christmas bells. The usual overflowing houses were in evidence almost everywhere in the United States and Canada, all branches of the amusement business sharing in the spurt of good business that came to brighten the lives and lessen the burdens of stock operators. Extra performances were given by most of the operating companies, as usual. It takes more than panicky markets, bread lines and unemployment statistics to stifle the spirit of gaiety that is America's at Yuletide.

JUST a few years ago décollete gowns worn on the stage drew sharp comment when they were cut just a little "more so". This New Year's Day found patrons of the Shubert, Minneapolis, competing in an exhibit of the feminine form divine in a "Perfect Back" contest staged by "Buzz" Bainbridge, the winner exposing to public view the most enchanting expanse of rear bust taking a prize of \$50 in gold. O tempora! O mores!

THE Canadian cities made a brave showing in the matter of preserving the flesh drama during the unprecedented period of depression in 1930 and start the new year with half a dozen resident companies apparently prospering. Montreal, Toronto, Winnipeg, Vancouver and a few smaller cities are offering dramatic stock of excellent quality. Several of the operating companies are reported to have exceeded the profits of the preceding year. The Canadians love their drama. They can't be happy without it.

ON THE Pacific Coast Henry Duffy is going along like a house afire in the rehabilitation of his recently shattered fortune. The association of red hair with genius dates back to the ancients, and "Terry" certainly has his quota of that attribute of superiority. There is no more outstanding figure in the stock field today than that same Duffy, and none with more wellwishers. The top o' the mornin' to you, "Terry", thruout 1931!

A GIANT firecracker exploded under the heels of Jorkins, the character man, as he emerged from the stage entrance of the Melpomene Theater after the matinee last Thursday. "I'm opening the new year with a bang," was the patient and long-suffering stock actor's only comment.

Sharp's Players Big Draw

PITTSBURGH, Jan. 3.—George Sharp's clever company at the Pitt Theater demonstrated during the holidays that *Parlor, Bedroom and Bath* is still a strong box-office draw. An excellent production was given the old farce. Mabel Kroman clicked individually, and Hugh Banks, as Reggie; Peggy Dougherty, Katherine Maison, Alice Ann Baker, Paul McGrath and Charles Webster gave good account of themselves. Good business was the rule thru the week.

Signs Point to Big Pickup Of Foreign Vaude. Booking

Union Theaters of Australia reported on verge of getting 30 more weeks—Madan outfit of India also making a dent in Broadway market, working thru local agent

NEW YORK, Jan. 5.—While domestic vaudeville has been slow in picking up, even slipping in certain quarters, the trend toward better times appears to be marked quite definitely in foreign markets depending on Broadway for an appreciable supply of material. There is renewed activity in Australia, this being reflected in plans announced by Union Theaters, Ltd., represented here by Millard Johnson. Even in India there is a growing field for acts of American origin, as indicated by the activities of J. Madan, who left here several weeks ago after establishing an American contact thru Dave Green, of the Strand Theater Building.

Johnson, of the Union outfit, has effected a buying arrangement with the William Morris office, altho this will not be his only source of material here. Union Theaters expects to extend its playing time from 10 to 40 weeks within the next several months. The additional "flesh" houses will take in New Zealand, Africa and London, altho no indication has been given as to the identity of the houses referred to in the expansion program.

Of the Australian houses now controlled by Union, according to Johnson 10 out of 90 of these are now using acts, obtained in about equal quantities from New York, London and Los Angeles. Eric Strelitz represents the Union outfit in London and Ayres Mantell is in charge of its Los Angeles office.

When the reported expansion of Union's buying takes place here, "name", flash and novelty acts will benefit from the move. Smaller acts will be drawn thru the Los Angeles source due to the lower standard of salaries on the Coast.

Johnson looks for a great vaudeville revival in the antipodes. Not a few of Union's straight filmers will take on "flesh" as part of this process, he stated. Jack Musgroves, who was for years in charge of vaudeville booking for J. C. Williamson, Ltd., has been assigned to Union's theater department with headquarters in Sydney. The switch was made about the time Williamson dropped its espousal of "flesh".

The basis for the bright outlook on the Indian situation lies with the statements issued by Madan thru the Stern office. Madan represents Madan Theaters, Ltd., which operates a number of houses in Ceylon and Burma. The circuit uses something of a presentation policy adapted to the needs of the houses. Acts are taken whole and whipped into shape by the circuit's own staff, Madan supplying costumes, scenery and all other technical necessities. A unit of American acts bought out of the Stern office sailed December 14, and Stern expects the next call to be made by January 15.

Madan, according to Stern, pays passage both ways, posting a bond here for its responsibility in avoiding acts being stranded. Transportation between stops on its route is also paid by the Madan outfit. Madan is reported issuing 20-week contracts thru Stern, these carrying options. The member of the firm who recently visited here formerly bought all his material abroad. This is his first try at buying American acts thru domestic sources.

Acts booked by Madan start in Bombay, which has three houses operated by the outfit. These are the Crown Cinema, Excelsior and Royal Opera House. Other important stops on the route, according to a list in Stern's possession, are: Albion, Madan and Empress, Calcutta; Empire, Colombo; Elphinstone, Darjeeling; Elphinstone, Delhi; Empire, Kandy; Palace, Karachi; Gaiety and Crown, Madras; Tivoli and Dagoon, Rangoon, and the Empress Cinema, Sarat.

ABRAM RUVINSKY'S ORCHESTRA has just wound up a two-year engagement at the Commodore Ferry Hotel, Toledo, O.

Joe Lee Gets Two More Houses

NEW YORK, Jan. 5.—Joe Lee, who started last season with RKO as manager of the Orpheum, Brooklyn, and was later given three more Brooklyn houses to supervise in exploitation, had two houses added to his growing string last week. These are the Shore Road and Dyker, acquired by RKO from indies during its house-buying drive last season. Lee's three older houses are the Greenpoint, Prospect and Bushwick, all being operated as straight filmers. Altho working on his own in regard to special stunts and the like, Lee is under the wing of Dave Beehler, RKO's divisional manager over the Brooklyn territory.

Lee recently came in for sharp criticism by Brooklyn church people because of his circusy methods in exploiting the Orpheum. He was attacked chiefly for his alleged misrepresentative advertising, which, it was charged, tended to give children the wrong impression of the class of attractions used by the house. In certain quarters it was admitted that Lee might have gone a bit too far in his enthusiasm, but that the church critics were also too harsh in their attacks.

Skouras-Publix Adopts New Stage Show Policy

INDIANAPOLIS, Ind., Jan. 3.—Cullen E. Espy, district manager here of the Skouras-Publix theaters, has announced a complete change in the stage-show policy of the Indiana. The change will be effective January 10. He said: "This step is being taken only after a full year of experimental work during which time we brought several big name attractions to this city, among whom were Helen Kane, Davey Lee, Joe E. Brown and Bernice Clave. The reception to such high-priced attractions definitely convinced us Indianapolis would support such programs regularly.

"Winnie Lightner has been obtained to open the new policy and her personal appearance will mark the beginning of many such attractions. Others who will follow in quick succession are Lita Gray Chaplin, Ruth Etting, Francis X. Bushman and Benny Rubin. The new programs will open regularly each Saturday. Under the new arrangement Charlie Davis and his band will work in the orchestra pit, providing music for the stellar attractions."

Bainbridge's Annual Frolic

MINNEAPOLIS, Jan. 3.—With Henry Horton, guest star, in the leading role, the Bainbridge Players were seen in a seasonable bill, a revival of *The Old Homestead*, at the Shubert this week. For four days they presented the old stage evergreen. On New Year's Eve the annual frolic was given. Members of the cast were seen in specialties. One of the features of the frolic was a "perfect back contest" for women, with \$50 as the prize. Emmet Long and an augmented orchestra supplied the music.

PLYMOUTH, Eng.—Andrew's picture house has been demolished to make way for a new 4,000-seat Provincial Cinematograph Theaters, Ltd., supercinema.



WILLIAM STOEES, musical director of radio stations WLV and WSAI, operated by the Crosley Radio Corporation in Cincinnati. Stoess practically "grew up" in the radio business, having been associated with the Crosley firm for the last eight years. Before occupying his present post he was station manager at WLV. His vast musical background has made him a valuable asset to the Cincinnati radio works.

His Songs Banned, Chevalier Cancels

LONDON, Jan. 3.—Maurice Chevalier arrived for afternoon and evening concerts at Leicester Thursday, amply heralded and assured of a big turnout. The Watch Committee had issued an order banning his French songs as objectionable. When he was informed of the order Chevalier refused to sing.

A huge audience sat for an hour pending a decision, but Chevalier stoutly held out against all argument and refused to go on unless permitted to sing the songs he had chosen for his repertoire. Both concerts were finally abandoned.

Chevalier sang yesterday in Bristol, where no objection has been raised to his songs.

Stock Stays in New Britain

NEW BRITAIN, Conn., Jan. 5.—The New York Players have reconsidered closing plans and will continue at the Capitol here under the new name of the New Britain Civic Players.

Hint RKO Will Run Riverside Again

NEW YORK, Jan. 5.—Word is being passed around the street that RKO might shortly operate the Riverside again. The house, which had been a white elephant on RKO's hand for several seasons before Fox began operating it last season, is now running as a picture grind under the aegis of Fox. The RKO lease is still in force, with merely the operation being switched.

The Riverside is owned by Fox, but when RKO operated it the understanding was said to be that in order to continue RKO must use stage attractions or all-short programs, as it did for awhile. If operating the Riverside again RKO might make another try with vaudefilms. The house was for years one of the ace steps on the big time, but it took a tumble in prestige and profits when the character of the neighborhood (96th street and Broadway) changed. It is too close to Times Square, operators believe, to count for any great degree of patronage from the class element who prefer traveling downtown to see their first-run pictures.

"Call of the Rockies" Foreign Rights Sold

CHICAGO, Jan. 3.—Al Dezel, of Road Show Pictures, has just returned from New York City and reports that he sold all foreign rights to *The Call of the Rockies*, featuring Ben Lyon and Marie Prevost, to Arthur Lee, of the Amer-Anglo Corporation. The picture is to be road shown thru the East thru Syndicate Pictures.

L. E. Goetz, also of Road Show Pictures, is still in the East endeavoring to close distribution deals for *Ten Nights in a Barroom*.

\$30,000 Salary Lures Hoover's Secretary

WASHINGTON, D. C., Jan. 3.—It is understood that George Akerson, who has resigned as secretary to President Hoover to take an executive position with Paramount-Publix, will receive a salary of \$30,000 a year.

Akerson's resignation is effective January 15. He will make a tour of Europe to study conditions pertaining to the movie industry, it is said, this being his first active work with the organization of which Adolph Zukor is head.

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SHUBERT

Beginning Tuesday Evening, December 30, 1930

MEET MY SISTER

A musical comedy by Berr, Verneuil and Blum. Adapted from the German by Harry Wagstaff Gribble. Music and lyrics by Ralph Benatzky. Dances arranged by John Pierce. Directed by William Moulton. Settings by Watson Barratt. Presented by the Shuberts.

President of the Divorce Court..... Donald Campbell
Assessor to the Court..... Niksa Stefani
Clerk of the Court..... Graham Velsky
Eric Molinar, a Professor of Psychology..... Walter Slezak
Dolly Molinar..... Bettina Hall
Her Maid..... Kay McKay
Her Butler..... Boyd Davis
Her Footman..... George Spolvin
Marquis De Chateaufard..... George Grossmith
Irma, Finkel's Assistant..... Olive Olsen
Otto K. Finkel, a Shoestore Proprietor..... Harry Welsh

A. Waiter..... Julius Campo
PROLOG—A Divorce Court in Paris. ACT I—The Countess La Verne's Library in Her Chateau, Near Paris. Late Afternoon. ACT II—Finkel's Shoestore at Naney. Next Morning. EPILOG—The Divorce Court.

Meet My Sister, a musical comedy without chorus or extraneous vaudeville antics, is a pleasant relief in many respects in that, though provided with light music and some inconsequential ditties, it has plenty of fairly logical plot and several amusing situations. Unfortunately its novelty does not compensate for a production which, while better mounted for a Shubert show, with sets by Watson Barratt, whose work appeals to us a bit more than that of the Shuberts' standby, Rollo Wayne, is still fundamentally cheap in many little ways, playcune individually, but large enough in aggregate for us to caution the Shuberts again to expend more taste and talent on shows if they want to avoid increasing a reputation for putting on shoddy productions.

Nevertheless, Meet My Sister deserves consideration and commendation as an experiment. It is a fairly amusing little comedy of love played with and against a musical score melodically trivial and reminiscent of French music halls. Its tunes are pleasant, but not catchy. Its lyrics have more to do with the story than with life in general. Possibly this lack of generality in lyrics is a fault.

The plot is concerned with love of the Countess La Verne for a young professor of psychology whom she engages as her librarian. Only when she disguises herself as a fictitious sister working in a shoestore does she manage to break thru his reserve which as a countess she could not do. An epilog returns to a divorce court seen in the prolog. The professor, married to the countess, recounts the agonies of a poor man married to a rich and fashionable woman. It seems that the social ardors of high life take up so much time a romantically inclined husband is allowed no time to indulge in ardors amorous. His tragic narrative is told so appealingly his high-born wife finally sees the justice in his complaints, renounces her former way of living and reduces the professor's problem to its lowest denominator, a kiss.

George Grossmith, as a foppish member of the society the professor resents, provides plenty of laughing gas for an audience which is, in the majority, on the side of the professor. Harry Welsh, as a mildly Hebraic proprietor of a shoestore, is funny at all times in arant low comedy with Olive Olsen, whose ludicrous dancing and proficient synopated singing brings her loudly applauded appreciation and many laughs. Kay McKay, as a maid, is a bit uneasy in her very minor comic role. It will be a great day in the annals of the theater when someone instructs her, and some others, how to pronounce madame if it must be attempted on the stage in Gallic accents. Boyd Davis, as the butler, with just as much minor comedy allotted him, serves only as a feeder for Grossmith, without ever seeming to know just what he is about.

Bettina Hall, as the countess, is all she should be. As a shoe saleswoman she is not quite as much as she should be. Her only fault is her lack of acting ability. Otherwise with her pretty face, willowy body and, what is more important, her very clear and sweet voice, she is eminently satisfactory in her role

as the romantic heroine of the piece. Perhaps we can define Miss Hall's undefinable deficiencies as a comedienne who must at times be romantic by pointing out that Gertrude Lawrence could have played her role with just the right amount of comedy and just the right amount of love surge.

Walter Slezak, as the shy, pursued, unassuming hero in this reversed version of the *Prince and the Pauper*, is a better actor than his teammate and, while he does not display much voice, manages to sing his songs with an accent which lends the same charm Chevalier's does to his songs. Slezak is personable to look upon and, with good luck and a little more voice training, ought to go far in the musical comedy profession as a youthful support and, finally, as a star on his own merits.

RIVES MATTHEWS.

VANDERBILT

Beginning Saturday Evening, Dec. 27, 1930

THE LIFE LINE

A comedy by Gretchen Damosch. Directed by Leo Bulgakov. Setting by Walter Walden. Featuring Carroll Ashburn. Presented by Leo Bulgakov.

Bronson Cutler..... Carroll Ashburn
Lilly, His Second Wife..... Helene Ambrose
Blair, His Daughter..... Eunice Stoddard
Jay Daddnu, His Secretary..... Lewis Leverett
Gildersleeve, His Butler..... Harry Green
Eyle, His Clerk..... Robert Parsons
The Reverend Dr. Truesdale..... Sheppard Strudwick
Mrs. Irving Ives..... Rosalind Ivan
Mr. Irving Ives..... Herbert Delmore
Mr. Mario Truzel..... Akim Tamiroff
The Scene Is Laid in the Library of Mr. Cutler's House.

ACT I—Morning. ACT II—Afternoon. ACT III—The Next Evening.

Whatever chance *The Life Line* may have had as an inconsequential but amusing comedy has been spoiled by a thoroughly bad cast and worse direction. The play itself will never set the world afire, but it deserves a better fate than to be turned over to incompetent performers, who are apparently allowed to give their own unintelligent interpretations without even a tactful hint from the director that they are overdoing things.

The story at least has the advantage of moving rapidly. Mr. Cutler, the financier, is visited by the young rector of his church, who returns a \$5,000 contribution to the great man with the request that he help humanity by solving the troubles of the next unhappy person he meets rather than by giving money to the diocese. Soon afterward Mr. and Mrs. Ives visit the Cutlers in great marital distress, and Cutler promptly sets about his duties by advising Mrs. Ives to leave her husband. Almost immediately the financier's wife walks out of the house, his daughter becomes embroiled with Ives, and Mrs. Ives moves in to warm herself at his hearth. In true comedy fashion the couples are eventually reunited as Cutler's daughter marries his secretary.

This is a standardized comedy, deviating little from the accepted formula. Presented properly it might have a fair chance to survive, but what happens to it in the staging is only too obviously nobody's business. Carroll Ashburn, as the financier, and Rosalind Ivan, as Mrs. Ives, contribute one amusing tete-a-tete scene over the supper table, but otherwise their performances are stereotyped. The only sincerely convincing bit of acting is done by Sheppard Strudwick in the minor role of the youthful minister. Herbert Delmore manages to be not too self-consciously amusing, but the rest of the cast should be forgotten as quickly as possible.

According to the program, Leo Bulgakov is the one to be blamed for the mugging which is permitted on the stage. Mr. Bulgakov is generally considered as a gentleman who takes his theater seriously and as a good hand at staging tragedy. It is much more charitable to think that Mr. Bulgakov never showed up at the rehearsals of *The Life Line* at all than to harbor the horrid thought that this is his idea of comedy.

WARD CHASE.

THE NEW PLAYS ON BROADWAY

TIMES SQUARE

Beginning Monday Evening December 29, 1930

QUEEN AT HOME

A comedy by Shirley Warde and Vivian Cosby. Staged by Melville Burke. Presented by John Henry Mears.

Frederick Porter..... Arthur Aylsworth
Granny Runnewall..... Jessie Crommette
Sula..... Lillian Brown
Emma Porter..... Rosemary King
Berta Lee..... Clara Palmer
Ada Runnewall..... Suzanne Willa
Jennifer Lee..... Sylvia Field
Larry Scott..... William Carey
Snip Haviland..... Elizabeth Mears
Roy Carrington..... Franklyn Fox

The Action of the Play Takes Place in the Living Room of Jennifer Lee's Home at Ten Neck, N. J., in the Early Fall. ACT I—A Morning. ACT II—Scene 1: Ten Days Later. Early Afternoon. Scene 2: About Midnight. ACT III—The Next Morning.

Queen at Home can be classed as an amusing but not an uproarious comedy which manages to be consistently entertaining due to the antics of its several comic types. None of the principal roles is particularly heavy or exacting. The central figures are allowed to work out their fates to a happy hokum ending against a background of jovial clowning by the minor performers. John Henry Mears has cast his play well and its merit as entertainment derives in great part from that fact.

The scene of the comedy is laid in the suburban home of Jennifer Lee, a young actress who has just made a hit in her new play. She is surrounded by a family which is determined to capitalize on Jennifer's success. As refugees from the onslaughts of the determined relatives, there are a serious young suitor and Snip, a hard-boiled little vaudeville trouper with a heart of gold. Unfortunately Jennifer's long lost husband turns up, determined to reinstate himself now that his wife has become a success and anxious to thwart her divorce action against him. At this point the play becomes downright legal and the difficulties of New Jersey divorce laws are expounded from the stage. It seems that Jennifer will not be able to divest herself of a worthless husband until Snip, bless her heart, frames that unpleasant gentleman with the help of the Mann Act, vice our old friends the U. S. Marines; hero and heroine embrace as villainous husband and sponging relatives are sent packing.

The story is an unashamed compound of several tried and true themes, but the authors have injected speed plus some good lines and situations into it. Their best work has been done on the character bits, leaving the two principal figures with stereotyped parts. Sylvia Field and William Carey do the proper thing by these roles, but they are not called on to display many of their dramatic wares. The spectator's attention goes mostly to Arthur Aylsworth and Jessie Crommette, two oldtimers who represent Uncle Fred and Granny. It is only when one or the other of them is on the stage that one can be sure of some laughs. Aylsworth's peculiarly provincial voice and attitudes provoke reminiscent chucklings in those who knew the small-town type. Miss Crommette does a little show-stealing on her own in a familiar part as the modern grandmother. Her performance shows the correct measure of restrained vivacity. Elizabeth Mears and Franklyn Fox are adequate as Snip and Jennifer's husband.

The only fault to be found with the direction is that the players become inaudible at times. This is due in part to the fact that some players do not speak loud enough and also that performers are permitted to keep their backs to the audience while speaking.

Queen at Home is one of those plays which people love to refer to as the bread and butter of the theater. It can never aspire to be either caviar or roast beef, but it is good bread and butter.

WARD CHASE.

GUILD

Beginning Monday, December 29, 1930

MIDNIGHT

A melodrama by Claire and Paul Sifton. Directed by Philip Moeller. Set designed by Woodman Thompson. Executed by E. W. Bergman Studios. Presented by the Theater Guild.

Joe Biggers..... Harold Vermilyea
Ada Biggers..... Harriet MacGibbon
Mrs. Weldon..... Josephine Hull
Linda Watkins..... Linda Watkins
Arthur Weldon..... Clifford Odets
First Reporter..... Tom A. Lewis
Messenger Boy..... Charles Powers
Edward Weldon..... Frederick Perry
Second Reporter..... Harold Bolton
Third Reporter..... Samuel Rosen
Bob Nolan..... Glenn Anders
Gar Boni..... Jack LaRue
Richard McGrath..... Francis Pierlot
Elizabeth McGrath..... Maude Allan
Edgar Ingersoll..... Fred Sullivan
Policeman..... Neal Stone
Dr. Mannheim..... Royal Dana Tracey
Woman Reporter..... Zena Colser
Photographers..... Louis Veda, James Farlow
Treadwell..... Robert Strange
William R. Kane

The Action of the Play Takes Place in the Living Room of the Weldon Home and Is Continuous. The Time Is a Summer Evening.

Midnight is a well written melodrama with a thesis gently satirizing the type of journalism once described as yellow. That it does not always come across the footlights is no fault of the authors, who have packed it full of action, commentary and thought. That its by no means great failure is the fault of the actors must be blamed on the direction.

Midnight is concerned with the family of Edward Weldon, who on the night of Ethel Saxton's electrocution, is pestered by newspapermen to reverse the opinion which he as a jurymen held and which is made to appear responsible for the murderer's conviction and death sentence. If the actors who play the parts of his daughter, his wife, his daughter and his son-in-law had put more than a perfunctory drive behind their portrayals, *Midnight* would be more of a play than it is. As it now stands it is only a mildly serious reading of a play with serious and gripping statements to make.

Linda Watkins, as the daughter who succumbs to the *crime passionelle* on the same night Ethel Saxton goes to the electric chair, acts valiantly without ever convincing. Her performance lacks reality and vitality. She fails to put any emotion into a part which is written as a highly emotional one. She is, in addition, far too good looking and too chic for the middle class part in which she is cast. To be altogether convincing, she should attain a generalization so that the audience would feel her actions thruout follow logically because, by her attainment of the average, she would convince the audience that the same things might happen to anyone.

Many of the same flaws mar the performances of Josephine Hull, Harriet MacGibbon, Harold Vermilyea, Clifford Odets and Francis Pierlot.

Frederick Perry, as the harassed juror, gathers strength after a very half-hearted and uninspired performance during the first act. Bob Nolan plays a newspaperman with commendable ease due to his ability to read lines with a nice precision in a voice which is always well under control the full and modulated. Maude Allan, in an easy-to-play character bit, never misses an opportunity to garner the laughs which she, as well as the Siftons, create. Robert Strange, in an easy and extremely familiar part, convinces as the acceptable stage type of our to-be-gotten-around solons and district attorneys.

The play itself holds up a glass to the newspaper industry which far from flatters it. Of course the image it holds up only confirms, or will confirm, the types of people who patronize the Guild. To them *Midnight* will prove a satisfactory confirmation of their distaste for yellow journalists. It will offer them a little news on the subject, but to others *Midnight* will prove a miscast, only so-so acted play starting from a springboard provided by the recent publicized life and electrocution of Ruth Synder. Woodman Thompson's sets are real without being compelling.

RIVES MATTHEWS.

ETHEL BARRYMORE

Beginning Monday Evening, December 29, 1930

THE TRUTH GAME

A comedy by Ivor Novello. Directed by G. Hamilton Gay. Settings by Rollo Wayne. Starring Billie Burke and Ivor Novello. Featuring Phoebe Foster and Viola Tree. Presented by Lee Shubert.

Rosine Browne.....Phoebe Foster
Max Clement.....Ivor Novello
Sir George Kelvin.....Gerald McCarthy
Harris.....Gwen Day Burroughs
Evelyn Brandon.....Billie Burke
James Hubbard.....Burton McVilly
Atkins.....Jean Fullerton
The Lady Joan Culver.....Viola Tree
Sir Joshua Grimshaw.....Albert Garcia Andrews
Lord Stramfeld.....Forbes Dawson
Vera Crombie.....Dorothea Elgeow
ACT I—Scene 1: Outside Rosine's House in Curzon Street, Mayfair. Scene 2: Rosine's House in Curzon Street. Three Weeks Later. ACT II—The Hall, Cleveland Manor. ACT III The Same. Next Morning. TIME—The Present.

Love and money and love without money and money without love are all discussed with a light gaiety which, on account of some very skilled acting, suffices for an evening of average entertainment.

Ivor Novello, with his customary appeal, combined with a naive impudence and his usual sighing ardor, portrays a poor young man in love with a widow who is rich as long as she remains a widow. That her money goes to the poor young man if she marries is only a clue to the sort of tricks Mr. Novello keeps up his dramaturgical sleeve. Of course, when the widow finds out, she thinks he loves her only for the money he will get and for a while he wears the same uncomfortable romantic shoes she wore for two acts, making up her mind to sacrifice all for the sake of love. Because Novello and Phoebe Foster are both charming mimes the amorous battledore and shuttlecock they play seems engrossing enough to keep us in the theater for the remainder of the play.

Minor parts are played with an exact sense for comic values by Billie Burke and Viola Tree. The latter as a gawky maiden of some 30 years provides more than her share of hearty laughs. Miss Burke, whose main fault is a certain birdlike quality which does not go with her part, is generally satisfactory, altho unbelievably costumed most of the time in pajamas displaying her husband's decided influence.

Miss Foster, who is always delectable in pink or cream lace, smiles her unbending way thru the plot, giving voice in her customary agonized, asthmatic fashion which leads us to suspect that she has done little to overcome the charming but dangerous rigidity she has been displaying for some time and which causes us to sound a note of warning to the effect that she will have to learn more muscular control and summon more voice to her lips if she wishes to assure herself a definite position in the theater of the future. Miss Foster, in our opinion, is too attractive to face the dangers of casting to type with her pretty eyes closed. Let her learn her craft more thoroly than she already has. While her performance in *The Truth Game* errs only because it is static in the light of past performances, it is more than adequate for the part in which she is cast.

Both sets provided by Rollo Wayne could not be in worse taste with their infusions of unrelated designs and depressing color combinations. The direction could have demanded a little more pace in descriptive scenes.

RIVES MATTHEWS.

De Mille Returning to Lot After Two Months' Illness

NEW YORK, Jan. 5.—Cecil B. De Mille is back at the Metro-Goldwyn-Mayer studio after an absence of two months. The director has been laid up at the hospital three successive times during this time, suffering first broken foot bones, later a micro-surgical operation, and last an emergency operation for acute appendicitis.

All of this has delayed the start of his next production, *The Squaw Man*, adapted from the Edwin Milton Royle stage success. Production was originally slated to begin on this in December, but will not get under way until some time this month.

\$1.50 Seats Back, Says Kettering

CHICAGO, Jan. 3.—Ralph T. Kettering, general Western manager for A. H. Woods, sees in the present two-for-one ticket movement a speedy return to the old price of \$1.50 for main-floor seats and a relegation of \$3 and \$4 seats to the limbo of forgotten things.

Asked by a *Billboard* representative to express his opinion as to the business outlook for 1931, Kettering replied that he was too busy (probably designing some new form of two-for-one), but that his sentiments were expressed in an article in the current issue of *The Quill*, from which he would be glad to be quoted.

"For years", says Kettering, "the managers have been doing their utmost to educate and compel the public to purchase their tickets at hotels, restaurants, barber shops and telegraph offices. There was money in it. For years they have been teaching customers that nothing could be purchased at the theater in front of the 16th row. There was no end to this nonsense, and it took old man Adversity to upset the situation. Yes, hard times did it. Rotten grosses spurred managers into issuing two-for-one tickets. . . . At the moment millions of these funny little tickets are being distributed to factorles, wholesale houses, candy stores, mail boxes and every sort of receptacle that will hold them. Every human being is carrying pockets full of assorted cut rates. BUT—the balconies and galleries of Chicago's legitimate theaters are full to overflowing for the first time in years.

"Chicago is educating the public to pay only \$1.50 for main-floor seats. It seems too late to stop it now. We will be back to the \$1.50, and I'm afraid all the king's horses and all the king's men won't be able to put the \$3 ticket back again. So let's get together and bring the old legitimate business back to normalcy. It must be done."

Wheeler-Woolsey in Chicago

CHICAGO, Jan. 3.—Bert Wheeler and Robert Woolsey, funsters, starred in numerous REKO pictures, paid a New Year's Day visit to Chicago, breakfasted at the Congress Hotel with local newspaper men as their guests and made two personal appearances at the State-Lake Theater, where their film, *Hook, Line and Sinker*, drew crowded houses all week.

Iriquois Fire Recalled

CHICAGO, Jan. 3.—The annual meeting of the Iriquois Memorial Association, held Wednesday in the Iriquois Memorial Emergency Hospital, revived memories of the Iriquois Theater fire disaster of 27 years ago, when 575 persons lost their lives.

It will be recalled by oldtimers that Eddie Foy headlined the bill at the time of the fire.

Schoenstadt in Florida

CHICAGO, Jan. 3.—Herman Schoenstadt, Sr., and his daughter and daughter-in-law, Mrs. Bertha Lindenthal and Mrs. Arthur Schoenstadt, respectively, are spending the winter at Hollywood Beach, Fla. Also with Schoenstadt are his nephews, Bobby and Myron Schoenstadt.

Schoenstadt has one of the largest individually owned groups of theaters in Chicago. During the absence of their father Arthur and Henry Schoenstadt are operating the theaters.

Ade Story for Will Rogers

NEW YORK, Jan. 5.—*Father and the Boys*, the George Ade play, was purchased last week by the Fox Film Corporation as a future story for Will Rogers. No definite cast or production schedule for this picture has been made as yet, and it is described only as a story peculiarly adapted to the personality of Rogers.

Pathe Coast Studios Busy on New Comedies

NEW YORK, Jan. 5.—The Pathe Exchange studios in Culver City, Calif., continue the production of two-reel comedies at a rapid rate, with Johnny Arthur's first two-reeler just completed and Walter Catlett filming his initial short comedy. Arthur's vehicle, *Parading Pajamas*, is the first of three stories bought by Pathe from Margaret Echard, which Wallace Fox directed and collaborated on with Monte Carter and Charles Callahan, with supporting cast including Eleanor Hunt, Ben Hendricks, Jr.; Margaret Clark and Charles Baron.

Catlett's short, *Stage Struck*, written by Catlett and adapted by Henry Johnson, has a cast including John T. Murray, Vivian Oakland, Edgar Kennedy and Heinie Conklin. The Franklin Pangborn comedy, produced under the title *Uproar*, is being released as *Next Door Neighbors*, which Harry Sweet directed from an original George Green story, featuring Arthur Houseman, Pert Kelton, Mabel Forrest, Edgar Kennedy and George Billings. Stories being adapted for early production include *Parents Wanted* and *Disappearing Enemies*, both Margaret Echard stories.

Youngster for Barrymore Lead

NEW YORK, Jan. 5.—Marian Marsh, a newcomer on the screen, was last week selected for the most coveted role of the year in Hollywood, that of Trilby opposite John Barrymore in *Svengali*, which Warner Brothers will produce shortly. The story is from George du Maurier's celebrated novel, and final selection of leading lady was made by Barrymore himself. Miss Marsh is but 17 years old, and went to the Coast originally to appear on the legitimate stage, playing last fall in Los Angeles in *Young Sinners*. Tho she was recently selected as leading lady to Frank Fay in *The Devil Was Sick*, her selection for the Barrymore vehicle will entail the choice of another player for the Fay production.

Arlington's Violin Stolen

BRIDGEPORT, Conn., Jan. 3.—While playing at the Fox-Poll Lyric Theater this week Billy Arlington lost his expensive German-made violin, which was stolen from his dressing room. Altho the local police co-operated with him in his search, it was not recovered.

"Daybreak" Navarro's Next

NEW YORK, Jan. 5.—Metro-Goldwyn-Mayer last week definitely announced that Ramon Navarro's forthcoming vehicle will be *Daybreak*, an adaptation of Schnitzler's internationally known story of the same name. The production will be directed by Jacques Feyder. The only player for the picture thus far selected is Jean Hersholt.

RKO INTACT

(Continued from page 19)

behind. Catching a Sunday night show at this house is not any different from the program standpoint than a week-day catching. Length of show is the same because three showings are adhered to. Which is a mistake from an operating angle. Judging from the hold-out long before the first act went on, an additional show on this occasion might have brought a hefty bag of gold into the box office. You can't tell us RKO is not hungry after money, yet by neglecting to take advantage of the heavy Sunday business here, thru no fault of its own, it is spreading good will. Theatergoers must surely appreciate an uncut show on a capacity weekend. Stage show ran an hour to the minute. On the screen was *Sin Takes a Holiday*.

Al Gordon's Comedy Canines, of which there appeared to be eight, were a real sock act for the opening spot. This is one of the most showmanly dog acts in the business. Gordon makes his four-

footed charges go thru paces that are as ingenuous as kids at play with their mutts in a shantytown alley. Really a classic of dog training. The laughs came hot and heavy, and the turn-table finish drew plenty of applause. Here's a swell act for any show and a treasure trove for exploiters on the qui vive.

Johnnie Berkes and Vesta E. Wallace were in the deuce spot in their hokey lodgepodge built around the fragile structure of the latter's warbling and Berkes' accompaniment at the grand. This is the "copy act" about which so much fuss had been raised during the summer. A passable act if you have never seen Al Trahan work with Miss Wallace or her successors, Lady Marie Duval and Lady Yukona Cameron. The routine has a similar opening to the other Trahan-partnered acts, but goes off on a tangent more or less in the body. The pair fail to click evenly for laughs due chiefly, in our opinion, to Berkes' inadaptability to ape Trahan. Closed with bomb-flare hoke to fairly good returns.

Grette Ardine and Johnny Tyrrell provided not a little pleasing comedy and flash, the latter a little too early in the proceedings. Their act is subtitled *The Ship's Concert* and is one of the best this clever team has done in recent seasons, altho they perform less strenuously. Which is sensible, altho the bookers might not like the idea so much. In tasteful settings the Ardines put over their vimful comedy dancing and just enough gab to give the routine spice. In their support are Helen Tejan, a swell high-kicks miss; Gertrude and Helen Keeler, tap-dancing team, and Leo Stone, warbling piano accompanist. At this show one of the Keeler girls was out due to illness, and judging from Tyrrell's announcements, he was not sure of her name himself. Good exploitation angle here because of the Keelers being announced as sisters to Ruby Keeler (Mrs. Al Joison). The act has a speedy finale, which any act of this kind needs.

Robins, "The Walking Music Store," held down the headline spot, which might or might not be smart booking. The chirping German, who has a storehouse full of props hidden in his garments and imitates the sounds of various instruments, was warmly received here. His act is a real novelty, altho his stuff is quite familiar by now in the major houses. He sells his bizarre items neatly and walked off on this occasion to a good hand, but carrying no threat of a show-stop.

An intact that fails to close with a show-stop, or has no show-stops en route, misses the mark: And that applies to No. 25, altho the margin is not a wide one. ELIAS E. SUGARMAN.

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Players of Silent Films Outdraw Stars of Stage

Exhibitors find familiar names stimulate business — few legitimate players have hit the public's fancy on the talking screen—those who have proved box-office success

NEW YORK, Jan. 5.—Now that the second year of all-dialog has rolled around, the exhibitor has about come to the conclusion that the average star name from the silent screen with any degree of ability at the handling lines has a far greater drawing power with the motion picture-going public than the player from the legitimate stage. The fact that the exhibitor has discovered this has brought the producer to the realization that wherever possible the thing to do is to build the screen name for the talking film, rather than build a public for a new name from the legitimate. This in itself is a boon to the producer. He hasn't the worry of educating a public to new personalities. His public is already sold on certain players and all the producers has to do is give them the proper vehicle and they will fill his house.

Where a year ago the producer was seeking stage names for films, today the screen player stands well on his own. Of 50 star names appearing on the lists of the various producing organizations during the last year, only 15 of them are from the legitimate stage, while the other 35 had seen success in the silent drama long before sound was considered.

Among the stage names of proven popularity are: Maurice Chevalier, Ruth Chatterton, Will Rogers, George Arliss, John Barrymore, Ann Harding, Eddie Cantor, the Four Marx Brothers and Al Jolson, tho it remains a question whether Jolson has not worn out his popularity or whether his public has tired of the similar type productions in which he appeared. Grace Moore and Lawrence Tibbett, MGM stars hailing from the grand opera fold, hold questionable positions—their popularity is uncertain; Otis Skinner gave an excellent account of himself in *Kismet*, but the picture, while an artistic success, has not proved a draw and his position takes a similar stand; Marilyn Miller has not proved as successful as had been anticipated, while Genevieve Tobin, raised to stardom by Universal, is a little too new in the game to get a definite stand on her popularity with the public. Fannie Brice's position is also uncertain.

In contrast to these are found the former silent screen stars who have made for themselves enviable positions in talking pictures. In this list may be found Norma Shearer, Greta Garbo, George Bancroft, Gary Cooper, Richard Barthelmess, Bebe Daniels, Richard Dix, Gloria Swanson, Joan Crawford, Ramon Novarro, Ronald Colman, Mary Pickford, Douglas Fairbanks, William Powell, Marion Davies, William Haines, Buster Keaton, Jack O'Keefe, Nancy Carroll, Harold Lloyd, Charles Rogers, Richard Arlen and Dorothy Mackaill (saved by her work in *Office Wife*).

Those whose positions are more on a 50-50 basis include Clara Bow, John Boles, Lillian Gish, Mary Nolan, Lupe Velez and Bill Boyd. Norma Talmadge's position is far below the 50-50 average, while John Gilbert is going to need a genuine knockout to bring him back to public favor.

There are many featured names in the lists that are bidding for popularity with the stars. Among these will be found the names of Marie Dressler, pre-eminently; with Douglas Fairbanks, Jr.; Warner Baxter, Fredric March, Richard Cromwell, Paul Lukas, Phillips Holmes, Kay Francis, Dorothy Jordan, Wallace Beery, Raif Haroldo and Helen Twelvetrees as runners up. The exhibitor will do well to watch these names, as they will, if their popularity continues, be among the stars during the coming year.

Chester Morris has just been elevated to stardom by United Artists, while Walter Huston, not bearing a star name in *Abraham Lincoln*, but featured, is one of the most popular players coming from the stage to the screen.

Mason Takes Over Griffith Offices

NEW YORK, Jan. 5.—The General Booking Offices of Buffalo, headed by Jay C. Mason, has taken over the National Vaudeville Exchange and the Griffith Amusement Corporation, both of the same city and formerly operated by Clyde Griffith, who is now with Fally Markus in an employment agency here. The three offices have been merged into one enterprise.

Kitty Garford, who managed the two offices while Griffith was here, is not connected with the new organization. Mason will be assisted by Betty Earle, who has taken charge of club and cabaret bookings.

The Mason outfit books shows into the *Rendezvous* and *Silver Slipper*, Niagara Falls, as well as the *Emery Hotel*, Bradford, Pa., and two clubs in Rochester. It also does private entertainment booking.

"Top Speed" on RKO Time

CHICAGO, Jan. 3.—O Hana San's spectacular novelty production, *Top Speed*, presented by Lucille La Verne, Reno Denaro and Livingston and Dillard, opens for a route on the RKO Circuit at Des Moines January 10.

Circuits Gave Heavy Play to Special New Year's Eve Shows

NEW YORK, Jan. 3.—The heavy play given New Year's Eve midnight shows by Fox, RKO, Warner and Loew was an indication that the circuits had gone depression-minded. It was the first time that at least two of the circuits concentrated on giving the general public as much as possible for as little as possible in an effort to give them the opportunity to celebrate the advent of a new year in places other than their homes.

In placing vaudeville in a large number of their theaters that have been in straight pictures for a long time both Fox and Warner practically admitted that money is harder to get now from the average person than it has been in a number of years. The vaudeville was booked in for one night only by the above-named circuits, but RKO and Loew played its regular bills at the midnight performances.

Warner booked shows into 12 of its theaters scattered thru New England, New Jersey and Pennsylvania, using 100 acts in all for the one night. Considering the hire of musicians, stagehands and electricians for the special stage shows, both theater chains outlaid plenty for the special entertainment.

Fox booked 26 houses in all with vaudeville for the New Year's Eve shows. A good part of this number are straight picture theaters, while the rest are made up of the Poll houses playing F. & M. Ideas and the vaudeville and unit theaters in this city. Phil Bloom, booking manager, spent 10 days working up until midnight of each booking the spe-



PAT O'BRIEN, formerly of the moving pictures, has devoted his time to the legitimate stage during the last two years in "Broadway", "This Man's Town", "A Man's Man", and, earlier this season, "The Up and Up". He is now appearing in the late William Bolitho's play "Overture", under the management of Bela Blau, Inc.

Timberg Back in East

NEW YORK, Jan. 5.—Herman Timberg, who recently went to the Coast to make shorts for MGM, will return to RKO dates next week on a split between the Coliseum and Fordham. He will head a new six-people act, *The Laugh Parade*, getting assist from Barbara Blair, Junior Timberg, Leo Chalzel, Beth Miller and Oliver Harris.

Malakoff Tries Rotary

POUGHKEEPSIE, N. Y., Jan. 5.—The Malakoff Players at the Playhouse here will shortly go into rotary stock. Newburg, New Paltz and Kingston or Peekskill will be played the first half, with the local stand completing the last half of the week.

cial one-night stands. Six of the houses on his list used eight acts each, while the others varied from four to six acts.

The toughest situation confronting the Fox and Warner bookers was in finding m. c.'s for the shows. The majority of the specialists in this line had been engaged by clubs or were working for RKO, Loew and Publick.

Both Loew and RKO ran the midnight shows in all of their vaudeville theaters in this city, using the bill playing the house at the time and paying the acts extra money for coming thru for the special performance. Reserved seats were on tap at these theaters at \$1.50 top for boxes and loges, \$1 for orchestra seats and 75 cents for the balconies.

The straight picture theaters of Loew and RKO merely ran an extra inning of the picture and special shorts.

In going in so heavily for the midnight celebrations the circuits attempted to draw from those persons who in former years went to clubs and hotels on that night, but this year could not meet the heavy nut. And there were plenty of them.

New Year's Eve celebrations in almost all of the theatrical clubs proved financial flops. One of the clubs that has for its membership almost every executive of the motion picture industry located in New York, as well as a good part of the theater operators, was known to have had only 150 guests subscribed for the Wednesday night event. This club charged \$10 a head for the party, which entailed food, entertainment, etc.

Film Leaders Eye England

\$25,000,000 will be spent by American interests in acquiring British theaters

HOLLYWOOD, Calif., Jan. 3.—The recent visits of Hollywood producers to England and other European countries are said to be bearing fruit and it is quite possible that before long American concerns will be interested extensively in the foreign film exhibition fields. That various film producing companies here intended to invade England has been current gossip along Film Row for some time, but nothing definite could be learned, altho it was known that RKO, Paramount, Fox, MGM and Universal were focusing attention on the British field. Following each visit to Europe's shores of some Hollywood film magnate there would come reports that his firm intended to build or purchase a theater in such and such a country, but nothing authoritative followed. Nevertheless, the reports showed some signs of activity, and as more film executives departed from Hollywood and returned, fresh rumors hummed in film circles until now it is learned that upwards of \$25,000,000 will be involved by American film interests in acquiring theaters in Great Britain, embracing London and large provincial centers.

It is reported that because of powerful influence exercised by British interests to prevent the wholesale invasion of their field by the American film concerns it has been necessary for the latter's representatives to conduct negotiations with extreme secrecy. That the American agents have been successful is quite apparent, as it is understood an attempt has been made by British concerns to secure the aid of powerful English bankers and financial houses operating there to prevent control of the film theater situation passing into Hollywood's hands, but, it is said, these money interests have little or no faith in either the production or exhibition angles of British motion pictures, as they prefer to place their money on nothing but sure-fire securities; hence, American capital is proving formidable opposition.

Local studio sources state that no detailed information is available here relative to their particular firm interests abroad.

Barbette, Vaudevillian, Tries Shakespearean Role

PARIS, Dec. 23.—A big audience gathered at the Lido des Champs Elysees Friday night to witness the appearance of Barbette, American vaudeville artist, who is appearing at the Cirque Medrano in the role of Rosalinde, heroine of Shakespeare's *As You Like It*. Barbette has acquired an English accent, an effeminate appearance and a host of snobbish friends, but still retains a keen sense of humor and a likable personality which saved his rather timid and amateurish reading of the role from proving a flop.

The occasion was the launching of a new book, *The Travesties of Shakespeare*, by the well-known music-hall critic, Gustave Frejaville, and several stage and circus celebrities were present to lend a hand. Among those present were Paul Gordon, Albert Powell and Mrs. Powell, Harry Pilcer, Peggy La Rue and Carol Feeble.

Little Theater Backs Road Show

SAN ANTONIO, Tex., Jan. 3.—The appearance of Walker Whiteside, touring Texas in *The Chinese Bungalow*, in this city has been made possible by the local Little Theater. The latter is sponsoring Whiteside's appearance here in the San Pedro Playhouse for one performance. January 15.

Hint at Rearrangement of RKO's Theater Divisions

Plunkett working on it—announcement of details forthcoming in several days—process designed as efficiency move—expect other changes, too—good holiday business

NEW YORK, Jan. 3.—In several days announcement will be made by Joseph Plunkett, vice-president and general manager of RKO, of important changes in the territorial boundaries of the circuit's operating divisions. The move will be made in order to increase the efficiency of the circuit, and might result in the elimination of certain divisions, these being absorbed by larger territories acquired by divisions surviving the rearrangement. Plunkett, while admitting that some changes are under way, refused to supply any details. He gave as his reason that the full series of changes has not been completed.

For the last several weeks there has been talk of important policy changes being effected during the coming week through the RKO chain of theaters. No indication has been given by home office officials that such will be the case. When the realignment of divisions goes into effect there is a possibility, however, that certain policy shifts will be made along with it.

The holiday week now ending turned out to be the best in the year for the RKO Circuit. House nets, according to one of the circuit's high officials, exceeded last year's figures by far. This statement can be accepted as sincere, because the same official admitted that business has been way off all over the chain since the start of the season.

The latest lineup of RKO divisional managers and their territories follows: Charles L. Winston, New England; Charles B. McDonald, Manhattan; David Beehler, Brooklyn and Long Island; H. R. Emde, Westchester and Newark; Arnold Rittenberg, Upper New York State; Ace Berry, Washington; J. E. Firnkoes, Cleveland; J. L. McCurdy, Cincinnati; William Elson, Chicago; Lou Golding, St. Louis; Moran C. Ames, Minneapolis; Cliff Work, Los Angeles, and Homer Gill, Northwest.

Sharp Stock Trying Out New Play, "Hell Is Paved"

PITTSBURGH, Jan. 3.—A new play by John Charles Brownell and Mann Page and tentatively titled *Hell Is Paved*, will be tried out at the Pitt Theater next week by the George Sharp Stock Company. The piece has never before been played on any stage and several Broadway producers, reported interested in its possibilities, are coming on to look it over.

Eugene O'Brien, the former movie star, has been engaged for the leading role during the local engagement. It's the first time in Sharp's three years here that he has tried out a new play.

81st Street Climbing Out of Paluka Class

NEW YORK, Jan. 5.—RKO's 81st Street, one of the three palukas in the circuit's local string—the others being the Hamilton and 58th Street—is reported making fair progress under the new policy which gives the house better acts at a lower box-office scale than formerly. The 81st Street is now scaled down from 35 cents matinees.

While not having any appreciable effect on Loew's 83d Street (straight pictures), the 81st Street is said to be getting a bigger share than before of the film grind's overflow. The 83d Street is one of the most consistent money-makers in the local Loew string. Certain operators look upon it as the choicest theater operating proposition, proportionately, in the whole city.

Fanchon & Marco for Wichita

WICHITA, Kan., Jan. 3.—Fanchon & Marco stage shows will be a regular monthly feature at the Miller Theater henceforth. The shows will be presented three days first week in each month.

Raboid Show Opening With a Two-Week Buy

NEW YORK, Jan. 5.—Rajah Raboid, vaudeville mindreader, will open his *Nights of the Orient* illusionistic and mental show tonight at the Belmont. He claims he has had the house sold out for two weeks, a week in advance of the opening date. This is reported to constitute a record buy for a Broadway production.

Raboid and a company of 30 people will take part in a three-hour show broken up by one intermission. The routine will include new effects, illusions and specialties of a mystic character. All Ben Ali, protege of Raboid, will give demonstrations of hypnotism on animals and humans, and Raboid will do a new version of his mind-reading turn.

The show has been plugged thru various mediums the last several weeks, and as an added stunt to attract children's trade Raboid performed at every showing of Tony Sarg's Marionettes, which has tenanted the Belmont the last 10 days, closing Saturday night.

Harry Soper, former musical director for Howard Thurston, is in Raboid's company, as is Jasy Klirk, who handled lighting effects for Thurston. The Raboid show will occupy the Belmont indefinitely, altho the mindreader is reported to have made a contract with the lessees of the house for 14 weeks.

McCaffery Is Re-Elected

CLEVELAND, Jan. 3.—At the biannual election of officers, held last week in Cleveland, O., Local No. 27, I. A. T. S. E., the business manager, Manus McCaffery, was re-elected, this his fourth consecutive term, and was not defeated as previously reported.

To Show "Shirt Sleeves"

A world's premiere will be given *Shirt Sleeves*, play written by a Cincinnati, by the National Players at the Cox Theater, Cincinnati, January 11. The play is the opus of Mrs. Leo Westheimer, who writes under the nom de plume of Duffy R. West. The piece is said to have been optioned originally by Frank Craven, who contemplated it as a starring vehicle for himself. He relinquished the option, deeming the central character too youthful. Robert Bentley, leading man of the Nationals, is cast for the principal role.

Schreiber Replaces Shield

NEW YORK, Jan. 5.—C. Harry Schreiber has been appointed manager of RKO Keith's, Washington, replacing Corbin Shield.

Vaudeville Exploitation

This department is intended as an agency for the dissemination of exploitation ideas as applied exclusively to vaudeville. The *Billboard* feels that energetic and persistent exploitation is one of vaudeville's cardinal needs. So that the trade may benefit generally from this feature, we will give due consideration here to stunts and ideas of acts, circuits and houses. Address communications to Elias E. Sugarman, Vaudeville Editor, The *Billboard*, 251 W. 42d street, New York, N. Y. Make them brief.

PARKING ARRANGEMENT—Charles E. Kurtzman, in charge of Fox's, Brooklyn, and Robert Doman, the theater's advertising director, effected a tieup with a near-by garage to provide the theater's patrons with parking space for their automobiles at reduced rates after 6:30 p.m. Patrons drive up to the entrance of the theater and turn the car over to an attendant, receiving a check in return. The check is paid for at the box office at reduced rates. The theater gives the patrons full protection against fire, theft or accident from the moment the attendant takes a car in hand.

BENEFIT TIEUP—Co-operating with *The St. Louis Times* in running a benefit show for the city's poor and needy at the Fox de Luxe, the theater derived benefit via signs on every one of the daily's delivery trucks as well as stories in the paper. The placards bore the theater's name in large type, as well as full details on the benefit.

AVIATION CLUB PARTY—RKO's theater party at the 81st Street, New York, for the members of *The Evening Graphic's* Junior Aviation Club last Tuesday morning climaxed a publicity arrangement between the circuit and newspaper which resulted in daily stories for a month. The party proved successful also in attendance, with a number of noted aviators being honorary guests.

HELPING UNEMPLOYED—Hooking up with the offer of the Brooklyn Section of *The Evening Journal* to provide unemployed men to Simonize automobiles at low cost and for the sole benefit of the needy, Harry Mandel landed a picture in the daily of Harry Carroll and some of the girls in his *Revue*, then playing the Albee. Carroll called the *Journal*, as per instructions, and the

daily, in turn, sent an unemployed member of the American Legion to do the honors on Carroll's car, which was filled with as many members of his troupe as he could cram in. Simonizing necessities were provided the unemployed free of charge by Namm's (department store).

PLANTING RECIPE—Mrs. Charles Withers (Charles Withers' Op'ry) was the authoress of a series of daily recipes planted in the Brooklyn Section of *The Evening Journal* by RKO while her hubby was playing the Albee, in that borough.

B'WAY ADAGIO STUNT—Wally Allen, Loew home office publicity staff, grabbed some fine publicity for the Capitol, New York, recently by having Alice Logan, of the Jack Randall Company, adagio dancers, tossed over an automobile in front of the house. *The Daily Mirror* carried a two-column picture of the stunt. It was pulled in connection with Loew's January festival.

ACTORS AS MANAGERS—While playing for Loew at Fox's, in Atlanta, Collins and Peterson grabbed plenty of newspaper publicity by acting as managers of the house for two days. Three local papers fell heavily for the stunt put over by Carter Barron, manager. Local papers used photos showing the performers at work in the manager's office and in the box office.

FULL-PAGE PLUGS—The Brooklyn and Queens Section of *The New York Evening Journal* is running full-page illustrated stories on artists having residences in either one of the boroughs. Those plugged so far have been mainly vaudeville actors working for RKO in the territory.

PROMOTION

(Continued from page 13)
public interest received. It should prove effective elsewhere.

The Indianapolis Times recently sponsored a "Give a Can Party" at the Indiana Theater, the object of which was to collect canned goods for distribution to the needy of the city. Stunt was simple, but wholly effective and satisfactory to theater and the newspaper. Patrons had but to hand a can of any of the foods, which line the delicatessen and grocery stores of the city carried, to the doorman of the theater, and that token would entitle the patron free admission. The success of the venture is noted by the fact that 7,000 cans of food were turned over to the local Salvation Army for distribution to the poor and needy. The affair was handled by Cullen E. Espy for Warner Bros. Theaters in Indianapolis, and in these times of unemployment and want it promises to be popular with countless numbers of exhibitors.

Omaha Theaters packed customers in during this lean Christmas season by the giving of various gifts and prizes to stimulate business. The Winn gave away a wrist watch after a week's drawing of coupons. It also had the usual China Nights and Towel Nights. The women went for these great. The RKO Orpheum has been giving away free all-expense-paid trips to Chicago and Minneapolis. It also had effective novel tieups with local concerns and gave away typewriters, jewelry, electric refrigerators and clothing. The Moon ran a several months' coupon-with-each-admission stunt, and the day before Christmas gave away a large sport roadster. The State-Public has been holding country grocery store every Saturday evening, giving away boxes of assorted groceries.

One of the most elaborate Christmas lobby displays ever seen in Cleveland was personally arranged and supervised by Managing Director Harry F. Shaw of Loew's State Theater. Shaw, first of all, secured a giant 24-foot Santa Claus from a department store, and, believe it or not, it was an animated Kriss Kringle, arm and eyes attracting special attention with the kiddies. Here's some idea of the size and amount of decorations: A 23-foot Christmas tree, containing 170 electric bulbs of 19 different colors; 1,500 yards of laurel and the same amount of red roping; 14 enormous stars, large size, all colors different; 6 wreaths, 6 feet high; 10 wreaths, 3 feet high; 4 silver wreaths, containing Christmas stars in center; poinsettias by the dozens. On the sides and in the center of the lobby, which is about 200 by 55, Shaw had the department store build 24 special display platforms, all decorated, and containing the following toys: 18 sleighs, 15 dolls, 6 automobiles and the same number of airplanes, 3 scooters, blackboards, desks, tables and many other articles for children. Shaw estimated that some 2,000 electric bulbs were in use every minute of the 13-hour day for a period of 10 days. This excellent tieup was put over at no cost to theater other than extra light bill and the artificial flowers.

The Ritz Theater, Dallas, accepted food, clothing and toys for admission to a benefit performance given recently for the poor. The donations were turned over to the community organization of the city to be distributed to the needy.

The Majestic Theater, Dallas, recently staged a radio show with the co-operation of a local radio firm. At the 9 o'clock performance an auction was staged on one of the latest models that had been a display in the lobby. The auction was conducted by a licensed auctioneer. Patrons of the theater used "shekels", or scrip, as money in bidding. The "shekels" were given to all patrons of the Majestic and also were distributed by the radio firm. Anyone in the audience was allowed to bid on the machines. On the following Tuesday night another machine was auctioned off at the same hour.

NEW ACTS

(Continued from page 21)

foolery calling for the title that Trahan was wont to use for the encore in the old act. Miss Wallace was the first to work beside Trahan in the act he has since done with Marie Duval and Yukona Cameron. Trahan had some contractual trouble with the RKO office, and while he was in a legit. show, RKO booked Miss Wallace in her own version of their act, assuming that Miss Wallace had as much right to use the material as Trahan. No legal measures have been taken to prevent RKO from going thru with the routing of the so-called "copy act", so Miss Wallace evidently knew whereof she spoke.

The Berkes-Wallace turn is inferior in many respects to the Trahan-Wallace original. One reason is that Berkes is not the comedian that Trahan is. In the old act Miss Wallace's feeble singing talents were never permitted to be aired for any length of time. Here, with less dependence placed on Berkes for comedy, Miss Wallace does lots of singing. Not all of it is pleasing to the ear, although one has to look far and wide to find a more capable straight woman or one who make a better flash than this slim blond.

Berkes occupies the piano position when he is not being mangled in the embrace of his partner or chasing her with a fire hatchet. Trahan did the latter bit with an antiquated rifle. Trahan used to talk very little, but Berkes gabs constantly, and not always with good results. Both gents are of the white-faced clan, and both wear loose-hung clothes. Trahan is seemingly a smarter pianist and equipped with a better stock of piano comedy in panto. Where Berkes beats Trahan is in his eccentric dancing, which is responsible for most of the laughs in this turn. For those who have never seen Trahan work with Miss Wallace and others, this should be an entertaining turn. But Trahan has played most of the houses of the intact route over which this one is going. Played the deuce here to pretty good returns. E. E. S.

Powers and Dawson

Reviewed at the Hamilton. Style—Comedy, singing and dancing. Setting—In one. Time—Thirteen minutes.

With good material, the youthful mixed team of Powers and Dawson would find it a cinch to get by, but right now the majority of their chatter and pieces of business are more of a detriment than an assurance to bookers that they are worthy of dates.

Mickey Powers is on first with a lot of supposed-to-be smart chatter that does not get him anywhere due to the staleness of the idea. It is the usual buildup of the girl, with her coming on in a costume that smacks of vaudeville 10 and more years ago, and certainly a set back. They do crossfire, mostly unfunny, and then Miss Dawson bursts into song. She is not a singer, with that especially obvious when her partner comes on with a loaf of bread for some meaningless hoke with the pit while she is still warbling. When hoofing she is good.

After more talk, they do a fair collegiate parody and then she goes off for a change into brief tights that should have been worn in the first place. They dance off together.

Fair applause for them in the deuce frame of a 10-act bill. They were showing. J. S.

Bobby Randall and Company

Reviewed at the Tivoli, Brooklyn. Style—Comedy, singing and dancing. Setting—In one. Time—Fifteen minutes.

Bobby Randall was doing a single when last caught by *The Billboard*. He is now supported by two males and a girl in a vehicle that abounds in strong hoke. There is plenty business pulled that has no merit, but as a whole the clowning hits home with telling effect.

Randall opens along with a drunk bit and a lengthy and funny line concerning his war experience. He appends this with a comedy song and then follows with some clever buffooning with a comely girl. The latter is all there with

her legwork, especially her Russian dancing.

The real fun is elicited between Randall and the two (twin) sap comedians, garbed alike in crazy outfits. One works as an audience plant in a mammy contest put on by the standard bearer. The antics of the trio, especially in their *Sweet Adeline* item, slew them here.

The two boys wield precious underpins, the auditors rewarding them with an avalanche of palm walloping. But we thought it a weak idea on the part of Randall to urge the customers to decide as to which of the nut comedians and girl is the best stepper. It placed an amateurish aspect on the bit. The audience went for one of the lads, despite the repeated milking by Randall to swing the applause to the comely girl. All three are handed lollypops for the finale. C. A. S.

Hibbitt and Hartman

Reviewed at the Crotona. Style—Comedy. Setting—In one. Time—Eleven minutes.

Billy Hibbitt and Marie Hartman, last given a new act review in these columns in 1927, merit another notice for employing new material. Quite a bit of the material is nifty and together with the capable handling of the couple managed to roll out a good many laughs. Miss Hartman wields the comedy in a most dexterous manner while Hibbitt does the feeding.

Their major bit places them in the category of animal acts. They bring on a quintet of dogs, varying in size and breed, which they gab about at some length to rib-tickling returns. Other good pieces of business are the vendor bit and the one in which Miss Hartman gabs effectively by using film titles. She has a sure-fire style, punching home the chatter by her own efforts. Hibbitt does a pleasing straight.

They next-to-closed here and got good laughs and applause. S. H.

Jack Marcus and Company

Reviewed at the Grand Opera House. Style—Comedy, singing and dancing. Setting—In two (special). Time—Twelve minutes.

Jack Marcus has a girl and man in his support, but there is nothing in his act, tagged *A Covered Wagon*, to class it as good vaudeville fare. The whole affair is only mildly pleasing, and at no time does it threaten to become original and genuine comedy.

The dialog between Marcus, who seems capable of better things, and the fat proprietor of a lunch wagon constantly annoyed by the amorous doings of Marcus and his fair one, is weak and unfunny. And there are too many unjustified pratt falls by Marcus. Outside of being good to look at, the girl does nothing exceptional in warbling and dancing to build up the vehicle.

Marcus is plenty good in his pedantic work, but he fails to work up any enthusiasm with his pseudo-comedy antics. The trio finale by warbling a pretty ditty. They deuced here to fairly good applause. C. A. S.

Eileen Dougall

And Melody Boys

Reviewed at the Lincoln Square. Style—Singing and musical. Setting—In three (special). Time—Sixteen minutes.

This six-people singing and musical act is much similar to the one around recently as Dolly Kay and Her Okay Boys. The only noticeable changes are new songs and the fact that Miss Dougall is now doing them instead of Miss Kay. Musical quintet is the same, tho now working as the Melody Boys, and the act is dressed much like Miss Kay's turn.

It is a peach of an act, one that should be an ideal booking for the closing spot of better class bills. There is plenty of class to it as well as strong entertainment. Dress, performance and the neat staging gets the class effect, while the warbling and musical efforts of the sextet keep the act moving at a breezy pace.

Miss Dougall is a looker and owns a sweet pair of pipes. She does nice work with *Blue Again*, *Traveling All Alone* and

What Good Am I Without You? The five boys, all in tucks, provide good accompaniment as well as solos. The sax and trumpet blowers shine out for their hot playing. Besides the hot music, they also get in effective meg. warbles. Their *St. James Infirmary Blues* number landed.

Closed here to prolonged applause.

S. H.

Jim Toney and Company

Reviewed at the Lincoln Square. Style—Comedy, singing and dancing. Setting—In one. Time—Nineteen minutes.

Jim Toney, who was around for some time as a member of the team of Toney and Norman, is now getting his assist from Thelma Temple, whose work is of such caliber as to warrant billing. They are a well-mated couple and capably wield their comedy, singing and dancing to consistent laugh returns and punch.

Another recommendation, aside from that of giving Miss Temple billing, is to prune their running time. The 19-minute running time is too much, especially so when considering the fact that the meat of the act actually consumes 10 minutes. The other nine minutes are drawn out dilly-dallying.

Their old and new chatter holds much for laugh response, which is doubled in effectiveness by the work of the team. Toney has a nifty comedy delivery and is aided in getting it across by the splendid straightening of Miss Temple. She also lends s. a. to the act as well as effective song-dance business. Toney is still doing his hoke falls, getting many laughs for it.

They were in the next-to-shut position here and cleaned up. S. H.

Four Fantinos

Reviewed at the Grand Opera House. Style—Acrobatics. Setting—Full stage (special). Time—Ten minutes.

The two males and two females appear as tho they have been doing acrobating for some time, judging by the skill and showmanship they employ in executing their stunts. They work with neat dispatch and apparent ease.

Hefty female suspends from the trapeze by her feet and holds the rings and other apparatus upon which her partners perform breath-taking stunts. Small girl carries the brunt of the work and sends over her various feats with a wallop. She is especially good on the rings. The boys, in neat Pagliacci garb, also gave a creditable account of themselves on the rings and in hand-to-hand acrobatics.

The highlight is the strong-jaw item performed by the diminutive female and the two men. It served to close the well-rouined act with a sock.

They closed the show here to good returns. C. A. S.

Eddie Cantor

Reviewed at the Palace. Style—Comedy, singing and dancing. Setting—In one. Time—Thirty-seven minutes.

Eddie Cantor gets booked into the Palace for the first time in eight years, and for two weeks. Right under his name on the program is the significant line, "Courtesy of Samuel Goldwyn and Florenz Ziegfeld". And this explains why Arthur Will almost goes nuts almost every week to get a Palace show lined up. Vaudeville no longer holds any attraction for the real satellites, and when they do condescend to exhibit their sparkle in the field that nurtured them to fame, the world must be reminded that it is thru the beneficence of the Goldwyns and Ziegfelds that this is permitted to transpire. It's a shame, but maybe it won't be in the future when the Hi Browns and Nick Schencks get around to the realization that vaudeville can be made to pay if you give the public real vaudeville, real personalities and just a little more than it expects for its money.

Without qualification, without ifs and buts, Cantor is the smartest entertainer on the popular stage today. He belongs in vaudeville and it is a pity that budgets have been so trimmed down thru the years that the mere mention of Cantor as an intact possibility is a

big laugh. He works alone most of the running time, altho when doing warbles his own accompanist is on the job. A cute little blonde flits about the stage as Cantor does *My Baby Cares*, and how he does it!

Cantor starts with a comedy special on Hollywood, then swinging into gab and stories. He is almost excruciatingly funny, always full of pep and never dull. Eddie is no longer a juve in years, but he packs a bigger wallop in working tempo than anybody who amounts to anything in the business. Just an inexhaustible fount of speed and good humor.

Like the female counterpart of this phenom, Sophie Tucker, Cantor gets spic—and sometimes very spic—but his departures from the straight and narrow are so cleverly handled as to put aside quite decisively any suggestion of offense. The success encountered by the Cantors and Tuckers in handling delicate situations is responsible to a large extent for the epidemic of dirt now visited upon us. The trouble with their imitators is that in their hands the spic becomes plain dirt and there is nothing in the way of artistry to bring the various elements into proper relief.

With his gags, stories and songs Cantor kept the Palace audience on its toes to such an extent that any other act could not have followed. He has a clever bit wherein a youth with a plenitude of bulging flesh and a painted mustache does a takeoff on Paul Whiteman, being introduced as Paul by inference from the pit. But when he hops on the stage and does a strenuous eccentric dance there is no longer any danger of his being mistaken for the Koehnig of Jazz. Cantor closed the show to the biggest reception an act has received here in a long time. And we don't remember seeing a bigger house at the Palace since it started on Saturday openings. E. E. S.

Hanlon and Conn

Reviewed at the Tivoli, Brooklyn. Style—Comedy, singing and dancing. Setting—In one. Time—Thirteen minutes.

These two boys work in black-face and bright collegiate sport garb. They uncork some amusing moments with a line of gags that hit home. They make a fine stage appearance and deliver their cross-fire and comedy stepping with zip.

They unleash many laughs with their droll bit concerning one of them being married to a twin by the name of Long. The chatter by one on a musical menu is clever and registered additional laughs. But they weaken their act by milking for the pit aggregation. It is being done too frequently by performers recently observed by this reviewer. Otherwise the clowning with the pit leader is okeh. The two also work up some hilarious moments with their "diction book" item.

Their comedy footwork in solo and together is deftly executed and quite funny. They deuced here to a healthy band and should repeat in similar fashion in the neighborhooders. C. A. S.

Holidays Bring Profits To Philadelphia Houses

PHILADELPHIA, Jan. 3.—The holiday week at the various shows has been mostly good for the stage attractions. One show made a flop. The critics gave it some very bad notices. It was *Made in Hollywood*. *Sweet Adeline* at the Erlanger has put this house back on the map for the present, as the business is capacity at all performances. *Topaze* at the Walnut, with Frank Morgan in the title role, and under the direction of the Professional Players, came in for some excellent notices from the press. *You Said It*, new musical show at the Forrest, did very well during the holiday week. The Theater Guild presented its fourth play of the season at the Garrick and is enjoying excellent business.

At the various presentation talkie houses the business has been capacity, especially at the Mastbaum, where Benjie Rubin has been the big attraction. *Tom Sawyer* has been a great magnet for the kiddies at the Keith during the holiday week.



By BILL SACHS
(Cincinnati Office)

HOFFMAN, the Magician, whose automobile containing all of his magic paraphernalia was stolen recently in Indianapolis, reports that the police there have succeeded in recovering the car and all of the magic equipment, with the exception of several small items such as a revolver, butcher knife, etc. "Looks like they are preparing for the next fellow," Hoffman says. He lost several dates as a result of the theft.

R. TEMPLE GREYSTOKE, who has been spending the holiday season at Palm Beach, Fla., pipes that he is booked to play practically all of Florida in the spring. Greystoke has just augmented his show.

DR. FREDERICK KARR and his *Night in Spiritland* Company have just concluded a return engagement at Maute's Theater, Irwin, Pa., and, according to Able Beter, the Maute's business manager, the company drew good houses thruout the week. Dr. Karr continues in the Pennsylvania territory.

ALYNNE, English mentalist, under the personal direction of Dr. R. A. Lowell, is still featured over KQV, Pittsburgh, where he opened December 18. In addition to the radio, Alynne is working numerous club and theater dates in the Pittsburgh district. Alynne does a half hour over the air each morning, assisted by Dr. Lowell, who gives a brief lecture on psychic science.

2-10 DANIEL lost all of his belongings, with the exception of a suit of clothes and his show baggage, which was at the theater, when a fire of undetermined origin burned to the ground his house car recently at Edgewood, Ia. Daniel infers that he is getting a new car, and will continue to carry on. He wishes it understood that he is still giving his typical one-man show, and is not associated with another attraction, as has been rumored in magic circles lately!

MYSTIC DE CLEO is back at his home in Marysville, O., after a tour thru Indiana and Western Ohio, where he played schools under the auspices of the parent-teachers' associations. Business, he says, has been good, but he falls to give a reason for closing. He announces that he will build a number of new effects for the spring and summer tour, which is slated to get under way about April 16.

MYSTERIOUS SMITH, who disbanded his company for the holidays to spend a brief vacation at his home in Warrenville, Ill., will resume his tour this week. Smith announces that bookings have been arranged which will keep the show in the Middle West for the balance of the season.

A WIRE from Richard Buck, secretary to Marquis, the magician, informs that the Kiwanis Club, of Anderson, Ind., last week presented Marquis with a membership in the Kiwanis International in appreciation of his magic work.

PRINCE ZOMAR, who has just completed an eight weeks' tour over the Momend Theater Circuit in Oklahoma, last week commenced a five weeks' swing for the Griffith Amusement Company, opening at its Palace Theater, Duncan, Okla. Zomar is still featuring his mental act, with only one illusion, *The Spirit Paintings*. He states that business in the Momend houses was good. He worked on a straight salary thruout and also had the book privilege all along the line. In addition, he pulled down quite a bit of extra money from business tieups with his blindfold drive and window sleep.

Los Angeles

The holidays are behind us, and altho business was reported fair, there were no outstanding grosses registered at any of the houses, despite the extra shows Christmas Day and New Year's Eve, which, however, were necessary to bring the week's business up to something resembling normalcy.

Downtown legitimate business is off, *Up Pops the Devil* only meeting with fair response at the Belasco, despite the good performance given of the comedy. *Between the Covers*, Oliver Morosco's producing come-back vehicle at the Biltmore, is hardly arousing any interest, altho the newspapers played up Morosco's return in local theatricals considerably.

The Hollywood Music Box Theater is playing daily matinees, with two separate casts appearing in the current offerings of the Civic Repertory Theater. Because of the previous hit made by *The Apple Cart*, which was recently brought back from San Francisco, the Shavian play is the night offering, and *Peter Pan* holds the boards at the matinee performances. *Porgy* opens January 5. Business is reported to be fairly good.

Wallace Starke, actor-author-magician, is recuperating at the Fitzsimmons Hospital in Denver, where he has been since the closing of his show, *Paths o' Glory*, which he plans to take to Broadway in the future.

Irene Rich, screen star, who recently headed the cast of players of *Women Who Take*, RKO's first and only stage production at the Mason Theater, opens upon her vaudeville route January 21, at St. Louis, with Chicago, Philadelphia and other Eastern cities to follow.

Claire Windsor, screen player, recently in a stage offering in the East, is back in Hollywood.

Wallace Smith, writer of film stories for various local studios, has taken several months' leave of absence from his duties to take a much-needed rest in Central America.

Dimitri Tiomkin, Russian composer, has departed for New York in response to a telegram from Flo Ziegfeld.

Albert Short will be director of music and stage entertainment at the New Los Angeles Theater, which opens its doors shortly with Charles Chaplin's *City Lights*.

Shop talk has Ethel Barrymore coming this way in *Scarlet Sister Mary* some time in the spring.

Robert B. Sinclair is directing the local production of *Once in a Life Time*, which Sid Grauman will present at the Mayan Theater January 26.

Max Schall, who accompanied Charles (Buddy) Rogers on his trip to Europe, has returned to Hollywood. The film star, Schall says, is convalescing nicely following his recent operation at Toledo.

Saranac Lake

All the guest patients at the Lodge are taking the cure now that the excitement of Christmas is over. We are all happy since receiving so many presents, distributed by our Japanese patient, Dick Kuni, dressed as Santa Claus.

Lulu McConnell gave a Christmas party for our guest patients at her home on Turtle Pond road.

Helen Kane and husband are spending a week in Saranac Lake before leaving for Montreal, Can.

George Harman left for a two-week visit with his family in New York.

We are very thankful to the Ladies' Guild of the NVA Club, of New York, for the warm sweaters, underwear and overshoes sent to all the patients of the Lodge for Christmas.

Ruby Franklin left Saranac Lake to be on time to meet her hubby, Sergt. Franklin, who jumped from Texas to spend New Year's together at their home in New York.

Lee Gold and his orchestra, consisting of such famous players as Nick Grabovsky, at the piano; Lew Schuster, alto sax; Marty Rosenthal, tenor sax; Sam Fisher, banjo, and the singing drummer, Bobbie Roth, motored from the St. Moritz Motel, Lake Placid, to entertain the patients of the Lodge.

Theatrical Mutual Assn.

By DAVID L. DONALDSON
Grand Secretary-Treasurer

GRAND LODGE wishes to extend to the lodges, their members and officers, greetings for the new year, and we trust that the officers to be installed during this month will be an honor to the lodges and will do their best to uphold the good name of our order and try to promote good will and good fellowship among the members.

To the Grand Lodge members and its officers we trust that you will do all you can in 1931 to further the interest of the body that saw fit at some time or other to bestow upon you the trust of a Grand Lodge office and, if possible, to be at the next convention, that will soon be held in New York.

To the ladies' auxiliaries we wish success, and may the new year bring you many more members. We trust that you will grow to be a big asset to the order that has given you the privilege to work with it.

To all our friends, as well as *The Billboard* and staff, we extend heartiest greetings and may this year be a banner one for all.

NEW YORK LODGE NO. 1 held its annual benefit Sunday evening, November 23, at the Erlanger Theater, and it was most successful from all points. There were large delegations from Bronx, Brooklyn, Long Island lodges, as well as the ladies' auxiliaries. Grand President W. J. McConahey, Second Grand Vice-President C. E. Eichhorn and Grand Trustees H. E. Schmidt and Edward Stewart were in attendance. About 20 acts were on the bill, these representing the *Brown Buddies* Company, Earl Carroll's *Vanities*, *Three's a Crowd*, *Ziegfeld Follies*, *Fine and Dandy* Company, Hazel Drukker Studio, Cleo Studio and other theaters. The lodge wishes to extend its thanks to the many performers and managers who have so kindly aided in the success of the benefit. Much credit is due the committee—Brothers Crosby, McCarthy, Mulvihill, Ruland, Bulter, Otto, Krant, Casey, Brown and Schmidt, who worked hard to put over this affair.

A committee from the Greater New York lodges has been appointed and the first meeting was held Monday night, December 15. The following officers were elected: Paul Stahl, New York lodge, chairman; George Lawrence, Brooklyn lodge, secretary; Henry E. Schmidt, Long Island lodge, treasurer. The second meeting was held Monday night, December 29, at which time the hotel, The New Yorker, Eighth avenue and 34th street, was selected as the meeting place and headquarters for the convention, week of July 6.

Installation of officers was to be held Sunday, January 4, with installing of officers of New York auxiliary taking place at the same time. Special entertainment in the evening, followed by dancing.

Preparations are under way for the annual get-together dinner, to be held April 25. The new degree team is working hard and expects to put thru a large class during the convention.

NEWARK LODGE NO. 28—At the regular meeting the following officers were elected for 1931: W. C. Duerrier, president; George Stephney, vice-president; F. B. Flandreau, treasurer; D. J. Sweeney, corresponding secretary; Henry Schroeder, financial secretary; Jack Saville, marshal; Harry Duerrier, sergeant at arms; F. E. Jacobs, trustee; Dr. J. Sobin, physician; W. C. Duerrier, H. I. Putnam and W. Hoehler, delegates, and D. J. Sweeney, alternate to the convention.

Brother Edward Ruark, policeman at Jersey City, was shot by bandits December 13. He was well known in the show business, having been a trouper for years before joining the police department.

The following brothers are on the sick list: Charles Aldridge Schwanker, John

Richardson, William Kirsch, George A. Langabee and Thomas Hanlon.

BUFFALO LODGE NO. 18 held its regular meeting Sunday, December 28, with the usual attendance. Officers were elected for 1931 and preparations were made for the installation of them at the January meeting.

A special meeting was called at the Erlanger Theater Saturday night, December 27, at which time two members of the Thurston Company were initiated in to Buffalo lodge. They were C. F. Wood and Walter S. Query, electricians with the show. Joseph N. Cocker, with the same show, is a member of this lodge.

Gus P. Melster, treasurer, was elected delegate to the grand lodge convention, and Don Urquart, alternate.

LONG ISLAND LODGE NO. 67—The regular meeting was held Friday at midnight, December 26, at which time the following were initiated: Harry I. Gabay, Arthur B. Carlton and Robert S. Reiner, proposed by Brothers Mutschler, Luck and Lachmann.

The following officers were elected for 1931: Chris J. Walsh, past president; Frank Lachmann, president; Thomas J. Lloyd, vice-president; Thomas H. McDonough, chaplain; Henry E. Schmidt, recording secretary; Henry Luck, financial secretary; Max Silverman, assistant financial secretary; Philip Hitter, treasurer; Paul P. Hirsch, chairman trustees; C. E. Eichhorn, Max Adinoff, Morris Kravitz and Charles Muller, trustees; William B. Martin, marshal; Edward Eichhorn, sergeant at arms; Milton Hitter, outer guard; William Wagman, physician.

Installation of officers was to be held Saturday, January 3, at midnight at Philip Morris Mansion, 927 Broadway, near Myrtle avenue, Brooklyn. An entertainment in connection with the installation was arranged for the benefit of the members and their families.

Preparations are being made to hold a benefit show at the Keith-Albee Theater in February. Other socials and entertainments are being planned for the year.

THE PRIDE OF LONG ISLAND Lodge Auxiliary will hold its installation of officers at Brooklyn Labor Lyceum Thursday evening, January 8. This ceremony will be followed by dancing and entertainment.

Irene Rich's 15 Weeks; Will Open in St. Louis

NEW YORK, Jan. 3.—Irene Rich, who just finished a year's work in films, is set for 15 weeks on the RKO Time. She will again do her skit, *Ask Your Wife*, by George S. Buchanan. Pife.

Miss Rich will open in St. Louis the week of January 31, playing the last few weeks in the East. The Weber & Simon Agency is agenting her.

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By BOB EMMET
(Cincinnati Office)

BILLY WINGERT, who has had his own shows on the road for the last seven seasons playing theaters and auditoriums thru Missouri, Illinois and Arkansas, is this winter staging home-talent shows. At present he is directing *Minstrel Revues of 1930* for the Parent-Teachers' Association of Alton, Ill. All home talent with the exception of Don Smith, interlocutor, and Billy Wingert, featured endman and comedian. Don Smith's Golden Gate Orchestra was for several seasons on the old Keith Circuit.

A **MINSTREL SHOW**, the entire receipts of which went to charity, was staged by R. A. Parsons, manager of the Capitol Theater, Frankfort, Ky., in his theater at midnight, December 31. A considerable amount was raised for the city's poor. H. K. Rogers held down the middle chair. In the end chairs were Ike Kennedy, Donley Waters, Carlos Falls, Ben Crotcher, A. C. Jones and Wade Morse; vocalists, E. S. Kenney, Murray Scott, Earl Rogers, L. Suppinger and Paul Meagher. Musical director, Mrs. E. W. Wolfe.

DOC SAMSON is now a photographer at Waverly, O., and working with him is Jimmie Dalrymple, former circus performer, who specialized as an acrobat and parachute jumper for many years. Doc says he has an offer to go east and produce a minstrel act for the 1931 season.

BILLY BEARD, principal comedian, endman and monologist of several of the minstrel troupes antedating 10 years ago, played the Paramount, Nashville, Tenn., December 22-24. Billy has also been something of a hit as a radio entertainer in the last year or so.

MR. AND MRS. J. EMIL LEWIS, of St. Marys, O., who for the last two seasons were with George E. Wintz's *Rio Rita* and *Vagabond King*, are back in the local-talent producing field this season. A. H. Schurr, another St. Marys showman, who has been on the advertising staff

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of Ohio picture houses for several seasons, is taking care of the bookings and putting the show over with sensational advertising.

W. R. **ARNOLD**, writing from his home town, Nashville, Tenn., recalls that he handled the general advance and publicity work for Gus Hill's George H. Evans Minstrels, season of 1922.

ELKS OF SAN ANTONIO gave a minstrel show for the Elks' Charity Fund Christmas week and packed 'em to the doors. The show was produced under the direction of Charles Blevins.

BILLY HENDERSON, the Georgia Sunflower, is back again with John E. Van Arnam's Minstrels as principal comedian and stage manager, having opened with the midnight show New Year's Eve.

ROY HICKOX, black-face comedian, reports a steady recovery of his former good health and may appear in a few minstrel presentations before the close of the winter season.

DR. J. S. PATTIE and his Scotch Minstrels are busy with rehearsals for the presentation of old-time minstrels and will soon appear in new minstrel regalia ready to entertain Cleveland audiences in true Scotch minstrel presentations.

EVELYN AND ZORA GARVICK, minstrel maids with the Bob Reed outfit, are busy entertaining their parents and brother during the yuletide. Mr. and Mrs. Garvick and son having come from Harrisburg, Pa., to spend the holidays with the girls.

NINE PRESENTATIONS of minstrelsy will be offered Cleveland audiences by various local minstrel units during January. Some of these will bring forth the old-time minstrel parade, all of which indicates that minstrelsy still has its strong following and is ever acceptable as an American entertainment feature and attraction.

LYNWOOD H. CURRIE, producer of home-talent minstrels at Maxton, N. C., reports that the revived minstrelsy interest in the Carolina section is the assured proof that the cork ope has weathered the storm and is now on the upward climb to a permanent and popular position. Interesting the juveniles in minstrelsy will do much toward the retention of this old-time amusement.

CLEVELAND MINSTRELS were busy during the holiday season appearing in single and small group attractions at local cabarets, clubs, churches, lodges and other social organization entertainments; also giving much time and service to charitable organizations in the promotion of entertainment for the sick and needy causes conducted by these organizations.

"**MINSTREL ACTIVITIES** have not been of the best around the Dayton, O., area," states Minstrel Producer John T. McCann, "but after the first of the year we hope to get going in good style and you may expect to hear from us at that time."

N. M. P. & F. A. Notes

By Robert Reed, Secretary
7713 Linwood Ave., Cleveland, O.

The National Minstrel Players and Fans' Association is grateful to the year of 1930, since it meant the founding of the minstrel association and the realization of the first concrete movement of organized interest in the oldest and only original American entertainment. The few short months of its existence witnessed an amazingly strong growth of membership; this despite the fact that the period since its inception to date has not been of the best for promotional work in any branch of the business world. With the year of 1931, the infant of minstrelsy interest will double its efforts to place its appeal before all minstrel peoples and minstrel lovers.

National headquarters and your secretary extend thanks to the many senders

of holiday greetings received during the last two weeks. Your thought and co-operation have greatly strengthened the ties of fellowship and it is the fond hope of your secretary that it shall be the pleasure of you officers to meet and greet each of our members in person at the first annual convention meeting at Cincinnati, April 21, 22 and 23, 1931. Advise your secretary today of your expectation to attend this meeting. Come on to Cincinnati as an army of minstrels—all "United for Minstrelsy". Let our message go out to the whole wide world as a challenge to all that Minstrelsy shall be retained as an American entertainment thru all time to come.

Thank you, Fred Kane, Lynwood H. Currie, Lewis A. Martin, C. C. Brown, Robert McLaughlin, Lester Headley and P. J. P. Donley. Your messages and greetings at this time have certainly stirred us on to greater activities. Replies are on the way to Fred G. Flatt, Cincinnati; Monty Smith, Bank of Montreal, Simcoe, Ont.; W. S. Owens, Nelsonville, O.; S. A. Grubbs, Gallipolis, O.; R. E. Pearson, Cincinnati; Billy Williams, New Castle, Pa.

Annual dues are now payable and your secretary would appreciate your mailing of same as early as possible, so that we may carry on our work speedily. The charter will remain open for the present, so that all new members will receive charter membership until further notice. Two dollars must accompany each new membership application.

The Canadian membership is steadily climbing, thanks to the good work of Member Fred Kane at Bowmanville. We extend a hearty welcome into membership to all of our Canadian cousins and neighbors. The Canadian Pacific Railroad has assured National Headquarters of its desire to offer special service to our members from Canada desiring to attend the first annual convention.

Goodman's "Sea Gull" Will Flout Tradition

CHICAGO, Jan. 3.—Anton Tchekov's *The Sea Gull*, the production of which lifted the Moscow Art Theater out of the amateur ranks into a position of eminence among the theaters of the world, is to be produced by the Goodman Repertory Company, starting January 6. The production is directed by Dr. Maurice Gnesin, head of the Goodman School of Drama, who has made his own translation.

The cast is to include Karon Nielsen Stevenson, Harry Mervis, William Brenton, Katherine Krug, Florence Williams, Earl McDonald, Hale McKeen, Sarah Fenton, Margaret Love, Kent Smith, Futler Mandeville and Carl Kroenke.

The costumes for *The Sea Gull* will disregard the standards set by the Moscow Art Theater, according to Maxine Levy, costume designer for the Goodman. Instead of the symbolism insisted upon by Tchekov and acceded to by Stanislawski, the costumes will be "straight"; there will be no attempt at exaggeration. Trigorin will wear the ordinary clothes of the young socialite of his day, taking the 19th century from the modern viewpoint.

Rheingold Gets Rex Back; Adding Butler to Books

NEW YORK, Jan. 5.—The Rex, East Rutherford, is back in Sid Rheingold's columns. The Rex uses five acts Friday, Saturday and Sunday.

Another addition to Rheingold's books is the Butler, Butler, N. J., which is slated to open January 14. Policy will be five acts on Wednesdays and Saturdays. It will be the first time this house usps stage shows.

Ruth Roland Resumes

NEW YORK, Jan. 3.—Ruth Roland resumed for RKO last week at the Albee, Cincinnati. She will follow in Chicago, Cleveland and Indianapolis, respectively. Weber & Simon are handling her business.

Fox's Return Anticipated

Rumors along Broadway still persist as to former Fox head's return

NEW YORK, Jan. 5.—Arriving with the new year are rumors concerning the return of William Fox, former president of Fox Films, as a motion picture producer. While there is no evidence that Fox has definitely decided to return the rumors are so persistent that they take a certain concrete form.

For several weeks now rumors have been current that Harley D. Clarke, who took over the reins of the Fox organization about a year ago, has had overtures made to the former Fox executive to buy his company back. These rumors have been denied by the Clarke representatives, the last denial having come only a few weeks ago. Still rumor has it that Fox is awaiting a second proposition from the heads of the present Fox organization.

Still another rumor concerning Fox is that he is preparing to become one of the chief executives of Columbia Pictures, the newest organization to become a member of the Hays organization. Fox's alignment with Columbia, however, is hardly considered probable, as he is drawing a nice yearly salary from the present Fox owners and the contract for that salary has five years to run. Nevertheless, William Fox, according to those in the know, is still hankering for his fling after production and his return is anticipated during 1931.

L. C. Ketner Injured

SAN ANTONIO, Tex., Jan. 3.—Leslie C. Ketner, with Wortham's (carnival) Shows several years ago, now a premier drummer at Fort Sam Houston, Tex., was hit by a car last week. Attendants at the U. S. Army Base Station Hospital here report that he is out of danger and will soon be on the road to recovery.

Lights Up in New Orleans

NEW ORLEANS, Jan. 3.—Vilma Banky and Rod LaRocque at the Tulane, in *Cherries Are Ripe*, drew well the current week and pleased. Underlined for week of January 4 is Walker Whiteside in *A Chinese Bungalow*, to be followed later by *Flying High*, one of the George White combinations.

Shows Booked for Denver

DENVER, Jan. 3.—Manager Arthur Oberfelder, of the Broadway, has booked several attractions for the last of the winter. Walker Whiteside in *Chinese Bungalow* will be the first, sometime this month. Others booked are *The Greeks Had a Name for It*, February 23-27; Ethel Barrymore and her daughter in *Scarlet Sister Mary*, March 23-29; Shakespearean repertoire, April 6-13; *Street Scene*, in May, and *Wild Cherry*, some time in the spring.

Georgia Gray, Actress, Is Strangely Missing

The Billboard has been asked to aid in the quest for an actress known professionally as Georgia Gray, family name Lucille Dickens. She was formerly the wife of W. A. McMahon, actor, from whom she was divorced several years ago. In March, 1924, she was a member of *The Passing Show* and in January, 1927, was with Earl Carroll's *Vantities*. Her grandmother, Mrs. E. E. Doolittle, fears she has met with foul play and at her request search is being made for the missing actress by Sheriff M. Gary Whittle of Augusta, Ga.

30 Musicians Added at Roxy

Move brings hope to many musicians out of work since advent of sound

NEW YORK, Jan. 5.—The Roxy Theater has this week added 30 musicians to the Symphony Orchestra, bringing the total number of musicians in the pit from 90 up to 120. The announcement that Roxy had decided to enlarge his orchestra brought hope to the hearts of scores of musicians who were pushed out of work when sound became the chief adjunct of the motion picture film. The orchestra has been enlarged in all sections, including the brass, reed and strings.

The announcement that the Roxy would add the additional 30 musicians to the already largest motion picture theater orchestra in New York was made by Rothafel himself in the Roxy's Gage broadcast over the air last week. It also lends an idea that Roxy will not be thru at the Roxy on the first of the year, as was believed.

The Roxy orchestra was cut down from 120 pieces to 90 when William Fox bought in on the theater. It brings to mind the old story, told at that time on the former Fox executive. It was said that Fox insisted upon the cutting of 30 musicians. Roxy opposed the move and then, it is said, Fox asked: "Why can't you do it? They won't be missed. Make the others play louder."

Tallulah Bankhead a Draw At the Palladium, London

LONDON, Dec. 20.—Tallulah Bankhead, the husky-voiced American actress who hails from Dentsville, Ala., is the sole headliner at the Palladium this week, where she is playing a fortnight engagement prior to leaving for Hollywood to fulfill film engagements. Her present vehicle, *Always Apologize*, written by Audrey and Waveney Carton, is not as strong as her previous sketch, *The Snob*, but nevertheless Tallulah is given a tremendous reception at all performances.

Making their first appearance in England, Olivette Haynes and Fred Beck, American comedy pair, registered solidly with a clever chatter and hokum act in which the girl's quaint and novel fooling made a great impression. She reminds English vaudeville patrons of Daphne Folland.

The Captes Brothers, new to this theater, were splendidly received for their brilliant tap-dancing display, while their Louis Wolheim-John Gilbert impersonation proved a success.

Don Lee and Louise, also here for the first time, got over to good applause with their excellently routined rhythmic dancing. They appear in a dance presentation assisted by the Palladium Girls and Trevor and Grayling, male dancing eccentrics, who mar the show by their amateurish mannerisms.

The Lime Trio, American contortionists, play their third return engagement in seven weeks and again score heavily.

Texas Theater Owners To Fight Censor Move

DALLAS, Tex., Jan. 3.—A meeting of the Texas Theater Owners' Protective Association will be held in Dallas early in January. This organization was formed several weeks ago to fight State censorship of films. The association now has 75 members, representing 175 theaters of Texas.

At the forthcoming meeting plans will be formulated for waging the fight against the censorship campaign inspired by Will Horwitz, of Houston, president of the Allied Theater Owners of Texas.

The Trend of the Times

By DAVID LAWRENCE

WITH news events in the business world passing in daily review, some of them favorable and some unfavorable, it has been difficult to maintain a perspective. And yet looking back over the last few months and looking forward to the fateful months of 1931, we are bound to admit we see more clearly with each passing day the great tasks of reorganization now in process.

Stabilization is like a panorama. Its compelling force has gripped industry after industry, and altho we may not perceive it immediately in our day-by-day outlook, we know full well that commodity prices are slowly but gradually being stabilized and that money rates, at least, have found a natural level.

But what shall we say of public confidence? Has that been stabilized? The closing weeks of 1930 revealed a surprising lack of faith on the part of many people. It was mostly because they saw here and there a mortality in banks which they did not understand. There was really nothing surprising about the number of bank failures—the real surprise was that some of those banks which failed had held on so long. Back last February, the Comptroller of the Treasury, John W. Pole, told a congressional committee in open session that at the rate at which banks were failing at that time of the year, 1930 would see the largest number of bank failures in recent history.

So there was no secret about the number of bank failures expected for 1930. The usual rate of bank failures is about six hundred. 1930 had in the neighborhood of one thousand! Nor was it particularly unexpected to find occasionally a fairly large institution caught in the maelstrom of frozen credits or imprudent investments. Individual bank officers themselves, here and there, participated in the bull movement of 1928 and 1929, and it was only natural that some of the enthusiasm which carried them away in individual speculation should have affected their judgment as bankers.

But is it all attributable to imprudence? How many of the self-same loans which gave the banks so much trouble were the direct consequence of a period of inflation in which all values went skyhigh? Certainly in examining some recent bank failures, we find that real estate played no inconspicuous part. One might say it is a faulty economic structure which permits of such wide fluctuations in the value of real estate. After all, the real estate market is affected by the money available for investment in buildings, and when there is an abundance of cheap credit real estate will get its share.

Lessons were taught in 1930, nevertheless, which will not soon be forgotten—at least not by the present generation. Appraisals which seemed good in 1928 and 1929 faded away in the brass-tacks appraisals of 1930.

To those who wonder at the length of the present depression, one must refer back to economic cycles of other periods of American history. I was talking with Secretary Mellon recently about the depression which began in 1873. It was just as fresh in his mind as if it had happened yesterday. He said it was much worse than anything we are experiencing today. Out of an abundance of experience with depressions, he says real estate is usually the last thing affected.

We may infer, therefore, that the storm which at first shattered the buildings of light construction has now swept with hurricane strength some of the stronger buildings. We may infer, also, that we are coming thru the storm now and that the next few months will see the end of the most severe winds of trade.

What are the things that lift a country out of its depression and start it forward on the road to real recovery? Turning back the leaves of history, we find that new industries frequently arise to take the place of those that have

lagged behind. We talk of "construction" as perhaps furnishing a stimulus to the whole business situation. It is a broad term covering many kinds of building, covering repairs, replacements and even the rebuilding of cities.

Some large plans have been suggested. It may be, for instance, that the rebuilding of the slums in many cities will completely restore the value of central sections accessible to business and convenient from a traffic viewpoint. Some of the best parts of New York City are on the East Side. In recent years, private capital has gradually restored some of those areas. It may be that funds will be available thru the co-operation of governmental and private investors to rebuild whole blocks of the East Side in New York. Other cities may follow the same example.

If building costs are low and money can be borrowed on a long-time basis, guaranteed by governmental units, and building is done where private capital would not think of venturing, a stimulus can be given to real estate. These are some of the thoughts being advanced nowadays in the hope of rearranging the whole economic structure.

Meanwhile, the Federal Reserve System with its low rediscount rate, the slow but sure stabilization of many commodities at price levels that are attracting buyers, and lastly, the strengthening of public confidence, cannot but give the beginning of 1931 a much more cheerful prospect than the nervous moments experienced by the financial world in December, 1930.

The final thing to remember is that it took nearly a year to wash out some of the troublesome situations which had been overhanging the business world, and that pessimism is a sequel to untoward developments rather than the precursor of unfavorable occurrences.

If one has the perspective of a long depression begun in the summer of 1929 and continuing perhaps for another couple of years, true encouragement can be derived from the gradual upturn of business during the new year. For even the pain of a three-year depression can be borne if we can know definitely that each month is an improvement upon the preceding month, however minute the improvement be. It is uncertainty which is bewildering and perplexing whereas certainty begets careful planning and intensive reorganization for the painful but necessary process of readjustment.

200 English Pantos Are in Full Swing

LONDON, Dec. 20.—There are no fewer than 200 pantomimes in full swing in England this season.

Julian Wylie, well-known producer, has five of the biggest shows, staged respectively at the Dominion here and Liverpool, Edinburgh, Birmingham and Manchester, and is employing 1,000 people (performers and stagehands). Last year Wylie, who has staged 94 pantomimes in 19 years, beat the record when he drew \$54,000 at the opening week at Drury Lane, and he expects to beat this record at the Dominion this year, with its bigger seating capacity.

The cast includes Ella Retford, Nellie Wallace and Lupino Lane.

Fort Worth on Half Week; Other RKO Intact Changes

NEW YORK, Jan. 5.—Starting January 16, the Majestic, Fort Worth, Tex., switches from a full-week stand on the RKO intact route to three days—Friday, Saturday and Sunday.

The loss is made up, however, by the recent switch from a three-day stand to a full week of the Orpheum, Oklahoma City. With Tulsa also coming back recently the route benefits by an added three days.

Extend Intact Break-In Time

58th Street new lead-off house—86th Street might also join unit route

NEW YORK, Jan. 5.—RKO's intact time in this city was stretched to two and a half weeks this half when the 58th Street, formerly on Harry Kalcheim's so-called family books, received its first show from Sam Tishman, who is booking the Coast-to-Coast route. With the changing of the bookers for the house came a change in the type of shows, as well as a \$600 raise in the vaudeville budget.

Tishman intends to split the 58th Street with the 81st Street eventually, but right now it is the lead-off house, with the Kenmore, Brooklyn, following, and then the 81st Street. The Madison and Chester come as named as the tail end of the New York time as the only really legitimate intact houses in New York.

The 58th Street, working the same policy as the Kenmore and 81st Street, will have an added act besides the four intact turns for the first half. It will play spot-booked five-act bills last halves. The switch of the house to the intact time is in reality to raise the caliber of the vaudeville shows there in an effort to get the ritzy trade residing in the Madison and Park avenues sector two blocks away. Class dancing acts are what they go for and the majority of the intact contains something on that order.

It is reported the 58th Street went into the red for \$100,000 during 1930 because of its vaudeville shows being in between the East Side section's wants and the Park avenue wants. If the mailing list of the weekly house "newsette" is any criterion, a good part of its patronage comes from Astoria, Queens, where there are no "flesh" houses.

The next house being considered for the intact time here is the 86th Street. This, if it comes in, will also play added turns besides the four routed ones because of its strong opposition in Loew's Orpheum.

Clark and McCullough Are Signed by Cochran

LONDON, Dec. 20.—Charles B. Cochran has engaged Ada May and Clark and McCullough for his 1931 *Revue*, which is due to follow *Hell's Angels* at the Pavilion early in the new year. In his new production Cochran will rely more upon sound comedy than elaborate spectacle.

Clark and McCullough are already known to English audiences, having made a successful appearance as principal comedians in *Chuckles*, an Anglo-American burlesque show which in 1922 had a good run at the now-defunct New Oxford.

McCord Scores Heavily

LONDON, Dec. 20.—Making his first appearance on the Stoll Tour, Cal McCord, American cowboy entertainer, who has been this side for several years, scored solidly at the Chiswick Empire this week, where he offered a novel routine, comprising rope spinning, comedy and paper tearing.

He has been fixed for further dates with the Stoll Tour.

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Puppets Bring Holiday Plays

A marionette vaudeville show one of features of interesting mechanical shows

Tony Sarg Brings "Alice in Wonderland"

At the Belmont Theater Tony Sarg and his group of assistants and mechanical performers presented an adaptation of Lewis Carroll's *Alice in Wonderland*. The adaptation was arranged by A. C. M. Azoy. A real human Alice and some clever song and dance numbers gave added interest to the play.

We must admit that these marionette dancers can execute some intricate steps, splits and routine beyond the possibilities of living artists, so they have something on us after all. The dance by Tweedledee and Tweedledum was quite marvelous, and the flower ballet and chorus was unusual and beautiful.

The Puppet Players Give Vaudeville Show

At the Union Puppet Theater the Puppet Players, of New York, presented *Rumpelstiltskin* during the holiday season. After the play a vaudeville program was given, in which the tiny actors became almost lifelike.

A song and dance team and a single songster were side-splitting, going thru some antics and mannerisms quite like human variety performers. A toe dancer, clad in regulation ballet skirts, gave a pretty specialty dance.

Dances in *Dynamic Design* was an artistic and clever number, quite out of the ordinary. *The Camel* and *The Doodlely* and *The Miracle of the Cherry Tree* were equally well done, and the entire vaudeville program was so finely manipulated, both in strings and vocal work, as to make the audience almost forget that the little performers were not human.

J. M. B.



WILLIAM NORTHROP MORSE, director of dramatics at Tufts College, Mass.

Merger of Two Dramatic Societies at Tufts College

The two honorary dramatic societies at Tufts College, Mass., The Pen, Paint and Pretzels, and The Masque, the men's and women's society, respectively, have become merged in an honorary senior dramatic society, which will continue the title of The Pen, Paint and Pretzels. This union of the two friendly, yet rival, groups should result in greater strength in production.

The officers of the new group are: President, Kaye MacKinnon, who has done some outstanding work as an actress; vice-president, Gilbert Potter, and secretary, Hester Shaw. It is considered one of the major honors to be elected to the "3 P's". This society, under the direction of Professor William Northrop Morse, is responsible for all of the major plays at the college.

The first production of this season was Ibsen's *Ghosts* and was given with a most professional touch. The part of Mrs. Alving was given a real note of tragedy by Lois McClean. A freshman, Dudley Herbert, carried the part of the middle-aged Parson Manders with real power. Warren Carley, who played Duke in *Outward Bound*, gave both youth and appeal to the part of Oswald. The role of the lame carpenter, Engstrand, was carried thru unusually well by Harold Gates, while Eileen Sweeney showed youthful attraction and sophistication in the part of Regina.

Members of the play-production class, Madeline Halloran and Alexa MacKinnon, served as assistant directors, thereby gaining valuable training.

The lighting was said by a Wellesley professor to be "as effective as I have ever seen on an amateur stage." The difficult lighting was carefully planned by John Dias, Jr. A strikingly successful backdrop of a Norwegian fiord and waterfall was painted by Mary Perkins and Elizabeth Macomber. The rain was perfected by two devices arranged by John Dias, who constructed a revolving disk lighting machine whose flashes gave sparkle to the waterfall, and by Roger Poole, stage manager, who used a perforated pipe with real water, which fell during the entire first act.

The production attracted considerable attention outside the college and students of the Cambridge School of Drama were sent by their instructors to the play. The unanimous opinion of those who saw it was that it will go down as one of the memorable productions at Tufts College.

Much credit for the fine work in the dramatic groups is due their director, William Northrop Morse, Fletcher professor of dramatic literature and director of dramatics at the college.

Rag-Bag Alley Puppets Give Life to "Harris" Plays

Sis Goose took our tickets at the box office and Br'er Bullfrog escorted us to our seats to witness a unique

presentation by the Rag-Bag Alley Puppets, coming from Thomaston, Ga.

The program, adapted from the *Uncle Remus* stories by Joel Chandler Harris, abounds in folklore of the Southern Negro and was given in the rich, native dialect. This added greatly to the amusement and charm of the presentations.

Aunt Appleline, a diminutive Negro mammy, introduced the characters and explained the action of the stories. The first number, called *De Courtin' Couple*, showed a scene in front of Sis Goose's cabin, bringing in the characters of Br'er Rabbit, Br'er Fox and Br'er Dog.

The cleverest number was the presentation of *De Wonderful Tar Baby*, which is one of the best known of the Harris stories.

Puppeteers were Weaver Dallas and Kathryn Dallas. Elizabeth Ferris characterized Sis Goose, and Orin Borsten was Br'er Bullfrog.

The Rag-Bag Alley Puppets should attract larger audiences than that present last Tuesday afternoon. Br'er Rabbit, more nearly than any other character in American tradition, embodies the merry knavish qualities peculiar to puppet heroes of the old countries—England's Punch, the French Guignol, the Italian Punchinello and the German Casper.

Sue Hastings Marionettes Present "Winnie-the-Pooh"

On Friday afternoon the Sue Hastings Marionettes presented a clever and entertaining adaptation of A. A. Milne's famous story of childhood, *Winnie-the-Pooh*.

There was Christopher Robin going hippety-hop thru the forest, his golden hair a-flying as he sported, played, danced and talked with the forest creatures. The play, designed for children, certainly fulfilled its mission, judging by the squeals of delight heard all about us. The vaudeville specialties following the play were exceptionally well done and pleased the adult portion of the audience as well as the children.

Little Theater Opera Has Exhibit of Costumes

Starting January 10 and continuing until January 24, costumes and stage designs of the Little Theater Opera Company for the season 1930-'31 will be on exhibition at the Grand Central Art Galleries.

The exhibition includes costumes and stage designs for the *Beggar Student*, *Orpheus in Hades*, *The Marriage of Figaro*, *Don Pasquale* and many other successes presented by the Little Theater Opera Company.

Mrs. Charles E. Van Vleck, Jr., is chairman of the exhibition committee, which includes Mrs. Finley Peter Dunne, Mrs. E. Roland Harriman, Mrs. Stuart Duncan Preston, Mrs. Albert F. Jaekel, Mrs. Grosvenor Nichols, Mrs. Fenton Taylor and Mrs. James T. Terry.

New Impromptu Theater in New York City

The formation of a little theater group to be known as the Impromptu Theater has been announced by John Perkins of New York City. The group, now collaborating with Perkins, found that their first two week-end bills were so successful that immediate plans were made for a thoro and businesslike organization.

The third presentation of the Impromptu Players includes a dramatization of Walt Whitman's *Calamus* and Beverly Sitgreaves in impersonations of Sarah Bernhardt and Eleanor Duse. Also selections from *Countess Maritza*, sung by Mme. Nektar Flondor, soprano. Satire and burlesque are one of the chief features of the Impromptu Theater.

New Group Organizing in San Francisco, Calif.

B. V. Mindenburg, playwright, actor and director, recently arrived in San Francisco to produce an original play for the Temple Emanu-El Players.

Mindenburg has been connected with stage productions abroad and in New York, and has associated recently in Hollywood with motion pictures.

Praise for Nashville L. T.

Local dramatic group receives fine mention from press on "The Sea Gull"

Easily the best production the Little Theater of Nashville, Tenn., has yet staged was presented in December at the Hillsboro Theater. The play was *The Sea Gull*, by Anton Tchekhov. So fine was the production from standpoint of acting, settings and general presentation that the following tribute was paid the Little Theater by *The Nashville Tennessean*:

"In presenting *The Sea Gull* the Little Theater is carrying out its ambitious program to give the people of Nashville worth-while attractions. The Little Theater well merits the patronage of the people of Nashville. The character of the talent is a distinct compliment to Nashville. Not many a few years ago had any idea that we had within our city the fine latent histrionic talent that has been developed by the guild.

"Some of the most difficult and involved mediums have been selected thru which to present our local talent. In every instance the players have acquitted themselves well and they have deserved the applause and gratitude of the audience.

"In *The Sea Gull*, presented by the Nashville Little Theater, the city's playgoers saw for the first time the finest drama of the Russian Anton Tchekhov."

In the cast were Walter Paschal, Mrs. J. L. Steenhuis, Charles Johnstone, Mrs. B. Kirk Rankin, Jr., Dr. Sam Bernow, Mrs. C. W. Davis, Irene Althede, Ralph Morrissey, Charles Roberts, Hubert Scott and William Hobby.

San Francisco Players Give Holiday Musical Revue

The Reginald Travers Players, of San Francisco, Calif., presented a holiday musical revue called *Nob Hill Gaieties*. According to reports, many well-known local dramatic and musical favorites were included in the cast, and local allusions formed much of the humor of the production.

Enter, Madame, recently produced by the Travers Players in their little theater in the Fairmont Hotel, proved one of the most successful of their productions.

Manual Dramatic Society, Of Brooklyn, N. Y.

A new one-act play by K. S. Gorden and Ben Hecht is being added to the repertoire of the Manual Dramatic Society of Brooklyn. John Hampshire plays the role of Punchinello.

Louis Polan, of the Maurice Moscovitch Company, attended a recent rehearsal given by the Manual Players. The group is under the direction of M. Goldstone.

Tennessee Group Gives Native Drama

Experimental native drama won a cordial reception in the Little Theater of Chattanooga, Tenn., recently, when *The Hunch*, a one-act play by John E. Gilbreath, played to several packed houses, and was followed by the beginning of active plans to enter this play in the 1931 national tournament. *The Hunch*, based on a short story by Irvin S. Cobb, deals with a Tennessee mountain murder mystery. An unusually capable cast was assembled for the production, including Serelda Early, Christine Fleming, Joseph B. Roberts, R. A. Andrews and John W. Temple—all players of much amateur experience. Mr. Gilbreath directed the production. He is now preparing to produce in the spring a full-length play developed from *The Hunch*. For the full evening's entertainment in (See LITTLE THEATERS opposite page)

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Don't Be Rushed Into Agreements

Frequently members of companies approached for special concessions by their managements come to Equity aggrieved at the situation—but after they have accepted the proposition. And then they feel badly, because Equity is not able to do anything about it, since they have already bound themselves.

So Equity's advice to all members is: "Don't be rushed into agreements to accept pay reductions, or give any concessions, until you have consulted Equity. Do not accept any assertion by the management that Equity has been consulted and is agreeable to the request. If it has you will find it out on application there yourself. If it hasn't you probably will have saved yourself from some unpleasantness and perhaps from considerable loss."

And yet, whether this ruse succeeds with its members or not, Equity desires to convey to the managers who attempt it that it regards this move as something distinctly unfriendly and to be borne in mind if that manager should subsequently appear before the Council with a request for some favor or other.

The Mayor's "Stop, Look and Listen"

The Christmas greeting to the stage from the mayor of New York consisted of a warning that if the theater did not attend to the details of its own purifying, and that right speedily, the job would be done for it.

Now Equity has been hearing such warnings, off and on, for quite a while. But in this instance it must confess that such a warning arouses more trepidations than might be expected of oft-repeated tales.

For, first of all, Mayor Walker is disposed to be friendly toward the stage. He enjoys the theater; he likes its people; he would not willingly harm it. For him to talk to newspaper men as he did is not the routine line of a professional reformer.

And then Equity cannot forget that under somewhat similar conditions the mayor issued a like warning to the theater just four years ago. In that instance the theater was unable to agree on a plan of action (tho that time it was the managers who spoiled the harmony), and four months later the Wales Act was rushed thru the Legislature—and signed by the governor.

To Equity this action of the mayor's appears to be in the nature of an official "Last Chance". If nothing is done about it, for any reason, the proponents of even more severe legislation will tell the Legislature that the theater was warned; that it did nothing about it; that it shows no indication of doing anything about it, and that if anything is done to clean up what will be described as frightful conditions on Broadway, it will be up to the Legislature to do it. And from what Equity knows of the situation the Legislature will proceed to do it with a will.

Now the fact that, as the dramatists have pointed out, at the moment there are no outstanding ex-

amples of plays to which objection can be taken legitimately has nothing to do with the case. This season is definitely cleaner (taking all stage productions as a class) than any in the last three or four years.

The real crux of the matter is that the Wales Act has failed utterly and must be replaced. The churches and the reform organizations are convinced that its penalties were not severe enough. They will not admit, or they do not see, that in reality they were too harsh. So they will ask for even stiffer and more repressive measures to control the stage. And they have a very good chance of getting them.

But, to make their case a good one, it is necessary first of all to demonstrate (to the satisfaction of the Legislature at least), that the state of the theater is bad, and secondly, to prove that the theater, warned of the situation, has neglected to rectify conditions and cannot be counted on to do so. It is this second which is conveyed by the mayor's warning, and Equity advises all the theater that it might do well to stop, look and listen.

And then get together on some definite and practical plan.

And Now It Is William Courtleigh

When the Plan and Scope Committee was at work laying the foundations on which Equity was erected, it drew upon the best, and most enlightened minds in the theater for advice, discussion and counsel. Among the earliest to be drawn into the movement was William Courtleigh, whose sudden and untimely death on December 27 was a great shock to all who knew him.

Courtleigh it was who, during one of these meetings of the committee, suggested the name "Actors' Equity Association" for the body which was then in process of organization. And that name and the implications of justice and impartiality which it conveys, to which Equity has adhered, have been to a measurable extent reflected in the rise of the association.

His work during this period was of such value that he was chosen as a member of the nominating committee, which, under Bruce McRae, drew up the slate of officers and councilors which was submitted to the organization meeting at Pabst Grand Circle Hotel, on 59th street, New York, on May 26, 1913. Courtleigh was on the first Council, and served several terms thereafter.

Again, during the strike of 1919, at which time he was working in motion pictures, William Courtleigh worked for the association, raising funds in the picture colony and giving time, effort and money to Equity's cause.

And so his death, coming while he was yet at the height of his power as an actor, and during the rehearsals for a new production, came as a great blow to his association. Among the hundreds of those who filled St. Malachy's Roman Catholic Church for the services was Frank Gillmore, Equity's president, there to represent the association.

Equity extends its sincerest sympathy and condolences to Mrs. Courtleigh and to the other members of his family.

"There Are More Ways To Kill a Cat"

While the legitimate theater has encountered real opposition from motion pictures as entertainment and has lost some of its former patrons to motion pictures because of the difference in price, that does not, by any means, represent all the one-time legitimate theater now either converted to motion pictures or closed. Equity's Kansas City office has recently reported one such instance:

"In one case where the motion picture trust was asleep, a rep. manager got a house on which the lease had expired, and opened up his show two nights a week. It wasn't long before the picture people came along and offered the owner of the theater \$1,200 a year to close the house—and keep it closed."

There is a law, which is occasionally invoked, relating to unfair restraint of competition. Equity wonders what a real investigation by the Federal Gov-

ernment would establish as to the number of theaters which are dark and kept dark because they are or might furnish opposition to motion picture exhibitors. ACTORS' EQUITY ASSOCIATION.

Chorus Equity Assn.

DOROTHY BRYANT, Executive Secretary

"Street Singer" is now 100 per cent in good standing to May 1, 1931.

We are holding checks in settlement of claims for Hazel St. Amant and Elizabeth Huyler.

We regret to report the death last week of Russell Griswold, a loyal member of the Chorus Equity, who joined us during the strike in August, 1919. Griswold played in *Fiddlers Three*, *Adrienne*, *Wildflower*, *Rose-Marie* for several seasons, *Black Eagle*, and many other productions. The Chorus Equity has few members left who fought with us in 1919. Griswold will be missed.

The following members of the Chorus Equity dramatic class played in a benefit staged by Gene Francois for Bellevue Hospital December 21 at the Gypsy Tea Room: Dorothy Price and Leonora Parry, Kathryn Ryan and Drew Price, of the Chorus Equity dancing class, gave a specialty dance.

On December 23 Kathryn White, Betty Allen, Violet Dale and Ann Randolph were members of the cast in a benefit put on by Miss Francois for the United States Naval Hospital. This same program was repeated December 25 at the Bowery YMCA and at the YMCA on Governors Island.

Start off the new year by registering in the Chorus Equity classes—both dramatic and dancing. By improving your work you can help to make it, for you, a better year than last.

Members who are out of work and unable to pay for lessons may apply for the scholarship fund. It is safe to say that nowhere in the city can you get the instruction given you at the Chorus Equity for 50 cents an hour. No commercial school could afford to do it—the association does it purely as a service, and an important one, for its members.

The Chorus Equity forwards mail only on request, since our members change addresses so frequently and so frequently neglect to notify us. Friends of members who do not know their addresses often write them here, especially at this season of the year. You should write in from time to time when you are out of town and ask to have mail forwarded.

On February 1, 1931, all mail that has been held in this office prior to July 1, 1930, will be returned to the post office. A portion of the mail held here will be listed alphabetically each week. If you do not see this list until after your name has been passed alphabetically, write in and ask if we have mail for you.

We are holding mail for James Ardell, Kenneth Atkins, Sally Argo, Virginia Armstrong, Leon Alton, Mary Almonte, Nizza Andre, Ann Austin, Jane Alden, Marion Alden, Pirkko Ahlquist, Kay Annis, Lela Henderson, Harold Ames, Genevieve Andre, Geraldine Airheart, Marion Alta, Jack Andrews, Robert H. Abbott, Jean Brown, E. H. Barlab, Vera Bernard, Perry Borton, Laverne Barker, Jack Bedford, Lillian Bond, Helen Bomberry, Vera Bernard, Fred Barry, Albert Bennett, Anna Bell, Emily Burton, Fay Brady, Roger Buckley, Dorothy Barton, Marie Blake, Evelyn Booth, W. Brennan, Ida Berry, Chester Bree, H. Bartlett, Virginia Barnes, Frank Boochesta, Marjorie Baglin, Norina Bogen, Peggy Blake, Sam Brown, Pearl Bradley, Gladys Bishop, Dorothy Burnside, Walter Brennan, Rowena Baker, Tom Bennett, Elsie Behrens, Katherine Burke, Lizette Braddock, Virginia Bethel, B. Boyd, A. Blane, Dulcie Bond, Alice Mae Bassett, Frances Bavello, Leonore Brody, Betty Benton, Barbara Bradley, William Braunecker, Fred Barth, Edith Babson, William Bartly, Nina Bennett, Ruth Barry, Mary Brown, W. Butler, Gerry Barnister, Fred Bush, Louise Barrett and Monica Beiton.

DOROTHY BRYANT, Executive Secretary.

LITTLE THEATERS

(Continued from opposite page)
 the recent production this play was combined with a performance of *The Man Who Married a Dumb Wife*, by Anatole France, under the direction of John Brizze. In reviewing these plays the local newspapers expressed the wish that similar performances could be more frequent instead of close adherence to programs of nationally known commercial plays.

Ottawa's Little Theater Opens to Large Audience

Sir Charles Hawtreys' evergreen comedy opened the season for the Edwards Players recently at the Little Theater, Ottawa, Ont. The manner in which it was received by a capacity

audience—the spontaneous laughter which greeted the old catch phrases—is proof enough that this well-tryed provoker of mirth will continue to amuse our children just as it did our parents. The players gave a fine production.

The various roles fitted the actors who played them as well as the proverbial glove. Foremost, of course, must come the familiar character first played by Sir Henry Beerbohn Tree and afterwards the inimitable Penley—the Rev. Robert Spalding, whose "galoshes" and "goods and chattels" became household words. This role was assumed with great credit by Clive Carleton Parker, who gave a good performance and did justice to the subtleties of the lines. Dorothy Peck, as Mrs. Stead, and Betty Fauquier, as the spiritualistic Miss Asnford, must also be singled out for their natural playing of

character roles. The remainder of the cast included Arthur Kemis, Vale Gilmour, Monty Read, Dermot Sladen, David Drury and Vernon Birdwhistle.

The play was given under the distinguished patronage of Their Excellencies, the Viscount and Viscountess Willingdon.

The audience was most enthusiastic over the excellent portrayal by Clive Carleton Parker. This young actor immediately won a place in the hearts of the Edwards Players' supporters and promises to be a great favorite here this season.

Parish Players Produce Play Written by Director

William Merritt Green, director of the Parish Players, of Hillsdale, Mich., had the pleasure and honor of producing his

own play, *The King the Gods Forgot*, with his own little theater players during November.

The play is laid in and written about ancient Mexico and that land of forgotten kins, Mexico City, the oldest capital in the new world. The romantic tale is seen thru the eyes of the Aztec who lived in the city of Mexico when he was the center of that storied and heroic land of Anahuac.

The cast included more than 80 people and the play was one of the most successful produced in Hillsdale for many years. Costumes and scenery faithfully represented the setting.

Programs, too, were interesting, printed on green paper, as this was the royal color of ancient Mexico. The role of Montezuma was played by Merritt Green, the author.

Beauty Box

Beauty Demands Clear, Clean Skin

Skin that is soft and clear, dewy-fresh and unblemished, is exquisite. The softest and finest texture of skin loses some of its charm if it is not spick and span and fresh looking. That doesn't mean that one must be bathing in soap and water all the time, because it isn't always convenient, especially when one is traveling.

For the purpose of quickly, effectively and conveniently cleansing and beautifying the skin at the same time liquid skin cleansers were discovered and prepared. And what a blessing! They are simple and easily applied and do so much in cleansing and invigorating the skin.

There are many liquid skin cleansers on the market, and a wonderful one we know of, a favorite, is scented with the fragile fragrance of orchids. It is delightful and is a skin tonic as well as a perfect cleanser. Wonderful for traveling, on the train, motoring, dancing, tennis, golf, etc. Men like it, too; especially for after shaving. A generous bottle costs \$2.

Sluggish Skin Needs Stimulant

Many times harsh, discolored and coarse-looking skin is really very good skin underneath and has only been allowed to become sluggish and inactive thru neglect. What the skin needs is stimulation and awakening.

An expert in beauty and skin matters makes a stimulant that will make your complexion become alive, healthy and glowing. It stimulates an active circulation that carries away impurities, awakens every sluggish cell and corrects any tendency to coarse pores.

This skin stimulant costs 85 cents.

Cream Depilatories Are Most Popular

Cream depilatories are becoming the most popular type, not only for their effectiveness, but because they are so easy and simple to use. And the latest ones are designed to discourage the growth of new hair.

These cream depilatories come in tubes, very handy, so that the right amount can be squeezed out and smoothed over the skin and washed off again. Besides they are soft and kind to the skin, which is an important item when thinking of using depilatories.

The newest ones, delicately scented, come in tubes for 50 cents.

Platinum Blonde Latest Beauty Type

She is seen everywhere, in the newer shows and acts, at smart functions and supper clubs, dances and parties. The platinum blonde, as precious as the metal from whence she takes her name.

The platinum blonde takes exceptional care of her lovely hair, and one of her first rules is careful and frequent shampooing. Nothing is better than pure castile soap to keep the hair soft, fluffy, glowing and clean looking.

A large-sized bottle of a marvelous castile shampoo costs only 50 cents, and with it comes a little booklet on instructions for proper care of the hair and how to shampoo for best results.

Hair Not Lovely When Dull and Streaked

When hair is lifeless and streaked it certainly is not beautiful. No matter what you shade of hair you can at least keep it bright and vital looking.

For that exasperating state where only a few gray hairs appear to mar the natural color scheme there is a fine natural hair-color restorer. This product has been on the market for more than 30 years, and the makers claim that it does not injure the natural wave or curl of the hair. It will restore the natural hair color easily and safely. Costs \$1 a bottle.

Watch Eye Makeup If You Wish Soft Look

When eye makeup is lavished on too freely it spoils the lively soft allure that can be achieved by the proper application.

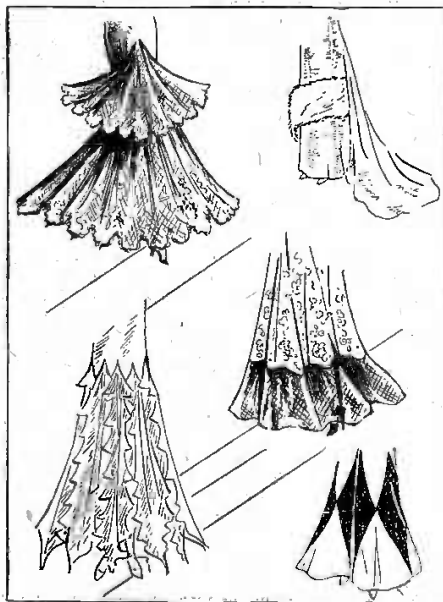
Mascara is a distinct aid to beauty when properly applied. Be careful always to select a brand of mascara that goes on evenly and does not smudge or cake or smart the eyes. We are glad to recommend

(See BEAUTY BOX on opposite page)



By JOSEPHINE M. BENNETT (New York Office)

Lower Skirts Are Elaborate



Skirts Have Added Beauty And Style as Well as Length

The optical center of fashion appears to be on the lower skirt. Time was, not so long ago, when there was little or no skirt to concentrate upon. As skirts began to increase in length, style eyes followed them, with the result that eyes are now fastened upon them with as much or even more attention than the famous short skirt received.

The double-tier lace skirt shown in the upper left-hand corner of the illustration appears on a stunning frock created for Irene Bordini by Alison Hunter. A nice little fox lost his tail that it might decorate the tunic skirt with the train, shown in the upper left sketch.

Just below is an interesting combination of egg-shell brocade, flounced with black tulle stiffened so that a rippling effect is achieved. Seen at the Metropolitan Opera. In the lower left corner is shown the most popular of the new elaborated skirt treatments and we have glimpsed it in a number of the newer shows. A beautiful chorus ensemble in Ziegfeld's musical, *Smiles*, features this type of skirt. And Grace Hayes wears it fashioned of organdie in the new musical comedy, *Ballyhoo*, just opened at the Hammerstein Theater.

If you would be chic, girls, see that your long skirt is frilly, feminine and fascinating.

Things for the Dancer

YOU'LL BE delighted with the little two-piece ballet costume, with the form-fitting bodice, circular skirt and short dance bloomers. They are extremely smart and comfortable, and the circular skirt is a special feature.

They come in rayon or broadcloth at \$2.45, in printed percale at \$2, printed pique or tub silk at \$3.50 and in crepe de chine at \$5. In all the pastel shades. Please state color desired and size.

THEN THERE are those new daintily short velvet trunks that are tailored to fit snug. Come in black or colors at \$3.

A VERY NEW silk blouse is made to go with the new velvet shorts. It has a large ruffled collar, created for the new décolletage idea, and full Russian sleeves with a tight cuff. Awfully chic! Comes in crepe de chine or georgette at \$1.50. Or you can get (See THINGS FOR THE DANCER on opposite page)

Footlight Fashions

Pretty Organdie Frocks In New Musical, "Ballyhoo"

This gay and mirthful musical comedy just opened at the Hammerstein displays some extremely smart and up-to-the-minute costumes. The chorus, particularly, was cleverly costumed. Demure and quaint little party and garden frocks in organdies and soft silks were worn with large brimmed and floppy straw hats.

Janet Reade wore a sweet little frock of white crepe trimmed with dark blue. A blue jacket and hat were worn with this frock.

Grace Hayes wore chiffons and organdies and looked very smart in a black chiffon embroidered in sparkling rhinestones. Much lace and combinations of chiffon and lace were seen. Plaids and gingham were featured in the chorus as well as the billowy organdies.

Gloves matched the hosiery in some of the chorus scenes, and one brilliant ensemble featured silk stockings in a shade of chartrreuse, with long gloves to match.

Ina Claire Wears Velvet In Latest, "The Royal Family"

Velvet has come into its own more than ever and dominates fashion everywhere. A charming and romantic gown of velvet is worn by Ina Claire in her latest picture, *The Royal Family*, now showing at the Rivoli. This gown is lovelier than many of the other velvet gowns seen, because of its historical trend, combined with its present fashion adherence. Made of soft transparent velvet, it displays a round neckline and high waistline. A slash at the knee reveals a pleated silk underskirt extending to the floor. The sleeves are fashioned on the leg-o-mutton trend so popular just now. The medieval styling of this velvet tea gown gives it romantic loveliness and it certainly is smart as it can be. So much can be done with velvet these days. Miss Claire wears a small hat with a trailing ostrich plume down one side with another velvet ensemble.

One would expect to see Miss Claire in the newest of evening fashions, a gown of sequins. She fulfills our expectations with a form-fitting gown made entirely of brilliant sequins, over which is worn the popular cape scarf.

For her personal first-night appearance Miss Claire again chose velvet, a sophisticated black velvet frock with a scarf.

Dancers Wear Costumes Of Black Stiffened Net

At a recent vaudeville performance we noticed two dancers wearing costumes of black net over pink crepe and chiffon. There is an advantage to this, as they can always change the color of the under gown and give the costume a new appearance.

Black net and tulle is extremely popular and is bordering many of the long skirts.

Cape-Scarfs Seen In "Life Is Like That"

Mary Morris, appearing in this new play at the Little Theater, wears a sheer black chiffon evening frock, carrying a vividly colored flower border on the bodice. The same flowered scheme applies itself to the cape-scarf outlining the deep décolletage in back.

Peggy Shannon was extremely lovely in an evening gown of écu lace. Bodice and hips were tightly molded. Soft chiffons predominated, and Miss Morris chose a soft gray chiffon evening gown for one scene. A bolero effect is contrasted with an inset vestee of paler shade.

Frocks and gowns in *Life Is Like That*, which lent themselves admirably to the play, were created by Mildred Manning.

New Bathing Suit Vanished in Water!

But, alas and alack, they are wearing 'em "over there" in Paris and not in America, so the line will please break up. The naughty fashion, we understand upon good authority, shows no sign of coming back.

(See FOOTLIGHT FASHIONS on opposite page)

When Ordering

All articles mentioned in this column and in the Beauty Box may be ordered thru *The Billboard* Shopping Service. Remittances should be in the form of money orders or certified checks. Please do not send personal checks or stamps. Address correspondence to *The Billboard* Shopping Service, 251 W. 42d street, New York.

FOOTLIGHT FASHIONS—

(Continued from opposite page)

ing across. But little flappers of France are wearing them at smart bathing places and resorts.

These magical bathing suits, it seems, are all right until they touch the water, and then, of all things, they vanish, leaving the bathing beauty in the altogether. So far, they have been used only for moonlight bathing; hence there has been no stamped up to this present information.

The mystery suits are made from a tissue fabric which melts and disappears when soaked with water.

What the Paris Players

Are Wearing; Furs Popular

The lavish use of furs is prominent in Paris theaters. Tailored suits and ensembles are heavy with luxurious fur trimmings. A glorious ensemble worn by Mile, Montclar, popular French actress, is developed in a pastel shade of green, trimmed with shining black fox. Huge collar and elbow sleeves are trimmed with the fox.

Costume jewelry is worn even more than past seasons. Coral outstanding.

THINGS FOR THE DANCER

(Continued from opposite page)

it with ruffled collar and without the sleeves at \$3. But the sleeves are lovely.

YOU CAN GET the regular little velvet shorts, silk lined, for as low as \$1. A blouse of baronet satin with V neck or Peter Pan collar, in either white or to match trunks, costs \$1.75. If blouse is desired with sleeves the price is \$2.50.

A MOST interesting and very inexpensive set is a broadcloth blouse and trunks with suspenders. These sets come in blue, green, red and white at \$2 per set.

HAVE YOU SEEN the straight-fitting two-piece ballet costumes with the pleated sides? They are very cute and comfortable. Come with the short dance bloomers, made of rayon or broadcloth at \$2.45; tub silk at \$3.50, and crepe de chine at \$5.

WHAT ABOUT dancing girdles? You can get them of very fine quality, elastic, durable and comfortable for \$1.50. Don't forget to send size. An extra fine grade, in pink, and 6 inches wide, costs \$2.50.

YOU CAN have leotards or any costume made to order; if you wish. Prices will be quoted upon request. Simply send requirements and sizes. Special prices will be made to groups.

NOTE—When ordering costumes or theatrical accessories send bust, waist, hip and thigh measurements, and don't forget to mention color.

WHEN IN NEED of flags and decorations of all kinds, college gowns and tuxedos, or masquerade and other costumes, write for particulars. Prices will gladly be quoted according to your requirements.

DANCERS, with an eye to thrift, are taking special care of their slippers these days. To make them last longer and still look well, we advise the use of a product which will restore any metallic or leather shoe to its original newness. Slippers or shoes can be made to conform with gown or ensemble.

Comes in all colors and black and white for either kid or metallic shoes and slippers. When ordering please state whether for kid or metallic shoes. Price is \$1.

THERE IS hardly a more becoming bit of headgear than the practical sports scarf. Primarily it's a scarf and can be used as such, but in just a jiffy and with a simple touch of the hand it can be transformed into a most captivating bonnet. You simply wrap it around the head, tie it or fasten with a pin and let the ends hang. Many women are using them to wear with the pajama ensemble. They are smarter than a hat and can be

Things New in Fashion's Review

Elaborate Pajamas

Feature New Shows

Golden Billie Burke is just the most eye-entrancing bit of femininity imaginable in her golden satin pajama ensemble worn in Ivor Novello's new show, *The Truth Game*, playing at the Ethel Barrymore Theater. A little hint of a bolero is edged with saw-tooth scallops. The lovely pale-gold satin is dotted with a circle design and pleated insets of jade and coral give this pajama costume a distinctly original air.

Another pajama costume is of chiffon and taffeta in delicate green and gold and the elbow sleeves and collar are trimmed with many rows of fine lace.

Miss Burke looked beautiful in a flame-colored chiffon evening gown trimmed with brilliants. In the first act Billie Burke wore a charming little blue-tailored suit with a lighter blue blouse and a tricorrn hat in the same shade of blue as the jacket and the skirt. The jacket carried the new smart three-quarter length sleeves and the edges were bordered in gray fox. Long gloves completed the ensemble.

Phoebe Foster wore a lovely turquoise satin frock in the first act, and the jacket worn with it was of the same material and color in dull version. A light beige chiffon and lace creation was startling. The skirt, made in three tiers, now so popular for the wispy chiffon frocks, was interesting in its uneven line, long front and back and shorter on both sides. A deep bertha lent unusual charm.

Jacket dresses, favorites everywhere, are distinctly popular in the new shows. The jackets are usually in matching or contrasting fabrics, and this type was seen in *The Truth Game*, *Ballyhoo* and several of the late openings.

Dramatic Critic

Describes "A Lady"

What is "a lady?" This is a question not only hard to answer but also one that carries with it a sort of a comical twist. Some gals resent the term "lady" as applied to themselves, claiming it sounds "stiff and oldish". It does have an air of austerity in the present age of modernistic youth.

A series of answers to the question, *Can a Typical New York Woman Be a "Lady"*, has been appearing in *The New York Telegram*, and we are reprinting some of the remarks given in an interview on the subject with George Jean Nathan, dramatic critic of *Vanity Fair*. "There have been queens with the manners of railroad station restaurant waitresses and the delicacy of skunks," said Nathan, "but a woman cannot possibly be fat and at the same time a lady. Fat ladies are suitable only to circuses. A lady's first requisite is slenderness; manners come second."

"The first mark of a true lady is that

matched with the pajama color scheme and fabric. Besides, they look more fetching with the pajamas than a hat.

And you can get silk and crepe scarfs in any color for \$1.75.

IF ANYTHING is important to the dancer it is the question of opera-length stockings. The smart girl selects her stockings of all the same shade and quality, so that if one contrary stocking suddenly gets a run in it, the mate can be matched up with the others. They last twice as long this way.

It is best to be sure you are selecting a good, serviceable stocking in the beginning. The ideal opera hose combines beauty and sheerness with long-wearing qualities, and we recommend a well-known brand of theatrical hosiery. A fine, service-weight opera hose, made of pure silk, full-fashioned and extra long.

Come in sheer black, also pink or white. Priced at \$3.75. Try one pair and when you discover how really long wearing and beautiful they are, you can order more for the economical matching-up process.

she sometimes gets fed up with what go by the name of gentlemen," remarked Nathan. "The problem in America is simplified by the fact that there is an abundance of ladies, but very few gentlemen."

"Perhaps that is why it still is a compliment to call a man a gentleman in this country, altho the fact would be taken for granted in decent circles abroad. Certainly the term 'lady' has already taken on, in this country, a slightly offensive and comic cast.

"I cannot imagine a lady who is not also a woman of charm. And any charming woman will always be considered a lady by any man on whom she goes to work. A woman is charming in the degree that her body outdoes her mind in unsophistication.

"But mind you," he continued, "she must not be suave if she hankers for inclusion in my gallery of ladies. Suave women always make me think of the feel of cheap satin. In every thoroxy charming and effective person one finds a trace, however small, of the gutter. In the soul of every fetching man there is a streak of ingratiating commonness; in the heart of every alluring silken woman there is a touch of calico.

"A lady may indulge herself in a witty and biting rétoric. But the moment she permits herself two she ceases to be a lady and becomes a shrew, engaged in angry intercourse. A natural amiability is the quality most essential to a woman's attractiveness. Most alluring to men is that woman whose wickedness has in it a touch of the angelic and whose virtue a touch of the devil.

"Many women fall of their best effects because of their misunderstanding of the problems of dress.

"The true secret," Nathan believes, "is for a young woman to dress like a poor country girl expensively. No woman who is too beautiful can be a lady—she will be so effectively pursued by men that some of the bloom, in time, is sure to rub off. Moreover, a woman dislikes sentiment in a man in the degree that she is pretty. She is charming in the degree of her reaction to a charming man.

"I have yet to attend a great social affair, to employ the American journalistic phrase," said the critic, "at which all of the most eligible bachelors present were not trying to break away to keep an engagement with some comparative Cinderella.

"After all nothing is more boresome than a steady diet of ladies."

George Jean Nathan is a "charming" man. He should know whereof he speaks.

Flashes From France—

In Paris they are wearing laces in two tones; black with white, flame or jade with beige and gold tints, coral with French blue, and chartreuse with black or electric blue.

Eyelet embroidery is back again and is appearing frequently in the batiste and organdie fabrics. All-over silk embroidery is very popular, too.

Fabric shoes are embroidered, too. Shantung and silk opera pumps for afternoon wear are embroidered in pastel shades. Evening slippers are distinctly delicate, using applique on crepe or satin to match the gown. Rhinestone heels and buckles are favored.

French theater audiences are adopting longer wraps lavishly trimmed in fur. A stunning black velvet wrap of the longer length is embroidered with rhinestones in modernistic design and wears a high, white fox collar.

Green velvet is smart for evening wraps and becomes richer when elaborated with the brown furs of mink or kolinsky. Some are using ermine with the green shades, and the brown and white combination is extremely important just now.

New Incorporations

DELAWARE

Brock Pemberton Productions Corporation, Dover, theatrical proprietors, \$50,000, 2,500 shares common; United States Corporation Company.

Presto Corporation of America, Wilmington, agents for radio, voice reproduction attachments, 1,000 shares common; American Guaranty and Trust Company.

Mackay Sound-on-Film, Inc., New York City, manufacture devices for photographically recording sound, 1,000 shares common; Delaware Incorporating Company.

Harvard Tube Testing Stations, Inc., Dover, radio, television apparatus, 1,000 shares common; United States Corporation Company.

ILLINOIS

Admiral Theater Corporation, Chicago, operate theaters, \$20,000; Leo A. Solomon, Aaron Corshon, Mort D. Goldberg and Arthur J. Goldberg, 100 N. La Salle street, Chicago.

Auditone Company, Chicago, deal in motion picture machines, 80,000 shares of no par value; John Ripley, Julius H. Kial and Walter Rahjke, First National Bank Building.

Verdi Theater Corporation, Chicago, operate motion picture theaters, \$6,000; August Costini, Lucille A. Costini and Luis Roy, 12659 Western avenue, Blue Island.

NEW JERSEY

Fidelity Music Company, Inc., musical instruments, \$100,000; Charles M. Phillips, Hammonton.

The International Playhouse, Inc., Newark, motion picture proprietors, 100 shares common; Lintott, Kahr & Young, Newark.

NEW YORK

Mondrich Theater Corporation, 100 shares common; S. H. Eisler, 261 Broadway.

Mayfair Amusement Corporation, 100 shares common; Holman & Holman, 521 Fifth avenue.

Palladium Corporation, amusement devices, 200 shares common; J. L. Israel, 2 Lafayette street.

Brannan Music Publishing Company, Brooklyn, \$20,000; H. L. Turk, 26 Court street.

Gorlen Productions, theatrical, 1,000 shares common; J. P. Bickerton, 220 West 42d street.

TEXAS

Musselman Amusement Company, Paris, theater and playhouse, \$25,000; C. J. Musselman, C. P. Johnston and Henry Mayer.

BEAUTY BOX—

(Continued from opposite page)

one of the best which comes in black or brown at 75 cents:

No Need To Have

That Spot on Frock or Coat

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LONDON

By COCKAIGNE
Marchants, Haddenham, Thame

The Billboard on sale at GORRINGES, 17 Green St., Leicester Square, and DAW'S, American News Agents, 4 Leicester St., Leicester Square.

LONDON, Dec. 16.—The forcing of the issue of the Sunday Observance Act thru the heavy claims made by a common informer against big cinema corporations has been the big sensation of the entertainment week. Naturally, managerial doves are more than a little fluttered, for technically there is much to uphold these claims. Hopes are entertained that Harry Day, M. P., may successfully introduce a short bill into the House of Commons to settle this difficult situation, and the press generally is giving big space to the pros and cons of the Sunday opening question.

Meantime in the provinces cinema owners are endeavoring to safeguard themselves against possible heavy risks by providing their own common informer. Tho such persons may not, of course, be legally connected with such ownership, there is nothing to prevent them from being intimately associated with interested parties. By this precautionary measure it is assured that in the event of a big sum being awarded to any such pre-arranged informer the money will afterwards be returned to the company.

Sunday boxing also is involved, and more than one boxing syndicate has announced that in the event of Sunday boxing matches being banned the only solution is to close down altogether, as it is only on these days that there is a really profitable attendance.

A point made by the legal advisers of cinema managements is that, unless parliamentary action legalizes the past Sunday opening of these houses, the Chancellor of the Exchequer may have to hand back an enormous sum of revenue received by way of entertainment tax from years of Sunday cinema shows.

Last week's new productions were not of any great note, the most anticipated reappearance, that of Mary Newcomb in *A Marriage Has Been Disarranged*, failing in spite of her clever acting to save the piece from dullness.

A play that might repay commercial exploitation on both sides of the Atlantic was produced by the Stage Society on Sunday. This is *The Borrowed Life*, by Gladys Parrish (In America, Mrs. Huntingdon), and its subtle interest was helped by the fine performances of Alan Napier, who has a big part in *Bitter Sweet*, and Miriam Lewis.

Agatha Christie's new detective play, *Black Coffee*, was produced at the Embassy Theater last week and is worth notice. It is better than many plays of the kind that have had good runs, is cleverly contrived, full of excitement and not difficult to cast.

Frederick Jackson's *A Pair of Trousers* got a cordial reception last week at Birmingham, where it was tried out, with Alice Delysia starring opposite Ian Hunter, and with Violet Vanbrugh also in the strong cast.

Jack Buchanan's new vehicle, *Stand Up and Sing*, opened with great promise a preliminary run at the Empire, Southampton, last week. Philip Charig, American composer, is jointly responsible with Vivian Ellis for the music. The company of 80 includes, besides Buchanan, Anton Dolin, Seven Hindustans, Richard Dolman, Vera Pearce and Morris Harvey.

Rose Quong is back in London from Paris and is appearing this week at Windsor in a sketch, *The Blue Monkey*, specially written for her by Robert York. The item is destined for London variety later.

Juliette Lippe, American singer, will make her English professional debut in the next international opera season at Covent Garden.

June, Lady Inverclyde, will, on her return from America, go back to the London stage in a musical play under the management of Julian Wylie.

William Lee, one-time American actor

and London club proprietor, who lost his American citizenship during his 35 years in England, has been deported. He has arrived in Paris, where he plans to open a night club of the type with which he had such success in London.

Talkies for the year 1929-'30 are calculated to have produced, via the entertainment tax, a surplus of \$2,500,000 above the Chancellor of the Exchequer's estimate of the receipts from cinema sources. But this result of the talkie boom is not likely to be nearly reached this year, for cinema attendances everywhere are reported to have returned to the numbers averaged before the introduction of talking films.

Barbara Williams, young American dancer, and Richard Odlin, comedian, two American artists featuring in *Caviare*, the new revue offered by Maurice Browne at the Little last week, have both come in for considerable praise. But the show as a whole has been slated as pretentious and highbrow. The revues running at present are of a popular quality, and the public for the sophistication of *Caviare* is small.

Mary Eaton's London debut in *Folly To Be Wise* is now scheduled for January 8 at the Piccadilly Theater.

Maurice Chevalier's expensive engagement at the Dominion Theater has more than justified the optimism of the management of Clifford Whitley. Bookings amounted to nearly \$90,000 for his two weeks' season.

The Alhambra Theater, the control of which returns to Sir Oswald Stoll next week, will not revert to variety. Stoll intends to continue a talkie policy, and the American film, *Just Imagine*, featuring El Brendel, will be his first production.

Tom Mix is expected to come here and join Bertram Mills' Olympia Circus as early in its run as his recent operation will permit.

Charles Miller and Dave Wilson, Jack Stanford and Fred Miller are leading items in a revue at Holborn Empire this week called *Paris and Piccadilly*.

Tallulah Bankhead is appearing in variety this week at the Palladium in a sketch with John Deverill and Dorothy Monkman, this being billed as her farewell appearance. Don Lee and Louise, Cairns Brothers and Haynes and Beck are newcomers here. The program includes the Lime Trio, Dorrie Dene and Hengler Brothers.

Naldi, formerly associated with Howell and Harger, has joined Roseray, of Roseray and Capella, and the two intend to complete their team by adding a third dancer.

Willie Schenck and Company are playing at Waverley Market, Edinburgh, opening there last night for a four weeks' run.

Ernest Hinton is in cinevariety at the Empire, Ilford.

Vera Amazar, Russian-American opera singer, is scoring well on the Stoll Time, playing Chiswick last week.

Myron Pearl and Company are at the New Victoria Cinema.

PARIS

By THEODORE WOLFRAM
Hotel Stevens, 6 Rue Alfred-Stevens

The Billboard on sale at HARRY'S NEW YORK BAR, 6 Rue Daunou; GRAND HOTEL, Blvd. des Capucines, and METRO, Place Pigalle

PARIS, Dec. 16.—Business appeared to be unusually good over the week-end at the music halls, circuses and picture houses, all of which are offering exceptionally interesting programs with a strong American flavor. Cabarets are still marking time until the holiday weeks will give them a break. Very few American acts laying off in Paris. The opening of the Riviera season has appreciably reduced the number of bands out of work.

The new picture house, Les Miracles, opens next week with King Vidor's sound film *Hallelujah*, Nina Mae MacKinney in a personal appearance, the ballets of Gabe Sorreire and a big orchestra.

Gwen Stone, of Stone and Vernon, has recovered from her recent accident and

will probably rejoin the act at the Casino de Paris this week.

Al Wiser, of Ward and Wiser, is returning to New York. Norman Ward and Miss Meringa will remain in Europe, presenting a comedy juggling and dancing number.

Mistinguett, Earl Leslie, Tommy Ladd and a large revue troupe from the Casino de Paris left for Algeria on Sunday to begin a tour of Northern Africa, Italy and the Riviera.

Among the week-end arrivals were Leo Tecktonius, pianist; Yves Mirande, playwright and scenarist; Neirna Mazza, singer, and Ivan d'Archambeau, violinist.

Pete King and Mrs. King are leaving for New York today. Lou Wolfson, of the William Morris Agency, is also leaving for a brief visit to New York.

Olympe Bradna, the acrobatic dancer, heads the new program at the Lido. Joan and Bary Grant are also on the bill.

Maidie and Ray are leaving for Marseilles at the end of the week to play several dates at the Riviera resorts.

The Jacques Haik Circuit is erecting a new picture theater on the Grands boulevards, near the new Plaza Music Hall. The new house will seat 4,000 spectators.

Next week's bill at the Empire Music Hall will include the Robbins Trio of roller skaters and the dancers, Lois Hutton and Helene Vanel.

The French film firm, Societe des Etablissements Jacques Haik, has increased its capital from 7,000,000 to 15,000,000 francs.

Billy Cotton's Orchestra has closed its engagement at Ciro's and is returning to London.

Violet Code, the American singer, is ill at the American Hospital in Neuilly.

The dancer, Laurie Devine, and the Stella Ballets are the stage attractions at the Olympia Cinema.

Jack Van is now in charge at the Pastaf in Montparnasse.

Jack Wallace left for Cairo yesterday. The Nouveau Casino in Nice is offering a French version of *The Trial* of *Mary Dugan*.

Rita Gray is appearing with Tom Waltham's Band at the Embassy Club in Nice.

Palermo's juggling sea lions are at the Casino Municipal in Nice.

Joe Lucas is at the Perroquet in Nice. Billy Arnold and his band are doubling at the Ambassadeurs and Chez Brunnel in Cannes.

Wanda de Muth, the American acrobatic dancer, heads the troupe presenting *Rose-Marie* at the Eden Theater in Saint-Etienne.

The American acrobatic dancers, Stadler and Rose, are the stage attraction at the Theater Francaise-Paramount in Bordeaux.

Forbes Randolph's Kentucky Singers are at the Pathe-Palace in Marseilles.

Will Lacey, the monocyclist, is at the Casino Municipal in Aix-en-Provence.

Raquel Meller heads the new bill at the Alcazar in Marseilles.

The 16 Baldwin Girls are dancing in the new revue at the Casino in Lyons.

The clowns, Caroli, Porto and Carletto, head the bill at the Cirque Royal in Brussels.

The Dolly Dorner Girls are the stage attraction at the Scala in Brussels.

Billy Smith's Jazz is at the Atlanta in Brussels.

Gabriel Lordy, the banjoist, is at the Theater Miniature in Ghent.

Theater Staff Notes

LUTHER MURDOCK, manager and owner of the Lyceum Theater, Terre Haute, Ind., is planning a trip to Florida. The trip is being made on advice of specialists, who have recommended a rest cure to prevent a probable nervous breakdown.

JAMES HICKS has been named as assistant to Robert Bender, Northwestern division manager for Fox West Coast at Seattle.

ROBERT CUZAN, former assistant manager at the Egyptian, Hollywood, has been made manager of the Fox Scenic

Theater in Whittier, Calif. Houseman at Egyptian, Robert Boykin, has been made manager to succeed Chambers.

DAVE HIMMELHOCH has been appointed manager of the Folies Theater, Seattle, Wash., succeeding George Appleby. Himmelhoich was formerly manager of the Coliseum and is president of Seattle Censorship Board.

JOHNNY NORTHEM has joined the staff of the Folies Theater, Seattle, Wash., as director of advertising and exploitation.

LESTER KETNER was recently appointed assistant to Jean Wildenstein, manager of the Municipal Auditorium, San Antonio, Tex.

W. A. RYAN, formerly manager of the Fox Film Exchange in Oklahoma, has assumed the supervision of the Fox office in Albany, N. Y. He succeeds J. F. Dermody, who has been transferred to the Fox headquarters in Washington, D. C.

BOB BLAIR, formerly city manager of the Public theaters in Los Angeles, is the manager of the Saenger Theater, New Orleans, replacing William Mahoney, who returns to the helm at the Strand Theater.

BOB MCCOMBS is at present at the console of the organ in the Fox Regent Theater, Wellington, Kan.

TRUMAN P. BRIZEE, former manager of the Public Theater, Rochester, N. Y., was promoted to assistant manager and treasurer of the Comerford Capitol Theater, new Rochester downtown house. He succeeds Milton Korach, who recently went to Buffalo to manage the Hollywood Theater.

JACK SHELLY, press agent of the Paramount Public house, Toledo, O., has resigned his post and returned to his home in Kansas City. His successor has not been named.

Theaters Planned

ATTLEBORO, Mass.—Loew Theaters plan to erect a new theater here, according to representatives of the company, who are negotiating for a site on North Main street.

BLACKBURN, Eng.—A new super-cinema will be erected here on a recently acquired site.

CLOVIS, N. M.—H. S. Leon, owner the Rule Theater, Rule, Tex., is erecting a 300-seat Palace here.

CHESTERTOWN, N. Y.—A new theater is being erected here by Walter H. Wertime, of Cohoes, N. Y.

FLORENCE, Calif.—A new 2,000-seat theater is being erected here by Fox West Coast Theaters.

HUNTSVILLE, Ala.—C. A. Crute, manager of the Huntsville enterprises of the Crescent Amusement Company, has announced that the Lyric Theater, which was destroyed by fire a few days ago, will be rebuilt at once. The new house will cost considerably more than the old one.

LEXINGTON, N. C.—Plans are being made by a group of local business men to erect a new theater here, with a seating capacity of 600, to be equipped with the latest sound apparatus, also to have a stage for tabloid and vaudeville attractions. Fred M. Elkins, who has been connected with theaters here for 12 years, will manage the house.

LONGMONT, Colo.—Fox West Coast Theaters have started work on a new \$250,000 theater which will seat 800.

PORTLAND, Ore.—Doug Kimberly, former manager of the Tacoma (Wash.) Fox houses, announced plans for the erection of a new \$450,000 theater, which is to be backed by the New Pacific Coast Theatrical Organization.

SOUND SHORTS

(Continued from page 13)

original story by George Green, adapted by Harry Sweet, and directed by Sweet. Supporting cast includes Pert Kelton, Mabel Forrest, Edgar Kennedy, Arthur Houseman and George Billings. There is a sustaining quality to the comedy vein of this story, but for the most part the situations are repetitious. However, this comedy is the kind which kiddies will get a big kick out of, a prime requisite with any comedy.

Story concerns the events in the lives of Mr. and Mrs. Green, who live next door to Mr. and Mrs. Andrews, both couples residing in a two-family house owned by Pangborn, as the resourceful landlord. Green is a popular music composer, who is constantly distracted by discords and noises about the house such as doors slamming, dishes rattling, etc., and his nervous tension gives way to insane ravings at times. Andrews is a broker, home for the day with a terrible sick headache, and likewise demands quiet and absolute rest. With the Greens being without a telephone, and both families being belligerently polite to each other, the battle of the tenants commences. Pangborn, during the fracas, is outdoors trying to repair a picket fence, each house-wrecking sortie of the Greens and Andrews ruining his carefully planned carpentry, while Georgie watches the battle in glee. Trite but amusing, with Pangborn's suppressed emotion registering nicely. C. G. B.

"Sitting Pretty"

(WARNER-VITAPHONE NO. 1107)

STYLE—One-reel travesty.

TIME—Seven minutes.

Joe Phillips and Ruth Donnelly, both well known in vaudeville and films, are featured in this short, *Sitting Pretty*, a corking little travesty on the flagpole-sitting fad practiced such a short while ago by Alvin (Shipwreck) Kelly atop the Paramount Hotel in Times Square, New York City. Phillips is perfect for the part and plays it in his own familiar style, pulling laughs with the least effort, but with the most telling results, and Ruth Donnelly impresses in the role of the impatient wife who ultimately tires of his laziness.

Phillips is first pictured as perhaps the laziest man in existence, whose only daily variation from sitting in a Morris chair is reclining in comfort amid cushions on the sofa. His wife tells him of an offer to win a big prize in the flagpole-sitting championship, \$5,000 for out-sitting the record of 15 days and some hours, and believes Phillips capable of outlasting the champion by days. So Phillips is finally established as a contestant, atop some lofty building, from which perch he surveys the world like Rodin's *Thinker*. But all effort to make even this job pay fails, despite every precaution and comfort given him on his elaborately equipped flagpole, and when he fails to annex the record by a scant few minutes, his wife leaves him for another. Incidentally the tag is that the Phillips put his fanny to work, he lost his fanny in doing so. This one will tickle the grownups and amuse the youngsters too. C. G. B.

"Alaska"

(AN OSWALD SOUND CARTOON)
(UNIVERSAL)

STYLE—Animated sound cartoon.

TIME—Seven minutes.

Oswald, the Lucky Rabbit, a Walter Lantz-Bill Nolan cartoon, is found this time prospecting for gold in the hills of Alaska, and returning from staking his claims in the Klondike, he comes upon one of the numerous bars and dance halls and proceeds to make the proverbial whoopee. Oswald has some original ideas on the old-fashioned songs, such as *Go Get the Ax* and *Pop Goes the Weasel*, and he puts these ideas into practical use and interpretation. The quaint melodies serve Oswald for some interesting and laugh-provoking action, and the backgrounds and complicated animation have been deftly worked out by the cartoonist. C. G. B.

"The Dance of Death"

(FINGERPRINTS SERIAL CHAPTER 1)
(UNIVERSAL)

STYLE—Gangster. chapter serial (two reels).

TIME—Twenty minutes.

Here is an up-to-the-minute chapter serial with all the old thrills of the olden silent chapter stories, which drew the youngsters and oldsters to the neighborhood houses, and having a cast roster which has powerful name draw, too. *Fingerprints*, produced for Universal by Adventure Pictures, is directed by Ray Taylor. Cast is headed by Kenneth Harlan, with support comprising Edna Murphy, Fletcher Norton, Gertrude Astor, William Worthington, William Thorne and Monte Montague. Each chapter is ingeniously linked by the ruse of a newspaper reporter telephoning his story to the city desk at the beginning of each new chapter.

Opening chapter establishes the plot and main characters of the story, with the narrative leading to a climax to be continued next week. Story concerns the doings of a gang of bootleggers and hijackers, who have made the Chinese Village their headquarters, this playground having been built by an eccentric millionaire, who himself has been drawn into the criminal circle unwittingly. The millionaire has a daughter whom the gang leader wants to marry, but who in turn is loved by a secret service man. Gangster has the father in a tight place, demanding the daughter's hand in return for clearing the father of a framed murder charge at the finish. C. G. B.

"The Thirteenth Prisoner"

(WARNER-VITAPHONE NO. 1104)

STYLE—Comedy.

TIME—Seven minutes.

Willie Howard, who has done several shorts for the Warner-Vitaphone outfit, is starred in this ludicrous but entertaining short, *The Thirteenth Prisoner*, and Lee Kolmar is featured. As in many of his previous shorts and on the vaudeville and legitimate stage, Howard's story material for this vehicle is a travesty on incidents in everyday life, with his natural talent for Jewish dialect predominant.

The story in this short concerns the attempt of a traffic violator to evade the punishment about to be meted out to him, his defense being handled blunderingly by a shyster lawyer. Not being able to secure an acquittal, the lawyer advises him to go thru with the jail sentence rather than pay the fine, claiming his incarceration will be but temporary. Howard is herded with the other prisoners into the Black Maria but falls out of the police wagon when it starts away. His attempts to get back to jail, being actually thrown out every time he tries to a convicted prisoner, prove unavailing, until he manages to sneak in with a consignment of sewer pipe. Fade-out after his harrowing adventure in a rolling pipe, and answering to roll call, shows Howard being consigned to 30 additional days for being drunk and disorderly. A goodly share of laughs, and the usual standard of quality in shorts starring Willie Howard to be found here. C. G. B.

"Audio Review No. 48"

(PATHE)

STYLE—Varied novelty items.

TIME—Nine minutes.

An interesting three-part *Audio Review* is this one, the 48th in the series, comprising a bit of pictorial scenery, a vocal rendition by a familiar but comparatively new male quartet and a bit of historical data on the cinema comedy. *Royal Home Sweet Home*, first sequence, pictured by Maxime Dely, is a camera visit to various parts of France, including Chinon, where Jeanne d'Arc visited Charles VII; Amboise, where the chateau of Francois I is located; Chaumont, scene of Catherine de Medici's plotting, and numerous other domestic and palatial abodes of France's monarchs and celebrities, the whole syn-

chronized with Herman Finck's March Professional, *Splendour and Victory*.

Silence of the Night again introduces the Rollickers, popular radio male quartet, now featured on the NBC Camel Pleasure Hour. In this sequence this fine group, directed by Tom Hogan, offer Rachmaninoff's *In the Silence of the Night*, derived by the composer from an old Russian folk song. The Rollickers are undoubtedly one of the finest vocal groups playing in Pathe's American series in *Audio Review*. *The Fatal Sneeze*, last item on this celluloid bill, is a historic record of cinema comedy, being the reproduction of a comedy about sneezing first made in the movies in England when the industry was yet a toddling infant. Altogether an absorbing short subject. C. G. B.

"Audio Review No. 51"

(PATHE)

STYLE—Varied novelty items.

TIME—Nine minutes.

There is plenty of diversity, novelty and interest to this four-part *Audio Review*, just one over the half-century mark in this worthy money-making series of shorts. *Way Up Yonder*, David Oliver's cinematic classic of the Canadian Rockies and the fleecy clouds floating about the lofty peaks, is a charming scenic, with a tone accompaniment of appropriate music. Edgar Guest, prolific American poet, dedicates his 10,000th poetic endeavor to the second spot of this *Audio* sequence titled *Day's End*, the author shown in intimate repose at his home completing the poem, which he reads to his auditors.

Little Red Riding Hood, third item, pictured by Maurice Kellerman, is a toyland epic, in which all the characters are mechanical toys and wherein the walking Red Riding Hood is beset by all manner of ferocious jungle beasts, not only the large-toothed wolf. In *Aeromania* the spectator gets a comprehensive camera idea of what airplane stunt flying looks like in retrospect, the camera plane doing all kinds of death-defying gyrations, and the kaleidoscopic celluloid producing a dizzying effect. A good start on the second 50 of these *Audio Review* series. C. G. B.

"The King of Bugs"

(AN AESOP SOUND FABLE)

(PATHE)

STYLE—Animated sound cartoon.

TIME—Nine minutes.

Bugville in medieval times, settings and characters denoting that period, is all set for the annual joust and tourney before the king and princess of insectdom in this *Aesop Sound Fable*, *The King of Bugs*, a Van Beuren Corporation production. The main event at the tourney, after the gala arrival of the king and his entourage, is a race between the hare, the turtle and a ferocious-looking spider, sort of a new twist on the ancient mythological tale. The spider easily puts his racing adversaries out of the way and triumphs in the race, winning the praise and admiration of the king and his populace. But the race is razed by the court fool, which angers the spider, who tries to kill him. The princess rushes to the jester's rescue and is herself abducted by the angry spider. Overcoming all his pursuers, the spider is finally conquered by the fearless bug jester of the king, who revives in time to rescue the princess.

Action, continuity and synchronization of this animated cartoon is up to the usual high *Aesop Fable* standard. Treatment and theme of the story is a bit different than the usual run of cartoons and should be enjoyed by most spectators. C. G. B.

"Twixt Love and Duty"

(WARNER-VITAPHONE NO. 4163)

STYLE—Melodramatic farce.

TIME—Nine minutes.

Here is a type of short which, if handled in succeeding shorts as well as this one is put over, should prove highly popular. Some exhibitors will remember

last season how popular the old-fashioned melodramas were over in Hoboken when played with all the histrionic earnestness of the Shakespearean actor and old-time troupers. Just such an old-time script is this antique "meller", directed by Brian Foy and featuring Esther Howard, Eddie Graham and Walter Percival. Sophisticated audiences will enjoy this burlesque on the old-time theater, and it will bring many a hearty laugh from the genuinely naive auditors.

Story is that of Gold Nugget Nell, a bold and heartless girl highway robber, pursued by an equally bold and relentless border patrol rookie. The scene is in a dance hall of the gold-rush days, and the atmosphere is filled with gunplay and bloodshed. Faced with the alternative of arresting the girl, befitting his duty to the border patrol, or answering the love call and fleeing with her to a romantic haven, the young rookie is torn between the two elements and ultimately chooses the latter course, taking the girl away with him. The whole is treated in travesty form and registered decisively on its viewing at the New York Strand. C. G. B.

"Horseshoes"

(WARNER-VITAPHONE NO. 1120)

STYLE—One-reel comedy.

TIME—Eight minutes.

Lynne Overman, popular player from the New York stage, is the featured star of this one-act comedy and plays the title role, that of an over-fortunate newspaper reporter, whose job is saved despite his laziness and overindulgence in the fluid that sparkles. Story is by Fleet Phelps and directed by Arthur Hurley. It is altogether pleasing and laugh-provoking, and Overman enacts the role of a news-gathering legman in a manner born to it.

The story portrays an incident in the life of happy-go-lucky Horseshoes, laud-gu'd editorial writer, so named because of his habit of carrying a horseshoe wherever he goes and which seems to give him miraculous luck. His editor sends him to get the jury's verdict on a front-page story, Overman arranging with a law clerk for a signal to a neighboring speakeasy, but the signals get mixed. Overman anticipates the verdict, guessing wrong first and other papers scoop, but based on new evidence brought after the verdict, his first report proves correct, despite the error, and brings him praise and commendation from the editor. A likely situation handled with good taste. C. G. B.

"Angles of Angling"

(GRANTLAND RICE SPOTLIGHT)

(PATHE)

STYLE—Sports novelty.

TIME—Eight minutes.

Angles of Angling, a new Grantland Rice Spotlight, is short in running time but long on sportsman interest, both of which features add to its value to the discriminating exhibitor. As the title implies, this short is concerned with fishing in its various phases, and in most instances showing some new ideas to Izak Walton followers. Scenes in Poudre Canyon, Colorado, introduce a character well known to fishermen in the Colorado Rockies, a girl versed in the art of making artificial casting flies that are surefire in luring the speckled rainbow trout to the hook. At Catalina, Calif., the spectator is given some new pointers on tuna fishing, among them being the use of a large kite to induce the scrappy tuna to bite, a beautiful specimen being landed in the picture.

Another scene at Catalina shows a unique idea in fishing, also an air-minded stunt, wherein the party desiring to fish takes off in his plane, cruises about till he sights the fish in the clear waters and dropping a buoy to mark the spot. In this reel a bevy of charming bathing beauties interpret the new angle. Fishermen will enjoy many of the stunts demonstrated here. Sound and photography satisfactory and up to the usual high standard. C. G. B.

37TH YEAR

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The Billboard reserves the right to edit all advertising copy.



Vol. XLIII. JANUARY 10. No. 2

Roxy Adds Musicians and Thus Anticipates Change in Demand

WORD that Roxy (S. L. Rothafel) has added 30 musicians to the orchestra at the Roxy Theater, New York, surely must come as a bright New Year's greeting to the thousands of musicians who have been bemoaning their fate since the advent of sound threw them out of jobs.

Roxy is one of the outstanding showmen of the world and his success has been attained largely because of his uncanny faculty of anticipating changes in the public's amusement demands and in seeing to it that these ever-changing tastes are satisfied.

In enlarging his orchestra by 30 men Roxy is not acting as philanthropist to the Musicians' Union. He is but using good business judgment and leading the way in a development that will be followed by discerning showmen everywhere. Musicians will be taking their places in the pits all over the country, we believe, just as "flesh" performers once more will resume their activities on the stage.

Mr. Rothafel scents this change and he is a smart enough showman to be one step ahead of his competitors. This announcement of Roxy's is significant. The musicians of the country have every good reason to take heart.

All argument to the contrary, the fact remains that public demand is the compass that guides the course of show business and public demand is increasingly voicing its preference for "flesh" music and "flesh" performers. Many theater managers, to be sure, state a preference for sound entertainment. For them it is the most economical and at the moment, therefore, the most profitable. But what has the theater man-

ager to say about it if the public demands something else?

After all, it is the theater which gives the most for the money that does the business. Quality in performance is what counts. The up-and-coming theater manager knows this and that is the reason some theaters are showing increased profits while others are slowly but surely sinking into the red.

Look around you and see for yourself. It has been a long time since a city of 18,000 people would support two vaudeville houses. Indeed, there have been cities with populations running in the hundreds of thousands which could not support one. But times are changing.

Vaudeville is not dead, any more than "flesh" orchestras are a thing of the past. Both have been alarmingly inactive. It is possible, too, that neither have helped themselves as much as they might. There are very definite indications, however, that things are picking up. Vaudeville may never be in exactly the same form again, but that does not alter the fact that it is coming back in a big way, one form or another.

Certainly a transition is taking place and there is cause for rejoicing when a city such as Glens Falls, N. Y., can now boast two first-class vaudeville theaters, one offering five acts and the other four of high quality vaudeville. And both houses are packing them in.

Other cities are clamoring for stage attractions, altho particular conditions often will not allow the demand to be satisfied at the moment. But the public cannot be ignored. Time will change those conditions sooner or later.

The Shuberts Announce A Reduction in Prices

IN KEEPING with a reduction in all lines of commodities the Shuberts have ordered that the price scale in all their houses be slashed. It is a good move and one that will bring back to the legitimate theater, especially outside of New York City, thousands of theatergoers who heretofore had found it impossible to pay \$3 or \$4.40 for a seat.

Lee Shubert in making the announcement states that the decision came about solely in recognition of economic conditions. That is as it should be. The theater is little different than other branches of commercial endeavor. Present conditions warranted a reduction in prices.

There is no doubt that high prices have been one of the principal reasons why the road slipped and they have been a great factor in retarding its return to prosperity. In facing that fact the Shuberts have made a really constructive move.

But they must do more. The \$2 top, which they have announced for evening performances and \$1 for matinees, will help matters only if the quality of production offered is on a par with those for which they heretofore charged \$3 or higher. Otherwise, more harm than good will be done by the move.

At any rate, it is a step in the right direction and if it proves successful other producers and operators of theaters are certain to fall in line. There will be nothing else for them to do.

Carnivals Offer Great Possibilities To Those Who Will Pioneer in Ideas

MR. CARNIVAL Operator, wake up! Resolve during 1931 to snap out of the lethargy that has gripped the field. Make up your mind that your show must have new ideas if it is to make the grade.

Pay no attention to the pessimists who cry that the carnival is a thing of the past. It is not. Millions of people throout the length and breadth of the lafid offer a potential audience. To them the Carnival is the most colorful and fascinating form of amusement. They will support it to their last dollar, BUT — you must give them something new.

There is no denying the fact that, in recent years, one carnival has come to be pretty much like another. You see one and, except for the fact that the next one may be larger, or have more rides, or better fronts, or brighter lighting, you see them all.

The public has sensed that fact and because of it, to our way of thinking, the carnival business has not been nearly as good as it should have been. It is all right to cry depression and hard times. To do so offers the safest and easiest alibi. But it is better in the long run to face the facts.

If there is a depression and if times are so hard, how do you account for the fact that the motion picture theaters have been packing them in? Or why has miniature golf been such a popular pastime?

The public has money to spend. The bank statements offer irrefutable proof of that. But the public is downright sick and tired of putting out its hard-earned dollars for the same old stuff. It wants something new, something thrilling.

The time has come when the carnival operator must do something. It does no good to talk about the past and compare this show with that show of 25 years ago. Leaders in the field must start thinking in terms of the future. No branch of the commercial world has made such progress in the last 10 years as has the amusement business. But no branch of the amusement business has made so little progress as the carnival.

Some of the best showmen in the game are in the carnival field. There is nothing wrong with the efficiency of the various organizations. The trouble seems to be that they get in a rut. They refuse to experiment. They prefer to play with something that was a proven success last year than gamble with something that MIGHT be a success next season.

We see no reason why the present time does not offer the greatest possibilities for the development of new ideas useful on the midway. Tremendous strides have been made in the fields of electricity, radio, television. Mechanical achievements have never been so great. Can none of these fields offer possibilities for startling midway attractions?

What the carnival needs is innovations. To get away from the stereotyped. To keep pace with the times and the great changes that have been made in American life and habits. Remember that today the man from Podunk is as well informed and as sophisticated as the man from New York or Chicago.

The carnival field offers tremendous possibilities. Great profits await the men who will pioneer.

Museums of Old Days

Editor *The Billboard*:

An interest in what was one of the outstanding amusement institutions of New York City in the late '70s, '80s and early '90s, the dime museum, is being evinced in the most encouraging manner just now. We had at least four going at one time along the Bowery in New York City, two at the gateway (Chatham Square) and two farther up the street. Prof. C. W. McClellan operated the European Museum at 42 Bowery. Had "the London Ghost Mystery" as a feature, a three-legged black colt and other curiosities and a stage performance of variety turns. Bert Queen, ventriloquist, afterwards famous as a member of a three-act with Ida Siddons and Billy Arnold in the burlesque troupe, Ida Siddons' Female Mastodon Minstrels. G. B. Bunnell had a museum at 105 Bowery and had a somewhat more famous personnel than that of his competitors. He featured Dante's Inferno, Venetian glass blowers; Joe Lukasy, Madagascar albino violinist; Aggie Zeluti, albino; Joe Meleke, Circassian Lady; the Red DeJalma, fire eater; the Wild Men of Borneo (Wains and Plutaino), two frail little bearded men who were quite adept at lifting men five times their own weight; the Wild Australian Children, Tom and Hattie; a panorama, *The Ruins of Pompeii*, as explored by Gen. Francis Di Cesnola, and the lecturer was our old friend, Prof. Hutchins, "Barnum's Original Lightning Calculator," who dated back to Barnum's Museum days at Broadway and Ann streets. He in later years was with the famous Austin & Stone's Museum in Boston, Mass. This lovable soul was one of the finest in his line. His lecture on "Capt. Georges Costenienous, the Tattooed Greek," was a marvel. The Captain was one of the outstanding attractions of the Bunnell Museum at this time. Bunnell moved farther up the Bowery between Houston and Bleeker streets, where he held forth until he opened a new museum at the northwest corner of Broadway and Ninth street. Here, too, he had wonderful success until it was destroyed by fire. After this he became interested in the legitimate drama and was for years proprietor of the famous Hyperion Theater in New Haven, Conn., where the best in stage amusements was shown for many years after. Kohl & Middleton and Charles Brandenburg had the museum on Bunnell's old location on the upper Bowery and were successful too. Then came another era, the '90s. The Grand Musée, on Grand street, ran with some profit, but did not last long, altho it had five attractions, a stage show and ending up with old-time melodrama. Then Dave Posner had the Gaiety Museum and was successful for a few years. This was about the last of the museums on the Bowery. Strange to say, all the Bowery buildings once used as museums and the Grand street location are still standing and devoted to business activities. Brooklyn has its museums too. Holmes' Standard Museum on upper Fulton street had a splendid clientele. The Grand Museum, on Grand street, Williamsburg, was another with the same. Both had melodrama to wind up the performance, such famous artists as Fanny Herring, who was the most famous "Lea, the Forsaken" of her time when she was in the heyday of her career; N. S. Woods (the boy actor), in "Butts, the Boy Detective", and a host of others trod the boards of our museum stages in those days. The purpose of this article is to encourage the tendency to establish museums once more in the two cities. I would like to see it done in our five boros, and imagine it could be done with profit to those who undertake it. It was good, clean, attractive and now it would be something new for the younger generation as well as the older folks who, knowing it of old, would rejoice to see its successful comeback. It made a few very rich men in the past—why not a few in the future? Who knows? JOHN B. ESTELLE, SR.

Brooklyn, N. Y.

Eisenstein

Editor *The Billboard*:

On returning from abroad I find a clipping from *The Billboard* sent me by a clipping bureau, and wish to write now in inquiry as to whether or not your paper has carried any more items regarding our fight on Eisenstein, or on *All Quiet on the Western Front*. It has been thru my efforts, begun some months ago, that *All Quiet* has received the opposition it has abroad and its rejection from the U. S. Army and Navy stations here, as well as in many cities. The following cablegram was sent to the Germans who have been

This department of *The Billboard* is conducted as a clearing house, where readers may express their personal views concerning amusement matters. Ideas and opinions need not agree with those of this publication. The *Billboard*, however, employs a staff of reviewers covering all branches of the business. Therefore, opinions regarding particular shows, acts or performers will not be considered. Neither will attention be given to communications in which personal problems are discussed. All letters must be signed with the full name and address of the writer. Send communications to *The Forum, The Billboard, Box 872, Cincinnati, O.*

actively fighting the film and had its influence, I believe, in the German Government's suppression of it.

December 9, 1930.

German Government Film Censor, Berlin, Germany.

Beg inform you vile anti-military film, *All Quiet*, repudiated here by responsible persons and institutions. It is not representative of American or any other nation's patriotism. Also severely condemned before Congressional Committee now investigating Communist activities. *All Quiet*, produced by same kind of people who imported Eisenstein, now sent back to Russia thru our efforts. Press reports state Hebrew who directed *All Quiet* made immediate trip thereafter to Moscow. Judge film by that also. We urge upon you as we have upon all sober-minded men its emphatic suppression. See my correspondence Doctor Landwehr, President Hindenberg last summer. Keep the people's toys innocent. Major Frank Pease.

President Hollywood Technical Directors' Institute, 840 Eighth avenue, New York City.

Honorable Joseph Goebbels, Member Reichstag, Berlin Germany. Just cabled German Film Censor as follows: (duplicate above).

Our next point of attack is upon all importations of Soviet propaganda films, and we are launching a broad campaign of exposure of them, copies of which will reach you soon. We are also including, as part of our general drive against Communism's penetration of America, the insistence that Amtorg must go, and this in turn will bring out the connection between Amtorg and Red propaganda films here—importations, that is.

We do not ask, my dear Mr. Editor, that you "take sides", but if your columns are open to carrying the news of this fight, as your clipping of September 6, we shall be most grateful and appreciative. Our general contention is, not that Reds dominate our country in any field, but that they make a disproportionate noise, and in justice we feel that every American editor should be open to news of opposition to Reds—an even break anyhow.

Eisenstein is now out, and, as a matter of fact, from any number of viewpoints, he should have been out, should never have been received, in fact. But what between the Communist party's advertising of him, and such people as the Fairbanks-Pickford-Chaplin touting for him as a "great artist", why, Lasky was "sold a line", fell for it and brought him; the coincidence in time; however, tying in with the knowledge that an anti-military pacifistic film like *All Quiet* was going to pack 'em in. . . . But Eisenstein was the worst enemy of the cinema ever to reach Hollywood. In the first place he is positively not a great director, but only another agitator with a camera. His mysterious and metaphysical "montage" is only a disguise for propaganda, whereby the mass is utilized as the dramatic unit instead of the star, or a piece of machinery, a battleship, even a bull (!) is the dramatic unit! At one stroke he thus sets up a deal to do away with stars, with high-priced directors, with every contribution of skilled, talented and artistic individualism in the cinema. Properly speaking, Hollywood people should have been the very first to reject and repudiate him and his camouflaged propaganda system. Instead, those large-salaried but simple working people wine and dined him like a kind, deferred to him as they might properly defer to a d'Annunzio, a Reinhardt, a Shaw, who not—the saps! (But that's Hollywood, rendezvous of the naive!)

We have established two major precedents in the American cinema, and it won't be so easy to get away with questionable film content hereafter, or to import Red propagandists. If the producers do so, then they can watch out for that long-delayed expose which will rock the industry to its foundation, for

265,000,000 people influenced per week is too vast a number for either State or Church, education or law, society and responsibility in general to be unaware of or to ignore.

Again with all thanks for your esteemed favor, I have the honor to be, Sir, (Maj.) FRANK PEASE, President Hollywood Technical Directors' Institute. Hollywood, Calif.

Auditorium Attractions

Editor *The Billboard*:

The manager of an auditorium in the smaller cities is confronted with a serious problem. Road shows are so infrequent that people lose interest in them, or they refuse to pay \$2.50 or \$3 a seat, and the attendance is small when a road show finally does come in.

I believe that what the road needs is vaudeville companies of 25 or 30 people who can put on a good two-hour show for a dollar. These companies could tour by automobile and truck and play the smaller cities one or two nights, with any seat in the house at a dollar. I understand two companies of this kind are already coming out of Chicago and will carry a chorus and a ladies' orchestra. Also a famous magician is coming out with a company of 30, including a band and orchestra of 12 men, which will play sidewalk concerts. Another is a minstrel show, featuring some of the old-time minstrel stars. I think this type of show and at this price will bring the theatergoers back to the auditoriums and revive their interest in the bigger road shows later on.

I believe the auditorium managers should encourage this new type of popular-priced show and should play them when offered to them. It is a sort of missionary work which will pay dividends later on.

E. M. PREIBURGER, Manager City Auditorium, Bartlesville, Okla.

Games of Skill

Editor *The Billboard*:

The Amusement Resortorial of December 27 dealing with games of skill is worthy of much praise. The greater public demand for vicarious recreative activities, together with a more enlightened attitude towards clean and wholesome sport, has caused the advent of games which are based on science and skill. Amusements based on chance or speculation should have no place in a modern program for parks or playgrounds. This is true from the standpoint of both the operator and the customer.

Games which are based on the four fundamental instincts of life, viz.: running, walking, jumping and throwing, are most desirable. There are many devices on the market which are based on throwing and bowling, which is a modification of throwing. They have proved to be very successful.

Another important phase of this type of recreation is the necessity of competition. Opponents or teams should have a definite basis of measurement of their respective abilities. Besides, in order to encourage perfection and to stimulate business, a graded point scale or totalizer must be provided. A low and high score should be suited to the age of the person who is playing. The sex element must also be considered in order to provide a fair competitive basis and guide to the players.

Skill games should also be automatic in every particular. Coin box, register, ticket delivery, return ball, etc., should not be controlled by the operator. This eliminates the possibility of manipulation and error. It makes for cleaner and standardized attractions.

There is no doubt automatic skill games supersede others which are based on a mere hit-or-miss proposition. Eventually, devices requiring "outside" attention will be obsolete. The public demand is conclusive proof.

MORRIS BERKOWITZ, Coney Island, N. Y.

Main Street and "Shutouts"

Editor *The Billboard*:

An article appeared in the November 22 issue of *The Billboard* about moving picture managers being more liberal in their views about tent shows coming to town. I can't see much of a change, except now and then one will ballyhoo about being "for it", but it seems to me that the motion picture showman has been the "goat". He has been the howling minority, when really behind all the noise it's the jealous Main street, afraid someone will take money out of their town, using the motion picture showman for an alibi to put the "squinawk". He's "the dog that does the barking." The Chambers of Commerce, Retail Merchants' Associations and Better Business Leagues are the ones that sick him on and they are for him. Working men in general don't belong to those combines. If the average citizen had a voice in the matter, shows would have no trouble getting in these selfish towns. I am here in a town today "shut out". Why? Because the mayor says they have a fire zone on tents (only show tents), but a rambling preacher can put his tent up anywhere he can get a location, fire zone or no fire zone, in the name of the Lord, but not in the name of amusement. If the business interests in a town had no objection to traveling tent shows, how could one lone picture show man keep them out? He must have some support, and if you will put them in the "sifter" you'll find 90 per cent of the merchants in shut-out towns are more opposed to tent shows than the average picture showman. They will grab all the money they can, but don't want any interference on their "show lot"—Main street.

GEORGE H. PROCTER, Brownfield, Tex.

Railroads and Tariffs

Editor *The Billboard*:

In your issue of December 27 I read with interest the letters written by W. I. Swain and "Circus Owner", also your editorial. Having lived on railroads for the last 41 years, it would be absurd for me to contradict anything that *The Billboard* carried on that date, as there is not an owner or manager of railroad show equipment that has not experienced just that. However, I do not think it good business policy to herate the railroads at a time that they are willing to do something for us. If they are commencing to have a kindly feeling for us, why be belligerent? To my way of thinking I believe it is a good business policy for all showmen that have railroad equipment to take advantage of the opportunity and see what can be done to better ourselves. Those that own railroad equipment must either use it or junk it, and as there are fortunes invested by showmen in railroad equipment, it would be poor business to junk it. It is not altogether the railroads' fault. The railroads must abide by the Interstate Commerce Commission tariffs. They cannot discriminate. No matter how much they would like to make a special rate, they cannot do so unless they get permission from the commission. The present tariffs were not made by the railroads, but were made by the U. S. Government when Mr. McAdoo took charge, and they were never changed. If the showmen will get together and send a representative to the next meeting of the ICC and if all owners of railroad equipment will write a personal letter to all railroad presidents asking them to co-operate with us at the next meeting of the ICC, I am sure it will bring results. The railroads are willing to do it, but they must have something to work with. They must have something to show—a representative, or a letter from the showman that he wants it, at the ICC's meeting. If every railroad president in this country went before the commission praying for a reduction in the tariffs for showmen, the commission would argue that the showmen are not asking for it—they are not even interested, so why change? I would suggest to all showmen that have railroad equipment to get busy and write to all presidents explaining just how you move, whether in passenger, freight or special, and how many cars you transport. That will give the railroads something to work with, and in conclusion I will say we must forget the past if there is something brighter for us in the future. Let's, by all means, try to get it. Don't let your feelings stand between you and business. HARRY HUNT, Hot Springs, Ark.

Tom Mix Signs for Five Years With John Ringling

Will be with Sells-Floto Circus again—billing to be somewhat different from that used last season — European tour planned for next winter

CHICAGO, Jan. 3.—Speculation as to whether or not Tom Mix would be with one of the Ringling shows in 1931 was set at rest Wednesday, when the famous Western star of the screen, stage and circus informed a representative of *The Billboard* that he had signed a five-year contract with John Ringling and will open with the Sells-Floto Circus next spring. The contract was signed late last week in New York after a conference between John Ringling and Mix. The salary was not made public, but is understood to be quite a substantial one, and probably the star will receive in addition a percentage of the show's net. Mix's new contract does not assign him solely to the Sells-Floto Circus, so it is possible that after the coming season he may appear with one of the other Ringling units. He may not open with the show at the Coliseum, as his act means little to Chicago inasmuch as there is no "concert", and Mix himself believes it would be better for him to open when the show takes the road.

Mix will have considerably more to do in the show than he had last year, and he plans a number of innovations that are both original and picturesque. Details have not yet been worked out. At the conclusion of the circus season it is planned to send Mix and his Western aggregation to Europe for a tour that will include London, Paris, Berlin, Brussels and other leading continental cities, probably winding up in Rome.

Billing of the circus will be somewhat different from that used last season. It probably will read something like: "Sells-Floto Circus, with Tom Mix and his Aggregation of Rough Riders". It is understood that the size of the Floto Show will be held to about 35 cars if possible.

Mix arrived in Chicago Monday and probably will leave today or Sunday for Natchez, Miss., where he must appear for the hearing of Zack Miller's suit against him on January 8. Another suit instituted against him by Miller is to be heard in Erie, Pa., on January 13. In both of these cases Mix will be represented by John Kelley, attorney for the Ringling interests.

Odom to Miami, Fla.

NEW YORK, Jan. 3.—C. Dan Odom was in the metropolis for New Year's Eve on his way to Miami, Fla., on business and pleasure combined. He denied emphatically the story published in another trade paper that he was trying to close a deal to acquire the Johnny J. Jones Exposition Shows. "There is nothing to the report," he admitted, as he has no intention of entering the carnival field. His future plans have not been definitely determined.

Olinger To Add Side Show

FORD CITY, Pa., Jan. 3.—Work will start the middle of February on the Olinger Bros.' Motorized Circus, which is in quarters here. A side show and a lunch and candy stand will be added. Six men will be in the band. The show will open near here the last of April. The outfit will be transported on six trucks and three trailers. Elder Olinger will pilot the show and S. Clyde Olinger will be general manager.

Ora O. Parks Home

GAS CITY, Ind., Jan. 3.—Ora O. Parks, press representative of the 101 Ranch Show, is here and will spend the winter at home with mother. At the close of the Washington (D. C.) engagement of a whale unit, with which he was connected, Parks went to New York for a brief period.

Peru, Ind., Cleanings

PERU, Ind., Jan. 3.—Many tourists have been coming here since the first December 1. Earl Lindstedt, of the main office, has been spending the holidays with his people in Houston, Tex.

So popular has become the circus farm that Jess Adkins, manager of the quarters, was appointed chief "fixer" for the Christmas Day parade for the kiddies of Peru and Miami County. Six ponies, elaborately harnessed and hitched to the old-fashioned sleigh, were driven thru the streets. Toys and many useful gifts, candies and fruits were distributed among the many assembled. The press gave honorable mention to Adkins for his courtesy.

Mr. and Mrs. Jack Bigger spent several weeks in the East and while en route visited the brother in Portland, Me. Bigger will return to the train sheds at once to begin operations. He is the trainmaster for the Sells-Floto Circus.

"Red" Finn is here with the baggage stock from the Big Show. Several of his men are wintering here awaiting the opening of the show in the "Garden", New York. Talk about your table d'hote dinners, George Davis, steward of quarters, served fine Thanksgiving and Christmas dinners.

It seems like the spring days are just around the corner, 'cause we see Gordon Orton, Merritt Belew, J. Rush and Clyde Beatty every day of the week.

The commissary department boasts of one of the largest collections of circus pictures ever assembled in one building. You should see the "layout" O'Conner and Shreve have placed on all four side walls. The "club" adjoining the commissary is open at all times for the pleasure of the boys. A radio also entertains the boys on their "time off".

Impromptu callers at the quarters December 30 were Johnnie Agee and Dale Tuiney, Tom Mix's secretary. Shops at the quarters and the regular routine work for the season will start around January 5. The personnel in the main offices remains the same. At their desks every day may be found Robert De Lochte, Walter Ralston and Earl Lindstedt.

Around the quarters every day may be seen Mr. Shaw, assistant at the farm; Charles Rooney, buyer of stock and hay; Jim Tinckon, who looks after the farm labor; Clyde Beatty motored home for the holidays at Bainbridge, O., reports M. F. Shreve.

New York Engagement Of Ringling-Barnum

NEW YORK, Jan. 3.—The Ringling-Barnum Circus will play its annual three weeks' engagement at Madison Square Garden beginning April 4.

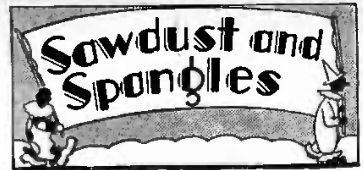
It is understood the show will not play the Coliseum in the Bronx, as has been the prevailing custom since the building was completed two years ago.

European Circus Flop Costly

NEW YORK, Jan. 3.—The Shuberts, it is reported, dropped \$10,000 in connection with Orrin Davenport's European Circus, which opened December 22 at the Jolson Theater and was billed for two weeks, but closed suddenly after the first week.



CHARLES SPARKS (right), who now has the Downie Bros.' Motorized Circus, and James Heron, former owner of the show.



By CHARLES WIRTH
(Cincinnati Office)

THE circus is one branch of the amusement business that does not need a censor. Children can be taken to a circus and see clean and entertaining programs. But can the same be said of some motion pictures? We will grant that there are many entertaining and very interesting movies, but on the other hand there are some that surely are in need of censorship and should be censored in view of the fact that children make up a great part of the audiences in the cinema houses.

We just want to point out what recently constituted the bill of fare at four movie houses in one of our largest cities the same week. They were strongly advertised, as follows: *Her Wedding Night*, a rich, spicy tale of orange blossoms and boudoirs; *A Lady's Morals*, the kiss of her vanished lover was a memory that haunted her; *A Lady Surrenders*, as intimate as a boudoir, as fragile as a lace nightie; *Is Sex a Sin?*, what is unmarried love? One of the theaters emphasized in its advertisement that "A Nation's Censors say 'Adults Only!'"

There you have it—not very choice amusement for any child if we are to judge the pictures by their titles and sensational billing. But still some cities permit pictures that should be censored and, at the same time, by devious and tricky legislation, prevent children from witnessing the one amusement which never has needed a censor—the circus.

R. M. HARVEY, general agent of the Miller Bros.' 101 Ranch Wild West Show, has in his possession some telegraphic correspondence of years ago of which he is very proud. It is an illustration of just how much the late James A. Bailey valued his services.

The late Harry H. Tammen wanted R. M. for the Sells-Floto Circus and wired Bailey, asking him to release Harvey to him. Bailey wired Tammen a refusal. Then Tammen wired Bailey: "I need Harvey worse than you do—please release him to me." Bailey wired back: "You are mistaken—I need Harvey worse than you do."

After this correspondence took place, of which Harvey was ignorant at the time, Tammen mailed the telegrams to him with his compliments.

Holland Furnishing Acts

ATLANTIC, Ia., Jan. 3.—The Elks Lodge has arranged to stage a circus in the Legion Memorial Hall here from January 14 to 19. The Milton Holland Circus will furnish the band and acts. Chief among the acts will be the Seven McKeon Family, the Healeys, Burns' Comedy Circus, Bounding Johnson, Iron-Jaw Mott, the Lathams and Farmer Burns' Pigs. W. H. Bluedorn is the special agent in charge of promotions. Irving J. Polack made arrangements with the Elks to contract the Holland Circus.

Toyland Circus Program

INDIANAPOLIS, Jan. 3.—On the program of the Toyland Circus and Festival (Rockwell & Long's), held at Cadiz Tabernacle from December 25 to January 1, were the St. Jullans, aerialists; Loretta Sisters, English whirlwinds; Leo Francis and clowns; Howard Hill's boys in concert numbers; Buckskin Ben, impalement act; Edna Morgan, prima donna, and Tony Spagnola, baritone, and 20 girls, presenting fairy story, *Peter Pan in Toyland*; Prof. and Madam Drako, canine entertainers.

McKeesport, Pa., Briefs

McKEESPORT, Pa., Jan. 3.—George Singleton, late of the Sparks Circus, who the coming season will be superintendent of canvas on the Al G. Barnes Circus, will stop here on his way to Baldwin Park, Calif., winter quarters of the show. He will spend a day with his old friend, Col. Al Jacobs, of "The Myte Jacobs Shows" here.

Bert Farnan and Paddy Connelly, of the Sparks Circus, are connected with the Whistler Construction Company of this city. Both expect again to be with the white tops this season.

Bill Bryant, James Roach and James Corrigan, oldtimers, are connected with the several theaters here.

May Connelly has returned from a visit to Ireland and brought back three Galloway goats, which he will break for an act.

Ralph (Blackie) Blair left here for Cincinnati to visit his friend, John James Washburn, with whom he was assistant on the John Robinson Circus last season.

Jess Robinson still has his snipe billposting business here. It has been quite a while since he tramped, Coop & Lent being his last circus. The boys here are inquiring as to the whereabouts of Ernest Feith, seal trainer with the Sells-Floto Circus last season.

Pittsburgh Pickups

PITTSBURGH, Pa., Jan. 3.—Jimmy McGee and Frank Wise, 101 Ranch Show ticket sellers, had a toy shop on Smithfield street during the holiday season. Freddie Wildow, the last two seasons bookkeeper on the Ranch Show, is organizing a dance band.

J. Mallman, late of the Ranch Show, passed thru here recently on his way south on a business trip and visited old friends. Frank Billy Sunday, also of the Ranch Show, was in the city for the holidays, pitching, and stated that he intended to go south for the winter.

Ira C. Price, formerly of the Al G. Barnes and Walter L. Main circuses, is back here after a brief visit in the South. Al G. Shannon, the last few seasons with Doc Oyley's Annex on the Ranch Show, has closed his indoor golf course and will assume his old position as sales manager for a candy concern here.

Thomas R. Poplin, who has been with the Ringling, Robinson and King Bros.' shows, passed thru here recently on his way from New York to Chicago, and informed the writer, Harry Howard, that he was looking for locations for a chain of store shows, and that some well-known circus men were interested in same.

Tom Bedell, late of the King Bros. and John Robinson circuses, has formed the Bedell and DeOrma Amusement Company and is now contracting indoor dates. Sam Douglas, old-time showman, still has his roadhouse here, and states that he is not yet thru with the white tops. Walter L. Main was in town for the holidays.

"HOWDY" FOLKS



**UNDER PERSONAL DIRECTION
JOHN RINGLING**

**FOR THE NEXT
FIVE YEARS**

...AND THEN SOME

Under the Marquee

By CIRCUS SOLLY

AMERICAN LEGION POST NO. 62, of Salina, Kan., will sponsor an indoor circus January 20 to 24.

M. JACKIE MILLER, who played a six weeks' engagement at the Montgomery Ward Store in Kansas City, left that city December 27 for Baltimore.

AB JOHNSON recently closed a 40-week engagement with the Mighty Haag Circus and will spend the winter in Chicago.

SAM J. CLAUSON, last season press agent for the Hagenbeck-Wallace Circus, spent a portion of the holidays in Chicago.

CARL HUNT, who was with the Robbins Bros.' Circus last season, is at the Faulkner Drug Company, Beaumont, Tex., for the winter.

HORACE LAIRD and his Merry Jesters closed December 24 in Toyland at the Boston Store in Wilkes-Barre, Pa. They have been engaged for the Penn. A. C. Indoor Circus in Philadelphia, opening January 10.

J. EDWARD DILLONEL, fire chief of Seneca, S. C., writes that the committee of the Boosters' Club which recently put on a celebration was very much pleased with the acts of the Barnett Bros.' Circus which played there.

WORK WAS STARTED by the trainers and in the shops of the Al G. Barnes Circus the first of the year. George Singleton, who has been with the Sparks Circus, will arrive at the Barnes quarters this month.

LEE NORRIS, last season on the Hagenbeck-Wallace Circus, has been under a doctor's care since November 1 for lung trouble and is improving. He would like to hear from friends at his home in Ainsworth, Ia., Lock Box 13.

SAMUEL E. LYSLE, Circus Fan of Pittsburg, who underwent an operation at Ohio Valley Hospital November 7 for gland trouble, was brought home by his wife December 20 and is slowly recovering.

H. B. GENTRY writes that a carload of dogs, ponies, etc., was recently shipped to Hollywood, Fla., and the boys are getting along nicely with them in quarters there. If conditions are improved by spring, Gentry's two sons will be ready to put out a small truck show.

JOSEPH HARKINS, the last three years boss bannerman on the Sparks Circus, again will enter a government hospital for another operation on his neck and throat. He would like to hear from showfolk at his home address, 34 Bartlett street, Lewiston, Me.

MARGARET BREEN, now in the Ed Wynn show, *Simple Simon*, at the Grand Opera House, Chicago, is a sister-in-law of George Hanneford, of circus fame. She used to be a member of the Breen Sisters trio, Nellie, Katherine and Margaret.

TOMMY WHITESIDE and wife and Howard, of the Upton-Whiteside Troupe, and Jack Trumore and wife put on a tight-wire act on the Christmas program in the Rose Room of the Forum at Wichita, Kan. The program was sponsored by the Lions' Club.

BILLY GOHEEN, who has been with the Barton & Eldridge Circus and the Howard Dog and Pony act, is hibernating around the family fireplace in Shamokin, Pa., lending his brother, Louis, a hand in their popular emporium, where the boys gather nightly to hear yarns of the white tops.

ACTUATED by the desire to make it possible for youngsters of Shamokin, Pa., to enjoy the delights afforded by



JOHN G. ROBINSON, well-known circus man and owner of Robinson's Military Elephants, who again will be in charge of the annual Shrine Circus, the tenth, to be held in Cincinnati at the Taft Auditorium the last week in February.

circus parades, Chief Burgess Curtis Yocum will seek to remit the permit charge for these free spectacles when circuses appear there in the future.

H. B. PETERS is promoting a circus to be held in the Auditorium at Canton, O., the last of this month. After all the acts and expenses have been paid, the proceeds will go to charity. Peters is negotiating with Bill Newton, of the Walter L. Main Circus, for some of his acts that are wintering in Canton.

THE FOLLOWING ACTS are practicing at the Four Flying Columbians' winter quarters at Saginaw, Mich.: McCoy Trio, acrobats; Vincent Picard, of Picard and Marker, bar act; Roddy Cushman, of the Flying Floyds, and Clarence Krepger, Minert DeOrlo, Sr. and Jr., and John H. Melzer, of the Columbians.

HARRY H. SPARKS, 12 Lombard street, Toronto, Ont., Can., would like to have the address of Chester Arthur Dunn, who has been with circuses and carnivals. His father, John Dunn, who is in the Charity Hospital for Incurables in Toronto, has not heard from his son in 21 years. He is seriously ill.

JAKE JACOBSON, the novelty man, has returned from the South and is now in Cincinnati where he will remain for the winter. While in Marianna, Fla., he visited the quarters of the Mighty Haag Shows and says that Owner Ernest Haag has a nice place in which to put up his outfit.

RUBY KENNEDY, circus performer, formerly of the team of Rolfe and Kennedy, aerialists, is confined to the Physical Culture Hotel and Sanitarium, Dansville, N. Y., suffering from a nervous breakdown and asthma and will be there for some time. She would appreciate hearing from friends.

SAM B. ALIX, for years known to the circus and vaudeville world as the originator of the Three Develbes, acrobatic trio (and later as middle man with the Three DeBollers), and Mrs. Alix recently celebrated their 44th wedding anniversary at Providence, R. I. Alix retired in 1906 and since has devoted his time to the decorating business.

MILTON HERRIOTT, horse and pony trainer, last season with Schell Bros.' Circus, received a nice Christmas present in the form of a piece of tusk taken from an African elephant. The ivory is from Charles E. Davis, optometrist, of Hartford, Conn., who is very much interested in bulls. Herriott expects to be with one of the big circuses this season.

FRED DeMARRS and his dogs, Pal and Bummie, recently finished a five-week and three-day engagement at Carson, Pirls, Scott's department store, Chicago,

With the Circus Fans

By WALTER M. BUCKINGHAM
Norwich, Conn.
Secretary C. F. A.

That the membership and purposes of this association are causing all classes of people to recognize the circus as a clean, entertaining and wholesome institution is evidenced by the fact that Past President Jacob A. Wagner, of Des Moines, Ia., spoke on the subject, "The Circus", to the Young People's Society of St. Paul's Episcopal Church of Des Moines at its meeting Sunday evening, December 21.

Con Colleano and wife, while in Chicago, were entertained at the Palace Theater by Vice-President and Mrs. I. K. Pond.

Col. C. G. Sturtevant, historian, had the pleasure of a visit from Walter Nealand, press agent, who was in Dallas, Tex., in the interests of Silver King, movie dog.

Frank Kindler, of St. Cloud, Minn., likes to hear the chimes, and when he heard them on Christmas Day he longed for the famous set at Ames, Ia., which we all had the pleasure of hearing while at our convention in Des Moines.

Guy McKimpis, of St. Petersburg, Fla., caught the Sparks' Downie Bros. Show at several stands, and enjoyed it very much.

Your secretary received so many beautiful Christmas cards that he is going to put them up in album form.

Clark and McCullough, after closing with *Strike Up the Band*, are doing some movie work in New York City.

in the toy department. He is now floorman at the store, where he will remain until spring and then join the Hagenbeck-Wallace Circus. He also played at the Masonic Temple for the orphans, at Hine's Memorial Hospital for crippled soldiers, for the Lake Shore Athletic and the Lakeview clubs. He was assisted by his wife, Doodles.

L. E. COOK sends the following items from Des Moines, Ia.: Charles Myers, of the Robbins Bros. Circus, is at Riverview Ice Rink with his orchestra. Charles (Chuck) Gooden is busy around the rink. Mr. and Mrs. L. E. Arnold returned to Minneapolis for the holidays. W. E. Sinnott is seen daily in his new sport model coupe. Mr. and Mrs. Ralph Noble have settled in their apartment after a month spent in Kansas City. Clarence Wallinsky, former circus man, is here.

MRS. GEORGIANA KROONER, R. F. D. 1, Champlain, N. Y., is very anxious to hear from her son, Ralph Krooner, or learn of his whereabouts. He left home more than 10 years ago and has not been heard from. His father has since died and his mother is now alone. Krooner is 42 years old, dark complected and nearly six feet tall. Mrs. Krooner writes that he has been crippled since he was three weeks old and it is necessary for him to wear gloves. He has been in show business and was known at one time as the elephant boy. Should readers know of his whereabouts they are asked to bring this to his attention.

BLACKIE DILLER is in charge of the stock at winter quarters in Peru, Ind. He is being assisted by George Lyle, superintendent of ring stock on the John Robinson Circus, and "Alabama" Campbell, who holds a similar position with the Sells-Floto Circus. Charley Rooney is purchasing agent and is a busy man. In a few days the 14 menage horses that are scheduled to go to the Shrine Circus in Detroit February 4 will begin rehearsals. The C. Schwarz Trio, bareback riders from Germany, last season on the Floto Show for the first time, are rehearsing and will make the Shrine Show. Clyde Beatty's group of cat animals also are at work, as well as a number of elephants that will be seen at indoor circuses. Among showfolk wintering in Peru are Mr. and Mrs. H. J. McFarland, Mr. and Mrs. Merritt Belew, Gordon Orton and Rudy Rudyhoff.

Henry Show In Quarters

Will reopen early in March
—10 trucks, four trailers
to move outfit

LOS ANGELES, Jan. 3.—Henry Bros.' Circus played its last stand under canvas at St. George, Utah, and drove 450 miles to winter quarters here on Alameda boulevard. The equipment will be repaired and repainted. Next season the outfit will move on 10 trucks and 4 trailers. The show carries 10 head of Shetland ponies, 5 African lions, 1 leopard, hyena, tiger, bear, ocelot, 2 lynx, 6 monkeys, 2 baboons and cage of macaws and cockatoos. It has one of the best menageries for a small show.

The show will open near here early in March and play a month around here before starting north up the Coast for Oregon and Washington. The Henrys now are playing club dates and putting on acts for indoor circuses in near-by towns.

Suit Withdrawn Against Ringling-Barnum Circus

BRIDGEPORT, Conn., Jan. 3.—Called for trial before Judge Frederick M. Peasley in the Superior Court here this week, the suit for \$5,000 brought by Morris Hepston, formerly of Bridgeport, but now of parts unknown, against the Ringling Bros.-Barnum & Bailey Circus, was formally withdrawn by Attorney Henry C. Burroughs, counsel for Hepston. The suit has been pending for 12 years, and both sides were notified to appear for trial now, or the case would be stricken from the docket.

The suit involves the alleged inveigling into joining the circus without his, Hepston's, consent of "The Wild Man of Borneo," one of Barnum's freaks of a quarter of century ago, while he was still under Hepston's management. The "wild man", who is now billed as an "African Bushman" and who is said to be 104 years of age, was present in court, with several attaches of the circus, including Carl Hathaway, and prepared to testify that he was a free agent at the time when he joined the circus, but Hepston was not in court. His attorney does not know his whereabouts, and the circus officials were prepared to testify that Hepston died three years ago in England.

Notes From Petland

ACCOTINK, Va., Jan. 3.—The first visitor this week was William Muar, owner of Roseland Park at Canandaigua, N. Y. With him was his wife and family. Muar was on his way from St. Petersburg, Fla., to Rochester, N. Y. He had intended spending the winter in the South, where he has been since the closing of his park, but was called north by the illness of his wife's father.

H. Benninghore and wife, Kitty, carnival concession workers, are spending the winter in Philadelphia, where Benny has a good job.

Many of the Downie folks were here on their way home from the closing stand of the circus at Tifton, Ga. Included were Fred Aberg, who after spending a few weeks around Philly, will go to Florida as usual for the winter; Art Powell and Billy Dick, on their way to Bill's home in Philly for the winter; Harry Leffler, in charge of candy stands, who after spending a few weeks at home goes back to winter quarters in Macon, Ga., to decorate trucks; Pro Quinn Asperin, head waiter, and Herman Newmeyer, bass player in Rodney Harris' big show band. Herman will winter in Harrisburg. He was on the Barnett Circus last season, and later with the Downie Show.

The Corral

By ROWDY WADDY

MUCH INTEREST is now centered in Phoenix—the February rodeo.

WATCH the Letter List. Possibly mail for you.

IN "1931" there is an even dozen corralled by only one front and one rear guard.

HAVEN'T HEARD from the Gus Hornbrook folks this winter. What's doing, Earl?

QUITE A NUMBER of the old standby roundups, etc., in the Southwest, are missing from the list these days. Why?

DURING WINTERS is an opportune time to think up and practice new offerings for the following seasons.

ART DILLARD, of Texas, wintering in Hollywood, and Billy Lynn, of Arizona, contestants, have left for Palm Springs, Calif., to remain until the Phoenix show.

KEN MAYNARD sure does some real stand-up riding, also "scraping" in pictures, eh? But Ken learned such stunts long before he entered film work.

ANY BUSINESS should be MADE progressive. As stimulators for rodeos, there doubtless are many interesting contests to be figured out, that never have been presented.

SEEMS as tho some promoters have been having tough sledding in attempts to get bullfighting started in this country. Even tho everybody has been trying to fight the "bull" for centuries.

TEXAS ESTRIDGE wrote that after one of the toughest seasons he has ever experienced, he is back home at Tampa, Fla., and will play theaters in Florida this winter with his whips and ropes act.

MRS. ETHEL EMERICK (Ethel La-Grande) infoes that she has recovered from injuries received on the Jack King show in 1929 and is back in Chicago, after she and her husband remaining near St. Louis the past summer. Also, that she may troupe again this year.

CHARLES SHULTZ reports having put in a busy last season, clowning, with his educated mules and trick auto, at 14 rodeos and several fairs, starting with the Fat Stock Show at Oklahoma City, and is preparing for another hustling tour this year.

SOME OF THE THINGS contestants take up as occupations for the winter, between rodeo seasons, include extras in pictures, breaking horses on ranches, ranch hands in the North, drivers of trucks and autos, superintending the building of houses, vaudeville, looking after the stock on their own ranches, etc.

GREAT FALLS, Mont., has temporarily discontinued its annual rodeo, since work is now done on the building of its new fairgrounds. The buildings have been under construction three years. The last two rodeos were held there in 1928 and '29. The fair manager, Harold De-pue, has decided to eliminate rodeo features, except a bronk-riding contest.

ONE OF THE FOLKS writes in part, from Kansas: "I greatly enjoy reading The Corral columns of The Billboard, and hearing of my friends and acquaintances and where they are located, and thinking that they might appreciate hearing of me, here goes." That's the spirit, folks. Just a one-cent postal card and a few hastily written lines will answer the purpose.

C. L. RAUM, of the Raun Attractions, isn't "crying the blues" on last season. In fact, he claims it the best he has

had since his leaving the Ringling show in 1927. Raun seems to have a busy season ahead of him for his acts, including that they will be booked with the Earl Taylor Enterprises after August 10 for the remainder of the outdoor season.

WRITING FROM Milwaukee, Wis., Joe Culver asks: "What has become of Rusty Wright and Joe Smith, of the Young Buffalo Wild West Show? Of Will Dickey, who had a Wild West show some years ago; also the Grammer boys, Pat Long and Buffalo Vernon, who were with him? Of Billy Craven, who had a Wild West, and Bert Walker and Oliver Left Heron, who were with him? Also, what has become of Tex Perry, another of the 'years ago'?"

THINGS ARE REPORTED going along merrily at the winter quarters of the Hughes-Compton Attractions at Pahokee, Fla., and the outfit seems destined to be among the "prominents" at fairs and special events next summer and fall. Jack Hughes has contracted with the American Legion post at Pahokee to put on an Everglades Bean Festival and Cowboy Stampede, in March, profits of the affair to be used for community purposes.

BACK IN 1903, Carrie Nation, in her "saloon-smashing" lectures, was on the fair grand-stand program at an Indiana town. Kamp's Wild West, with a coterie of ridin' and shootin' cowboys, was on the free-act program. Several of the latter walked into one of the downtown drink emporiums and for fun made believe they were "backing up" the "down-with-saloons" movement. The news of the escapade traveled from one establishment to another and nearly disrupted patronage.

JACK CASE, in connection with a "squib" in these columns, wrote from Texas: "Have never heard of anyone 'bulldogging a tomcat from an airplane', but did witness a humorous event at Iowa Park last year, when Zeke Harris while attempting to dog his steer jumped clear over the animal and hollihanded a billy goat into the arena fence. All bulldoggers there then were 'notified' if they intended entering the bulldogging at that show in 1931 to bring their own horns."

STRANGELY, whenever Rowdy Waddy utters in a squib for short newsnotes "from everybody" he gets a flood of "exploitation" paragraphs from free attractionists, etc. What he means by those requests isn't an invitation to send in "free advertising", but instead to receive more news of and from contestants and other followers of the business (including topnotchers). The readers appreciate reading news, not covered-up "advertising", in the NEWS columns. The boys and girls prefer reading of each other. Let's all be squareshooters!

JOHN E. HARTWIG, manager of the Moosejaw (Sask.) Rodeo, and a director of the RAA, following the fair association meeting held recently in Havre, Mont., left for points in California for an indefinite business visit. He will attend the third annual meeting of the RAA in Cheyenne, Wyo., February 13-14. Hartwig reports that the rodeo managers and promoters of the Northern shows are considering the setting of their dates for the coming season so as to make more of a circuit, instead of having so many of them come on the same dates around the Fourth.

THE DATES for the first Hoot Gibson Golden State Ranch Rodeo (formerly Baker Rodeo) are set for April 25-26, to take place on the ranch near Saugus, Calif., according to the announcement of Skeeter Bill Robbins, foreman of the ranch, who will be manager of the rodeo. While Gibson staged the rodeo last spring it was put on under the Baker banner. Gibson is now in the East, making personal appearances in cities, and is accompanied by Mrs. Gib-

son, known to screen fans as Sally Ellers. Both took their famous horses of the screen with them to be used in their personal appearance acts.

WHILE GEORGE WILLIAMS, roper and former bronk rider, was taking Roy (Screwdriver) Schwendinger, former bronk rider, home from a job with Walter Cameron, in charge of his horses in a Fox picture, the automobile was struck by a street car. George suffered a bad cut in his head and other slighter injuries and Schwendinger a broken shoulder. Both received treatment at the Culver City Community Hospital. They are recovering nicely.

LEO CRAMER wrote from Montana: "At the convention of the Rodeo Association of America, at Cheyenne, February 13-14, I think they should make a ruling on 'setting saddles'. To give the boys a fair shake to win the association honors and trophy, all saddles should be set the same at all the shows. Either have a ruling that all cowboys set their own saddles, or have marks placed on all the bucking horses' withers, in the same place, before shows, and set the saddles to those marks. All bucking horses' withers are about the same size, and the location for the marks should be described by inches from the front of the withers. Give the boys and the horses an even break and at all the shows. I think this should be put into the bronk riding rules of all the rodeos belonging to the association. I expect to be at the Cheyenne meeting if weather condition are not against my going and I can get away from my ranch."

NOTES from the King Bros.' Attractions.—Fifty of Colonel Jack King's Union County, O., neighbors, with their children, gave him a welcoming surprise party a few nights ago on his new "Slashed Ear" ranch (the eastern winter-quarters ranch of King Bros.' Rodeo). The folks came early and stayed until the roosters commenced to crow. Furniture in the main dining room of the ranch house was removed and speedily transformed into a place for dancing. The guests brought their own orchestra, old-time country fiddlers and banjoists, and those musicians gave a wonderful list of the square dance tunes of long ago. There was a grizzled old caller who sang his commands, all of which were in rhyme. Cake and coffee, sweet apple cider, pumpkin pie; milk, rich with cream; red-cheeked apples, nuts and candies were served. The cowboys and cowgirls vied with the other boys and girls in cutting graceful "pigeon wings", etc. Late arrivals at the ranch are "Wypmip" and Elsie Bix, ropers, who were with the show last season. Since the show closed they have been playing vaudeville dates. Christmas on the ranch was a gala day. Pauline Lorenze cooked a wonderful dinner and all the Wild West folks exchanged presents. "Wild Cy" Perkins has gone to the Southwest for Col. King, to bring back some wild

horses and half-bred Brahma steers. Stanley Polo, who assisted Col. King in his shooting act last season, has been made foreman of the chicken department. Mrs. Jack King is spending the holiday season with her father and mother in New York.

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CINCINNATI, MUSIC HALL, FEBRUARY 9, 10, 11, 12, 13.

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Veteran Fair Man Retires

A. H. George out of harness following abandonment of Mississippi Fair

With the abandonment of the Mississippi Fair and Dairy Show at Meridian, Miss., following the close of the 1930 event, A. H. George, secretary-manager of the association which has sponsored it, has resigned from the fair world and is taking an indefinite rest.

George has served the association continuously since 1910, and until this year the trial balance always showed a profit, while the 1930 fair, like many others, showed a deficit of around \$1,400.

"I feel I should take advantage of this opportunity to take a much-needed rest," says George, "and for that reason will not be in any sort of harness for some time to come. I take this occasion to thank *The Billboard* for its always hearty co-operation and which made the task much easier for me."

Orange Festival Starts Sale of Season Tickets

WINTER HAVEN, Fla., Jan. 8.—Season tickets for the Florida Orange Festival went on sale here last week. A. G. Willard is in charge of the sale. Ticket costing \$1 entitles holder to come and go at will through the five days of the festival, which opens January 27. The tickets are in the form of an orange in natural colors, have a place for the holder to sign his name and a string to attach the ticket to one's coat lapel or dress. The ticket entitles holder to witness all the big free acts in front of the platform near Lake Silver. The general single admission to the festival will be 50 cents. Children under 16 years will be admitted free.

Manager J. B. Guthrie stated that the Johnny J. Jones Exposition would bring 40 cars of special attractions to the festival. On the opening day a special School Day program will be observed and school and college students holding special tickets will be admitted to all rides and shows for five cents. The tickets are being furnished to scholars outside of Polk County as well as the 16,000 in the county schools.

The festival has been receiving widespread publicity and much interest is being shown in its plans.

Date of Minnesota Meeting Is Changed

A change has been made in the date of the annual meeting of the Minnesota Federation of County Fairs. Secretary R. F. Hall advises. Instead of holding the convention on Thursday, January 15, it will be staged on Wednesday, January 14.

Thursday and Friday, January 15-16, will be given over to the annual gathering of the Minnesota State Agricultural Society.

Owen County To Hold Fair After Two Years' Absence

SPENCER, Ind., Jan. 3.—Owen County will hold a fair next fall and the dates of September 23-26 have already been selected. Plans are now being arranged by the county fair board, and Robert W. Eldicoat, county agent, and all department heads have been instructed to have ready complete premium lists for inspection at a meeting called for January 12.

Owen County has had no fair the last two years, owing to local financial conditions and bad crops, but the plans now are to make the 1931 show a record breaker.



A. H. GEORGE, who has retired from the exposition world following a connection of 20 years with the Mississippi Fair and Dairy Show at Meridian, Miss., which has been abandoned.

Elkhorn Fair Follows Wisconsin State Fair

ELKHORN, Wis., Jan. 3.—The executive committee meeting of the Walworth County Agricultural Society held here December 30 was well attended, there being only one of the 35 members absent. The dates of the 1931 fair will follow the State fair and will be September 7, 8, 9, 10 and 11.

A. R. Ives, A. D. Whitmore, W. J. Ryan, L. Hollister and Dr. T. W. Ashley were appointed by the president as members of the bonding committee. William O'Leary, A. R. Ives and F. A. Anderson were appointed members of the auditing committee. The following superintendents were elected: Floral hall, Mrs. George Weaver; horse department, Waldo Hartwell; cattle department, Harry Dunbar; sheep department, Clarence Potter; swine department, Ernest Schiebe; machinery department, Low Dowley; poultry department, Percy Cowles; agricultural hall, O. L. Shearer; superintendent of gates, W. J. Ryan; superintendent of speed, H. H. Newell. Harley Earle was appointed by the president as chief of police.

A resolution was passed, leaving the revision of the premium list to the officers. In the live-stock departments of the 4-H Club the three animals standing highest will be entered without charge in the open classes by the superintendent of that department.

Dinner was served at the Nickel Plate Hotel, followed by a talk by Theodore Fish, of the John B. Rogers Producing Company, of Postoria, O. Fish gave a very interesting talk on the pageant, explaining how it would be carried out. The year 1931 is the 100th anniversary of the white man's settlement in Walworth County. The officers felt it would be fitting to celebrate this centennial with a historical pageant, composed of 600 people, showing the progress of the Southern Wisconsin district during this period.

Second Barn Burns

DECATUR, Ill., Jan. 3.—Eighteen horses and colts owned by C. E. Weston were burned to death at the Macon County fairgrounds the night of December 29. The barn, 125x40 feet, was valued at \$2,000, only partly insured, and Weston's stock loss will be nearly \$8,000. It was the second barn at the fairgrounds destroyed by fire in 1930.

Carthage Fair Dates Set

Dates for the 1931 Carthage Fair, Carthage, O., were fixed at the annual meeting of the board December 27. It will be the 76th of these annual events and will be held August 13-16.

D. L. Sampson, secretary, was asked to attend the annual meeting of the Ohio Fair Managers' Association in Columbus January 13-15.

Program To Aid Little Secretary

The theme song or keynote or what have you of the 15th annual meeting of the Michigan Association of Fairs in Detroit, January 22 and 23, at the Fort Shelby Hotel, will be built around the fact that the little fellow who has found the going somewhat tough the last few years in the fair game can get a lot of fine ideas by attending the convention and mingling with the managers of the big fairs. Managers like Fred Chapman at Detroit and Ionia, Bill Jahnke at Saginaw, Miss Jones at Grand Rapids, George E. Harvey at Escanaba, Lovejoy at Milford, Frank Bradish at Adrian and a number of others have been carrying on for years with fairs built on a business basis, and this year the whole program at the Michigan meeting will be built around a desire to be a real help to the little fellow. A big point that is being stressed is to have the so-called little secretary bring his entire fair board along with him.

One of the high spots at the banquet the night of January 22 in the Fort Shelby will be the presence of Michigan's new governor, Hon. Wilber M. Brucker, as the big-shot speaker, and Fred W. Green, president of the Ionia Fair, beloved by all fair men and just retired as Michigan's two-term governor, as toastmaster. Another big shot on the job will be Detroit's new mayor, Hon. Frank W. Murphy. The biggest of the attraction folks are furnishing entertainment and another of the famous banquets is anticipated.

Perry Fair Officials Will Oppose Regional Fair Plan

PERRY, N. Y., Jan. 3.—Vice-President Clark Wellman and Secretary Charles Chase have been designated by the Silver Lake Mechanical and Agricultural Association to attend the annual meeting of fair officials in Albany this month when the question of regional fairs will be discussed with the Department of Farms and Markets. Altho no formal resolution has been passed by the directors in opposition to such fairs, the delegates will go to Albany to oppose any action that will interfere with present fairs, or in any way curtail the State aid of \$6,000 a year.

There has been no question about the continuation of the fair in 1931, tho a definite date has not been set. This will be done, however, after the delegates return from Albany. The 1930 fair netted a profit and after paying insurance, upkeep charges and interest, a small sum will be left to apply on indebtedness.

Governors Are Invited To Chicago World's Fair

CHICAGO, Jan. 3.—Rufus C. Dawes, president of the Century of Progress Exposition, this week mailed official invitations to the governors of the 48 States to participate in the world's fair of 1933.

President Dawes in his letter called attention to the fact that speed and economy in transportation will be available to visitors to the fair. Plans calling for millions of dollars' worth of paving improvements in Illinois and the Midwest are under way, and assurance has been given of lowered railway transportation costs.

Albert Lea Week Later

ALBERT LEA, Minn., Jan. 3.—The Freeborn County Fair Association has chosen August 26-29 as its 1931 dates. This means that the fair will be one week later than last year.

Considering 'Folies Bergere'

DALLAS, Tex., Jan. 3.—A. F. Thavliu has been in Dallas endeavoring to close a contract with the Texas State Fair officials for the appearance of *Folies Bergere*, with Mr. Santlago, European producer, in full charge.



By AL HARTMANN
(Cincinnati Office)

IF YOU'VE got the fair don't skimp on the advertising—that's the way Earl W. Brown, secretary-manager of the Volusia County Fair, De Land, Fla., feels about it. Where many others during the business depression have been curtailing their advertising program, Mr. Brown is putting out 25 per cent more advertising matter to exploit this year's fair, February 17-21, than in previous years. The billing has been extended from seven to nine counties, and more newspaper space will be used than formerly.

"I believe in the power of publicity," said Mr. Brown. "Make business is my motto."

"The advertising crew will post more than three tons of paper, including lithos, showcards, tree banners, 12 to 28-sheet stands, streamers and auto-bumper strips. One thousand tire covers have been distributed. The billing crew covers nearly 4,000 miles of highways leading to De Land from St. Augustine, Lake City, Gainesville, Lakeland and Fort Pierce."

Advertising is the life of any business. Watch the De Land Fair this year.

THE SITUATION as regards the operation of concession games in New York State seems sadly in need of attention. As we understand the matter, it is difficult for a secretary or concession manager to book his midway and be sure it will be pleasing to the public and okay with the State Police and Department of Farms and Markets.

A secretary visits a certain fair in his section of the State and sees various types of games in operation. At once he inquires of the local officials if the inspector passed this or that game, and the answer is "yes—okay". Then the visiting secretary proceeds to book the games for his fair, but, sad to the concessionaire and secretary, when the game operator arrives on the midway and sets up, pays his rent and is doing business, he is closed by those in charge of inspection of the midway.

"How", says a certain fair secretary of New York State, "is a secretary to know just what to book other than ball games, or perhaps run a picnic rather than a fair? The public wants games. What are okay? There is no list published. A great many boys want to see stock wheels come back to the State—I do. The public does, I am sure."

"What this State needs for fairs is a regular list of approved games that may be booked on a midway, so that secretaries and concessionaires will know what is permissible and what is not. What is approved at one fair should be allowed at another. That is what every secretary wants to see."

As pointed out in the last two issues of *The Billboard*, the North Pacific Fair Association at its annual meeting in Victoria, B. C., Can., recently, adopted recommendations made by a special committee covering this very subject, specifying which midway shows and concession games would be permitted at member fairs and which would not. In consequence, these fairs for the first time will have something to guide them the coming season, and it would be a wonderful thing for secretaries of fairs in New York and other States if action were taken along the same lines.

The New York State Association of County Agricultural Societies will hold its annual meeting in Albany, N. Y., February 17, and it is our suggestion that this important matter be brought up and receive some action.

Virginia Meeting Program Released

STAUNTON, Va., Jan. 3.—The official program for the 14th annual meeting of the Virginia Association of Fairs, which will be held at the Hotel Petersburg, Petersburg, Va., January 12-13, was released by C. B. Ralston, secretary of the organization, this week. Five special addresses are listed besides the address of welcome and response and the annual address of the president.

The convention will be declared in session by the president at 10:30 a.m., Monday, January 12. His Honor I. Val Farham, mayor of Petersburg, will welcome the delegation and guests, and response will be made by Honorable J. Callaway Brown, secretary Bedford Fair Association, Bedford. Following come roll call by the secretary, announcement of committees appointed for the ensuing year, address of President H. B. Watkins, secretary Danville Fair, Danville; *The Relationship of a County Fair to the State Fair*, by Colonel T. Gilbert Wood, vice-president Virginia State Fair, Roanoke; *Why an Association of Fairs?*, by T. B. Smith, secretary North Carolina State Fair, Raleigh, and open discussion on publicity and advertising. The convention will then adjourn for lunch, resuming at 2 o'clock, as follows:

The Part Agricultural Fairs Play in Co-Operative Extension Work in Agricultural and Home Economics Under the V. P. I. Extension Service, by Prof. W. P. Moore, assistant director V. P. I. Extension Service, Blacksburg; *Pointers on a Premium List*, W. W. Wilkins, secretary Halifax County Fair, South Boston; *Community Building Thru a County Fair*, Edw. V. Breeden, secretary Orange Fair Association, Madison; open forum, including such subjects as standard rules and regulations to govern fairs, new features introduced and their drawing power, and the future of horse racing at agricultural fairs. The business session will be next in order, opening with the president's report and followed by reports of the secretary and treasurer and standing and special committees, unfinished business, new business, election of officers and selection of place and date of next annual meeting. If found necessary there will be committee or special group meetings the following day.

On Monday evening at 7 o'clock a dinner will be served to the delegates and guests in the banquet hall of the Hotel Petersburg. Colonel H. B. Watkins will be master of ceremonies and Honorable James H. Price, Lieutenant-Governor of Virginia, Richmond, will make an address. Vaudeville acts and other high-class talent will be offered during the banquet.

On the reception committee are T. B. McCaleb, W. W. Wilkins, W. L. Tabscott, E. T. Robinson and Mrs. Lem P. Jordan. Banquet committee: W. T. Baugh, T. B. McCaleb, H. K. Sweetser, A. L. Tuggle and W. C. Robinson. Program committee: T. L. Felts, B. M. Garner, H. F. Fralin, H. E. Mears and C. H. Perry.

The present officers of the association are H. B. Watkins, president; T. B. McCaleb, Charles A. Somma, T. L. Felts and Mrs. Lem P. Jordan, vice-presidents; C. B. Ralston, secretary-treasurer.

Member fairs consist of Rockville, Md.; Ronceverte, W. Va.; Keller, Va.; Winchester, Va.; Fredericksburg, Va.; Tazewell, Va.; Marion, Va.; Culpeper, Va.; Staunton, Va.; Richmond, Va.; Covington, Va.; Galax, Va.; Woodstock, Va.; Rocky Mount, Va.; Pearisburg, Va.; Lexington, Va.; Roanoke, Va.; Lynchburg, Va.; Bedford, Va.; Martinsville, Va.; Shipman, Va.; Orange, Va.; Danville, Va.; Amherst, Va.; Petersburg, Va.; Appomattox, Va.; Suffolk, Va.; South Boston, Va., and Emporia, Va.

Judge Holderman Declines

Judge I. L. Holderman has declined the office of secretary of the Montgomery County Fair, Dayton, O., for 1931 because other business interests require all of his time. He has filled this position for several years. Judge Holderman also is president of the Ohio Fair Managers, this being his second term.

Just Fun

Brother Milt Morris has failed to come thru with the "dope" on the possibility of space being obtained in the White House for the establishment of the home office of the ex-presidents' organization, the XXXX Club. You know Milt was in Washington last month supposedly with his family, but the lowdown was that he was conferring with the "powers that be" on the question of headquarters. The other members are anxious to know what success, if any, Milt has had, but are willing to make allowance for his delay in reporting, feeling that the holiday period provided too much "fun" for him to think of such things as business matters. They are now hoping Milt will be heard from in time to catch the next issue of *The Billboard*.

A "hot" letter was received last week from a man who says he is not in show business but reads *The Billboard*. He says he was stopping at the Sherman Hotel, Chicago, the night of the SLA banquet-ball and was glad to learn, thru this column, the names of "the birds who caused me to lose several hours of good sleep." Continuing, he says: "Of all the nocturnal parades I have ever seen or heard, my hat goes off to those babies of the XXXX Club. Why I thought I was at a Southern Mardi Gras. I don't think they missed one floor in the hotel, for I changed rooms five times, locating on a different floor each time and still did not escape the parade. It was about 3:30, just when I was going to make another request, this time for a bed on the roof of the building, when 'peace was declared'. This noise, so far as sleep was concerned, was the same as what Sherman said about war. There was one voice that seemed to stand out above all others, and if I'm not mistaken the bird's name was Milt."

Big Fireworks Spectacle For South Florida Fair

TAMPA, Fla., Jan. 3.—One of the largest fireworks attractions ever brought to Florida, *The Festival of Fire*, will headline the evening entertainment program at the South Florida Fair and Gasparilla Carnival, February 3-14, according to contracts closed by General Manager P. T. Strieder with the Thearle-Duffield Fireworks Company.

Strieder says the spectacle will present every type of feature now embraced in the world of modern fireworks.

The Rhode Island Red Club of America will hold the annual convention and show of that organization during the fair and participate as one of the outstanding features of the big poultry exposition. More than 500 blooded birds will be displayed by the club members and many prominent poultry fanciers from every section of the country will be present. Besides the cash premiums offered by the fair association, many medals and trophies will be awarded by the club.

Tampa's Plant Park race track will be the mecca for a score or more of America's dirt track auto race kings this winter, when two speed classics will be staged as sensational features of the fair. The first race meet is to be February 3, when the Florida State championship contest will be scheduled as an event. Special purses and trophies are being offered.

Citrus Fair at Mesa, Ariz.

MESA, Ariz., Jan. 3.—Arrangements are progressing satisfactorily for the first Salt River Valley Citrus Fair, to be held in Mezona Hall January 15, 16 and 17, according to C. B. Flynn, secretary of the Mesa Chamber of Commerce and fair committee member.

Applications for exhibit privileges have been received by the committee in charge from nearly all sections of the valley. This insures a large number of contenders for the cash prizes which will amount to about \$600 and ribbon awards.

The Mesa Chamber of Commerce is sponsoring this affair.

Minnesota Shows Gain of 27,000

MINNEAPOLIS, Jan. 3.—According to the annual report of Raymond A. Lee, secretary of the Minnesota State Fair Association, made to Governor Theodore Christianson, final audited attendance figures show 460,112 for 1930, as compared with 433,268 in 1929, or an increase of approximately 27,000. Rain on Labor Day and Thursday cut into the attendance and receipts materially.

The number of exhibitors participating in 1930 was 7,530, representing every county in the State, 27 States of the Union, and Canada.

Attendance at the grand stand was 141,600 and at the evening horse show 13,659.

The average profit of the fair over a 20-year period from 1911 to 1930 is \$47,008.71 annually.

The annual report also showed property of the State fair association to be valued at \$2,550,498.34. Land is listed at \$1,077,610.81, while buildings are valued at \$1,339,236. Personal property is listed as \$100,366.71; accounts receivable, \$3,453.54, and cash on hand, \$29,831.28.

"The financial statement is much more favorable than the board of governors anticipated before the fair opened," Frank E. Millard, president, said. "When we reduced the admission fee to 50 cents we faced a prospective loss in revenue of \$50,000 at the outside gates. To maintain our revenue at the same figure as a year ago this meant we had to increase our crowds 100,000 over 1929. This we did not hope for. But we did show a healthy gain in attendance, and this, with economies in management, makes possible a respectable showing in an off year in the fair world. If the 75-cent admission had been in effect with the 1929 crowds the fair would have shown a profit of \$14,842.26."

Plans Are Announced for Biloxi, Miss., Mardi Gras

BLOXI, Miss., Jan. 3. — Preliminary plans for the annual Biloxi Mardi Gras were recently announced following the formal meeting of the executive carnival committee of the Biloxi Chamber of Commerce.

The theme of the main parade will be the "Seven Flags of Biloxi". The Mardi Gras will come on February 17, much earlier than the last carnival, and will furnish an entertainment attraction for people of the Mississippi Coast and the winter visitors, and is expected to keep thousands of dollars in Harrison and other coast counties, as in years before the Biloxi Carnival crowds went elsewhere. Meehan & Gibson will build the floats, attend to the decorations and assist in the comic maskers. They will use a new type of material on the floats, which gives indication of being the most beautiful of the local Mardi Gras.

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THE "TED" NORTH ATTRACTIONS WANT

Novelty Free Acts doing two or more complete changes. Send photos and press matter, also state lowest salary for 10 solid weeks or more. This is a week-stand Repertoire Show. We pay R. R. fares after joining. Write now.

"TED" NORTH
Care Highland Park, Topeka, Kan.

Business Opportunity

Twin Menage or Double High School Horse Act. Young and well bred and class performers, and do a real act. Will sacrifice at \$1,200.00. Should earn themselves out in a few dates. Would consider party with \$600.00 cash on a 50-50 basis who could ride in act and handle same. Address

EQUINE COLLEGE,
State Fair Grounds, Lincoln, Neb.

FREE ACTS WANTED FOR OUR 1931 FAIRS

CAN USE two more Bar Acts, several Comedy Acts, two Jap. Acts, five sensational Aerial Acts, two Girl Orchestras and other Combination Acts. Submit pictorial matter and lowest prices. KANSAS CITY THEATRICAL AGENCY, 210 Rolland Bldg., Kansas City, Mo. J. C. Michaels, Manager.

BOOKING DIRECT—FAIRS, CELEBRATIONS, SPECIAL EVENTS, Etc. I AIN'T GOT A BIT OF SENSE, THAT'S THE REASON I ADVERTISE.

AL NUTTLE **MUSICAL CLOWN**
Carrying a Truck Load of Novelty Musical Instruments.
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Write for particulars. Address Care The Billboard, Cincinnati, O.

<p>FEB. 2 to 7, Inc. 6-Big Nights - 6 6-Big Days - 6</p>	<p>CLEVELAND'S BIGGEST EVENT OF THE SEASON, Friends of Veterans "BIG GALA WEEK" Auspices Cuyahoga Veterans' Association.</p>	<p>MOOSE TEMPLE IN THE HEART OF CLEVELAND</p>
<p>CAN PLACE FOLLOWING: Stage and Circus Acts, Band and Orchestra. State all first letter. Concessions of all kinds. Space limited, so wire, write or call. 55,000 Veterans. Every One Boosting. A Red One. Address ROY E. TICE, Cuyahoga Veterans' Association, 626 Hickox Bldg., 9th and Euclid.</p>		

NOW AND EVER
THE GREATEST LIST OF FREE ATTRACTIONS EVER ASSEMBLED AND BOOKED AT FAIRS, PARKS, CELEBRATIONS!
LET US FURNISH YOU WITH YOUR SHOWS.
GUS SUN BOOKING EXCHANGE CO.
REGENT THEATRE BUILDING, SPRINGFIELD, O.

Big Representation Expected at Topeka

VALLEY FALLS, Kan., Jan. 3.—From present indications about 90 per cent of "live-wire" county fairs of the State will be represented at the eighth annual meeting of the State Association of Kansas Fairs at the Jayhawk Hotel, Topeka, January 13-14, according to George Harman, secretary-treasurer of the organization. The program was released this week and is as follows:

Tuesday, January 13, 1:30 P.M.—Call to order by L. C. Alcher, president State Association of Kansas Fairs; roll call; minutes of last meeting; annual report by George Harman, secretary-treasurer; *The Fair's Place in Kansas Agriculture*, Senator E. E. Frizzell, president Kansas State Fair; *The County Fair Public Health Relationship*, Dr. Earle J. Brown, secretary State Board of Health; *Some Facts a Stock Breeder Should Know About the Operation of Fairs*, S. M. Knox; round-table discussion in charge of Bert Powell, vice-president; appointment of committees.

Beginning at 6:30 p.m. there will be a banquet and subsequent musical and vaudeville program on the roof garden of the Jayhawk. At the conclusion of the banquet concession and attraction people will be introduced and an opportunity given them to "strut their stuff".

Wednesday, January 14, Morning Session—Business meeting; report of committees; election of directors; *What the Extension Division Can Do To Help Fairs*, H. Umberger, director Extension Division, K. S. A. C.; *Progress of 4-H Club Work at Fairs*, M. H. Coe, State club leader; *Relationship of Railroads to Agriculture and Fairs*, J. F. Jarrell, manager agriculture department, Santa Fe Railroad. Afternoon session: *Seed Exhibits at the Fair*, F. M. Alman, Seed Inspection Service State Board of Agriculture; address by Dr. F. D. Farrell, president K. S. A. C.; round-table discussion in charge of Bert Powell, vice-president State Association of Kansas Fairs; adjournment to meet with State Board of Agriculture.

New Orleans Mardi Gras Season Opens This Week

NEW ORLEANS, Jan. 3.—The New Orleans Mardi Gras season, which opens January 6, will extend until February 17, when the parade of Rex will be the crowning event.

Following are the 1931 carnival dates: January 6, Twelfth Night Revelers; January 22, ball of Nereus; January 24, ball of Oriris; January 31, ball of Athenians; February 5, ball of Mithras; February 6, dance of Les Marionnettes; February 7, ball of Prophets of Persia; February 9, ball of Oberon; February 10, ball of Atlanteans; February 11, ball of the Krewe of Mystery; February 12, parade and ball of Momus; February 14, ball of the Mystic Club; February 16, parade and ball of Proteus; February 17, parade of Rex in afternoon, ball in evening; parade and ball of Comus; parade of Druids in afternoon, ball in evening.

Panama Canal Working Model

WASHINGTON, Jan. 3.—C. Bascom Slemple, commissioner general for the United States to the International Colonial and Overseas Exposition at Paris in 1931, who is now abroad in the interest of this country's participation in the event, announced before his departure that a small working model of the Panama Canal will be one of the American exhibits at the exposition.

To Be Annual Event

MERIDIAN, Miss., Jan. 3.—Following the close of the exposition held here of Meridian-made products, it is announced by H. Sam Howard, secretary of the Chamber of Commerce, that such an exposition will be made an annual event. The exposition has resulted materially in stimulating interest in the buying of such things as are manufactured in this city.

Fair Meetings

Wisconsin Association of Fairs, January 5-7, Schroeder Hotel, Milwaukee, Wis. J. F. Malone, secretary, Beaver Dam, Wis.

Indiana Association of County and District Fairs, January 8, Claypool Hotel, Indianapolis, Ind., E. J. Barker, secretary, Indianapolis.

Illinois Association of Agricultural Fairs, January 7-8, Wolford Hotel, Danville, Ill. S. J. Stanard, secretary, P. O. Box 85, McLeansboro, Ill.

Maine Fairs Association, January 8-9, New Skowhegan House, Skowhegan, Me. J. S. Butler, secretary, Lewiston, Me.

Virginia Association of Fairs, January 12-13, Petersburg Hotel, Petersburg, Va. C. B. Ralston, secretary, Staunton, Va.

Vermont Agricultural Fairs Association, January 13-14, Hotel Vermont, Burlington, Vt. G. W. Rublee, secretary, Enosburg Falls, Vt. (Northern Vermont Fairs Circuit and Green Mountain Circuit meet at same time and place.)

The State Association of Kansas Fairs, January 13-14, Hotel Jayhawk, Topeka, Kan. George Harman, secretary, Valley Falls, Kan.

Ohio Fair Managers' Association, January 13-15, Deshier-Wallick Hotel, Columbus, O. Don A. Detrick, secretary, Bellefontaine, O.

Minnesota Federation of County Fairs and Minnesota State Agricultural Society, January 14-16, New Nicollet Hotel, Minneapolis. R. F. Hall, secretary, 302 Gorham Building, Minneapolis.

Saskatchewan Agricultural Societies Association, January 14-16, Convocation Hall, University of Saskatchewan, Saskatoon, Sask., Can. John G. Rayner, secretary, Saskatoon.

North Carolina Association of Fairs, January 15-16, Hotel Sir Walter, Raleigh, N. C. T. B. Smith, secretary, Raleigh.

Western Fairs Association, January 16-17, Hotel Whitcomb, San Francisco. Chas. W. Paine, secretary, Sacramento, Calif.

West Virginia Association of Fairs, January 19-20, Ruffner Hotel, Charleston, W. V. Mrs. Bert Swartz, secretary, Wheeling, W. Va.

Western Fairs Association (Canadian), January 19-21, Fort Garry Hotel, Winnipeg, Man., Can. H. Huxley, secretary, Lloydminster, Sask., Can.

South Carolina Association of Fairs, January 19-20, Jefferson Hotel, Columbia, S. C. J. A. Mitchell, secretary, Anderson, S. C.

Western Canada Association of Exhibitions, January 19-21, Fort Garry Hotel, Winnipeg, Man., Can. S. W.

Johns, secretary, Saskatoon, Sask., Can.

Nebraska Association of Fair Managers, January 19-22, Cornhusker Hotel, Lincoln, Neb. Elliott R. Davis, secretary, Hastings, Neb.

Michigan Association of Fairs, January 22-23, Fort Shelby Hotel, Detroit. Chet Howell, secretary, Chebaning, Mich.

Massachusetts Fairs Association, January 21-22, Statler Hotel, Boston. A. W. Lombard, secretary, 136 State House, Boston.

Pennsylvania State Association of County Fairs, January 22-23, Harrisburger Hotel, Harrisburg, Pa. J. F. Seldomridge, secretary, Lancaster, Pa.

North Dakota Association of Fairs, January 22-24, Waldorf Hotel, Fargo, N. D. Sam F. Crabbe, secretary, Fargo, N. D.

Arkansas Federation of Fairs, January 23, Marion Hotel, Little Rock. Ark. W. Homer Pigg, secretary, Hope, Ark.

New England Agricultural Fairs Association, fourth week in January, probably at Hotel Kimball, Springfield, Mass. H. T. Hyde, secretary, Southbridge, Mass.

South Texas Fair Circuit, January 26-27, Boerne, Tex. George J. Kempen, secretary, Seguin, Tex.

Association of Georgia Fairs, January 26-27, Waycross, Ga. E. Ross Jordan, secretary, Macon, Ga.

Texas Association of Fairs, January 30-31, Adolphus Hotel, Dallas. Russell S. Rhodes, secretary, Tyler, Tex.

Association of Tennessee Fairs, February 3-4, Noel Hotel, Nashville, Tenn. W. F. Barry, secretary, Jackson, Tenn.

British Columbia Fairs Association, probably early in February, New Westminster, B. C., Can. Wm. J. Bonavia, secretary, Victoria, B. C., Can.

Mississippi Association of Fairs, February 12-13, Edwards Hotel, Jackson, Miss. J. M. Dean, secretary, Jackson, Miss.

International Motor Contest Association, February 16, Auditorium Hotel, Chicago. A. R. Corey, secretary, Des Moines, Ia.

New York State Association of County Agricultural Societies, February 17, Ten Eyck Hotel, Albany, N. Y.; Association of Town Societies meets at same time and place. G. W. Harrison, secretary, 131 N. Pine avenue, Albany, N. Y.

STATE ASSOCIATION SECRETARIES—Send in your winter meeting dates to be included in the above list. Inquiries are already being received from interested persons.

Fair Elections

PERRY, N. Y.—Newly elected officers of the Silver Lake Mechanical and Agricultural Association for 1931 are: President, W. W. McMahan; vice-president, Clark Wellman; secretary, Charles E. Chase; treasurer, John D. Rudgers; directors for three years, J. C. Harrington, C. N. Clark and Guy Comfort. Superintendents of departments will not be chosen until the spring meeting.

PLAINVIEW, Minn.—At a meeting of the Wabasha County Fair Association board, E. H. Lindsey and W. F. Lamprecht were elected to succeed themselves as directors for a three-year term, while E. L. Bateman was elected to replace E. A. Wedge, who has been president of the board for the last few years. Henry LaRoque was elected president; Earl Bateman, vice-president; C. R. Grieve, secretary, and George Vermilya, treasurer.

ALBERT LEA, Minn.—Officers elected to serve the Freeborn County Agricultural Society are: Alfred Berglund, president; George P. Lattin, vice-president; Andrew C. Hanson, secretary, and Albert F. Ruble, treasurer.

natural Society are: Alfred Berglund, president; George P. Lattin, vice-president; Andrew C. Hanson, secretary, and Albert F. Ruble, treasurer.

AUSTIN, Minn.—B. J. Huseby, of Adams, has been elected president of the Mower County Agricultural Society. Other officials elected are: O. W. Cummings, Lansing, vice-president; D. V. Daigneau, Austin, secretary, succeeding Peter Capretz, and E. C. Banfield, Austin, treasurer. Directors: J. C. Schottler, A. S. Shindee, O. C. Starks, William Sinclair, W. R. Peyton, F. E. Gleason, John Heimer, Alvin Baudler and William Murphy, Jr.

OWATONNA, Minn.—John Jurgensen was re-elected president of the Steele County Free Fair and Southern Minnesota Exposition. Other officers re-elected were: Fred C. Johnson, vice-president; F. H. Joesting, treasurer, and C. A. Tinchler, secretary. Directors: L. S. Tay-

lor, F. H. Joesting, James Adair, Fred C. Johnson, D. M. Alexander, William Crickmore, John Hartle, Jr., M. R. Cashman and John Jurgensen.

Dates for the 13th annual fair here will be August 31-September 3.

WASECA, Minn.—The board of directors of the Waseca County Agricultural Society has elected the following officers: H. Powell, Waseca, president; J. J. Cahill, Janesville, vice-president; E. H. Smith, Waseca, secretary, and D. E. Bowe, Janesville, treasurer.

CRESCO, Ia.—Thomas J. Hooper was re-elected president of the Howard County Agricultural Society. W. H. Thilson was re-elected vice-president and F. D. Mead secretary. M. L. Dailey succeeded John Kakac as treasurer.

Secretary Mead announced that whereas the Howard County Fair ranked 14th in point of paid attendance in Iowa, it advanced to sixth position last year.

MEDINA, O.—Directors of the Medina County Agricultural Society have re-elected the 1930 officers. They are: R. E. Lance, president; J. V. Einhart, vice-president; F. M. Plank, secretary; Paul M. Jones, treasurer. Six new members of the board are: Aelgia Jamison, C. M. Fetzer, Levi Tanner, L. E. Riddle, Homer and B. E. Hartman, B. M. Rayne is the other member.

The dates of the 1931 fair are September 1-3.

JACKSON, O.—Officers elected by the county fair association for 1931 are Leon M. Evans, president; George Lucas, vice-president; John Bain, secretary, and Ed T. Evans, treasurer.

MARYSVILLE, O.—Directors of the Richwood Tri-County Fair Association have chosen the following officers: President, Carl Allgower; vice-president, H. H. Adams; secretary, O. E. Stout; treasurer, J. S. Matteson.

AT THE annual meeting of the board of the Carthage Fair, Carthage, O., December 27, D. R. Van Atta was re-elected president; Dr. C. A. Meade, vice-president; D. L. Sampson, secretary, and Miss M. A. Hartke, assistant secretary. E. M. Armstrong, Newtown, who has been treasurer for many years, declined re-nomination, and George K. Foster, Mt. Healthy, was elected to succeed him. Sampson and Miss Hartke will serve three-year terms. Other members of the board are W. L. Doty, C. DeLaney Martin, Frank B. Roudebush, John Mueller and Governor Myers Y. Cooper. O. H. Bennett, superintendent of the Hamilton County schools, and J. H. Boyd, Hamilton County agricultural agent, are ex-officio members.

Canton Midwinter Fair

CANTON, S. D., Jan. 3.—Dates for the annual midwinter fair to be held here have been decided upon as January 27-29, according to County Agent L. C. Sayre. The fair, he said, will include the regular short course program of motion pictures, talks and demonstrations. There also will be all classes of entries for live stock and poultry, women's work, school exhibits and 4-H club work. Many entries here are expected from Hudson because the regional fair there occurs a week ahead of the Canton event.

Three Stables Destroyed

QUEBEC, Que., Jan. 3.—A fire of unknown origin destroyed three stables on the grounds of the Provincial Exhibition here. They were unoccupied at the time.

28 Remaining Stalls At Rocky Mount Burn

ROCKY MOUNT, N. C., Jan. 3.—A fire Tuesday, the fourth in five weeks, wiped out the last 28 stalls of the stables at the Rocky Mount fairgrounds. The loss said to be \$2,000, is completely covered by insurance.

N. Y. Chambliss, secretary of the fair said he believed a "firebug" set fire to the stables.

Among the Free Acts

THE FOLLOWING comes from Williams and Bernice: "Frequently we read in *The Billboard* about conditions in New York and elsewhere for that matter, where acts are working for apples and starving from lack of engagements. The trouble is, the majority of small-time acts and would-be big-time acts are afraid to leave New York City and about all they can do is 10 or 12-minute turns which are not fit for children. The acts might go well enough for ladies and gentlemen, but if one has to cater to children like we do he has to be careful about material. We are now playing schools and nearly every school has an auditorium. Our show runs 40 to 50 minutes and is given during the study hours at 10 cents for each child. Part of the receipts goes to the parent-teachers' associations to be used for unprivileged children. When one considers there are 300 to 600 children in each school several dollars can be picked up during the off-winter season, and it is a darned sight better than to be hanging around the agent who wants half of what you make. Everybody knows what our line of endeavor is during the fair season, as we present several acts that require a lot of special apparatus and drilling of 'holes' in stages. Well, you cannot do that in school auditoriums, so we had to figure out something else. Our show is put on by just the two of us and 'Bobby', the dog, who does 36 different tricks. The whole show is built around him. Not one bit of apparatus which we use in our regular theater and outdoor engagements is used. We played all the schools here in Raleigh, N. C., before the holidays, as well as several dates at different stores (toyland features), clubs, lodges, meetings, etc. We are returning to schools after the holidays. Don't let hard times lick you."

GREAT VULCANO, one of the attractions for the coming South Florida Fair at Tampa, recently returned from Mexico, where he had been with his daughter, Dolores, for a year and a half. After the Tampa date he has six weeks of fairs booked.

BLANCHE MCKENNEY, of the Blanche McKenney-Hunter Combination, writes that the show is again wintering at her farm home five miles south of Shelbina, Mo., and that the stock is in good shape. The latching string, she further says, is always out to showfolk friends and acquaintances.

ED GIBSON, of the Gibson Auto Ball Attractions, will have six cars for next season instead of four as at present. "We had a very successful season thruout the Middle West," he writes. "We have the original auto ball attractions, using a four-foot ball in our games, only one man to the car and he is strapped in the seat. Our cars are equipped with speedster bodies and are somewhat different from the usual run of polo and push-ball outfits. We have played the same fairs for three consecutive years. Our lineup of experienced drivers consists of Les Gibson, Hub Gibson, Pat O'Dare, Jack Whittsitt, Slim Scott, Ed Harlan and Jack Heegard. We use four cars at one time in our games and have a professional referee."

CAPT. FRANK S. LEONARD, veteran circus animal trainer of Oklahoma, has framed a new act for 1931 and will book thru Harry D. Collins Amusement Service. It is an educated mule act staged in a standard circus ring, and all props are carried. Four jet-black bronk mules in sleek black coats appear in white trappings ridden by Capt. Leonard and three young women. Black and white costumes are worn by the riders. Old-time circus men who have seen the act declare it is a knockout.

THE GALLAGHERS (Billy and wife), of Gallagher's Comedy Dog Circus, are wintering in Cedar Rapids with the homelocks and are enjoying the Iowa

winter weather very much. Gallagher worked department stores during the holidays and will play in and around Cedar Rapids for a few weeks, after which he will get ready for the spring and summer. He expects to have two free acts and will work parks, fairs, picnics and celebrations. New banners are being painted, and work will start soon on trailers, which will carry the animals.

RUBE LIEBMAN, now with Barnes-Carruthers, says the outlook for the coming season is great. Rube has reasons to feel that way, for he has just closed the biggest contract he has ever landed since he has been in the business—and that's quite a while.

Brookings Grain, Stock Show

BROOKINGS, S. D., Jan. 3.—With appointment of committees preparations are under way for the "Little International Live Stock and Grain Show" at South Dakota State College here February 20. Ode Hegg, of Bruce, is general manager.

Sponsored by the Agricultural Society, the exhibition is conducted annually in conjunction with farm and home week, scheduled for February 17 to 21. College students in the agricultural division and students of the secondary School of Agriculture are responsible for the show. Idwal Jones, of Spain, is secretary of the general committee, and Elvin Thue, of Lake Norden, treasurer.

Indoor Events a Success

LAFAYETTE, La., Jan. 3.—The recent Lafayette Indoor Exposition, sponsored by the Brotherhood of Locomotive Firemen and Enginemen, was pronounced a success. The exposition was handled by J. E. Clayton, of Alexandria, assisted by Mr. and Mrs. C. E. Holloway. Features included a baby health clinic and show and contest, a historical pageant and a "Miss Lafayette" contest. Following the exposition here Clayton and Mr. and Mrs. Holloway left for Tunica, La., where they will manage the Tri-Parish Indoor Circus to be held in that city.

Fair "Grounds"

SPOKANE, Wash.—Plans are being made to erect a civic recreation hall and exhibition building on the site of the old Spokane Interstate fairgrounds, recently acquired by the city. The property was placed under the management of the park department January 1.

DE LAND, Fla.—Earl W. Brown, secretary-manager of Volusia County Fair, to be held here February 17-21, believes it is a foolish policy to put on a good show and not tell them about it beforehand. Three, six and 28-sheet stands are to be used, six hand-painted billboards, streamers, directional signs, back and front auto bumper cards (the back bumper cards also to be used over wire fence strands), tree banners, dead wall heavy stuff, one to three-sheet lithos for dead windows, and a handsome line of cards, silk banners, photographs and cut-outs for interior display. One thousand tire covers are already circulating thruout the State and demand for them remarkable—could use 3,000 of them effectively. Large cutouts of sensational free acts are displayed in groups for a day or two in various near-by towns. Free acts will also range the territory to draw crowds when bulletins will be distributed. Five thousand premium lists are out. Newspaper advertising will be used in not less than 50 newspapers. Luncheon clubs will be invaded by speakers and members will be presented with souvenirs of memo books, with an appeal to both men and women. Standard thermometers went out to former exhibitors.

MURRAY ZAND, manager for Max Goodman's concessions, is wintering in the metropolis.



By W. D. VAN VOLKENBERG
(New York Office)

Where They Spent Christmas

HEREWITH is a partial list of outdoor showfolks and where they spent Christmas:

BERT IBERSON, the man who never smiles, at Washington, D. C.
NEIL (WHITEY) AUSTIN, Dayton, O.
D. T. BARTLETT, attorney for Christy Bros.' Shows, Wichita, Kan.

ELMER I. BROWN, promoter, Xenia, O.
FELIX B. ADLER, producing clown of Big Show, Clinton, Ia.

THE HILLIARS, La Crosse, Wis.
PETE DREW, of Drew's World's Standard Shows, Lynn, Mass.

VICTOR LEE and wife, Miami, Fla.
WILL L. WHITE, booking manager of Playland, Rye, N. Y., at the White House, Rye.

ELMER PERDUE, producing clown, Salisbury, Md.
L. HARVEY (DOC) CANN, Osmund Hotel, Lynn, Mass.

JESS TROUT and the missus, Chimney Corners Inn, Richmond, Va.

MRS. JESSIE GLICK, of the William Glick Shows, Baltimore, Md.

SAM MECHANIC, of the Mechanic Amusement Company, Brooklyn, N. Y.

BETTY MITCHELL BOENING, Hampton avenue, Toledo, O.

WILLIAM BARTLETT REYNOLDS, press agent of Sells-Floto Circus, Derry, N. H.

MABEL STARK, of Al G. Barnes Circus, Los Angeles.

JACK V. LYLES, Tarboro, N. C.
BELLE M. SANTOY, trick and fancy diver, Chicago.

FLETCHER SMITH, press agent of Downie Bros.' Circus, Macon, Ga.

CLIP AND FREDA WILSON, snake showmen, Montgomery, Ala.

IZZY CERVONE, of Cervone's Band and Orchestra, Pittsburgh, Pa.

CURTIS L. BOCKUS, of the Bockus Shows, Lynn, Mass.

JACK D. WRIGHT, Jr., and wife, of Melville-Reiss Shows, Newark, N. J.

HARRY DUNKEL, manager of Harry Copping Shows, Pittsburgh, Pa.

Circus Men Make Good

LON B. RAMSDSELL, circus and legitimate press agent, is managing director of the two Warner Bros. big theaters in Racine, Wis., and is making good. He has Bill Bullen, long a circus lithographer, with him as advertising manager; Nick Wagner and Bill Weisan are managing the theaters for Ramsdell. Al Coughlin, another old circus troupier, handles the publicity. Lon states the boys have put the houses over with so much success that Warners are now looking for circus and legitimate men to handle their theaters.

Celebrates Double Event

R. S. UZZELL, of the Uzzell Corporation, New York, has been a ride manufacturer for 27 years. His birthday is December 25 and he usually celebrates the double event with glee. This year, for instance, is the first time he has been home at Christmas in three years, and he had a great time with his two sons, one of whom (R. S., Jr.) was awarded second place in the Edison contest for being the brightest boy.

Fleas Good Drawing Card

JOHN J. CARLIN, of Carlin's Park/ Baltimore, drew 9,000 people last summer with his flea circus, consisting of three 75-cent fleas. The show got a big publicity break in the Baltimore papers.

Only Jew Santa Claus

JOHN C. JACKEL, New York outdoor booking agent, writes: "For the benefit of the many readers of *The Billboard*, I have a real novelty playing at John

Wanamaker's New York Store in Harry Fisher, better known as Zinko, the Coney Island clown, who has been a familiar entertainer at Luna Park. Fisher claims the distinction of being the only Jew Santa Claus in the United States this year. With his whiskers he looked like a real Moischi and his East Side dialect was faultless. So after all we had a Yiddisher Santa Claus."

Preparing Fair Unit

JACK JOYCE, well-known outdoor act, plans presenting this year at the Eastern fairs a unit consisting of the following acts: Adcle Nelson's baby grand elephants; Randolph, European clown; Aerial Fectos, Jack Joyce's trained stallions and others. Joyce states he has made arrangements to bring to this country for his unit Chester Dick, the marvelous Indian artist, who has been with Wirth's Circus in Europe and has filled other important engagements of the other side.

Gives Up Park

MEYER DAVIS, after operating Willow Grove Park in Philadelphia for four years, has given up the park, and the traction company has taken it over. The company's plans have not been announced. Willow Grove is one of the leading amusement parks of the Quaker City.

Deep Sea Fishermen

BILLIE CLARK; Jake Faust, of Faust Bros., and George Yammanka, ride operator on West's World's Wonder Shows, have become "deep-sea fishermen" at Miami Beach this winter.

Back in Boston

SAM J. BANKS, poet of the circus and well-known newspaper man, is located in Boston for the winter, and states the Hub City is more alluring than ever. He has some nice visits with Floyd L. Bell, public relations counselor of the Metropolitan Theater, and occasionally gets a glimpse of Roland Butler's fleeting figure.

Operating De Luxe Restaurant

JAMES HERON, former owner and manager of Downie Bros.' Circus, gave his friends a surprise when he announced that he had taken over the Bon Ton Restaurant in Philadelphia, which is a swanky eating place, located at 15th and Sanson streets. Jim's friends are wondering how he will overcome itchy pedals next spring.

Triple Stake Driver

BILL CURTIS, boss canvasman on the Sells-Floto Circus, is an inventive genius. His triple stake driver, his latest invention, was used on that show last (SEE OUT IN THE OPEN on page 61)

"Novelties Galore"



Our Catalog shows 1,000 and one varieties of Celebration Goods for all occasions, so get a copy now for future reference.
BRAZEL NOV. MFG. CO.
1700 Apple Street, CINCINNATI, O.

FAIRS, CELEBRATIONS, SPECIAL EVENTS, THE

VAGGES

Two Different High-Class Acts.
Address North Fair Haven, N. Y., or Billboard, Cincinnati, O.

WANTED
CONCESSIONS - SHOWS - ATTRACTIONS
FOR THE
HUTCHINSON COUNTY FAIR
SEPTEMBER 8, 9, 10, 11

Write
R. T. HIRSCH, Secretary, Trips, S. D.

Manufacturers' Division Plans Big Developments

Foreign field business looms as great factor—export office to be established in New York City—quarterly meetings to be held by organization

NEW YORK, Jan. 3.—A great future is presaged for the Manufacturers' Division. This well-known organization took on a new lease of life following the NAAP convention in Chicago, when the membership was increased. The new members represent some of the larger firms of amusement devices, such as, for instance, The Pretzel Ride Company; Morse Levitt, of the Link Aviation Company; D. V. Stratton, of the Great Lakes Corporation, and J. E. Douglas, well known in aviation games. George Cramer, of the Spillman Engineering Company, has again renewed his membership after a year's absence, and he promises to be of great assistance in making this division an outstanding success.

A significant factor in reviving interest in the Manufacturers' Division is the proposal of the officers to hold quarterly meetings. The first of these meetings is underlined for the middle of January, in this city, at which time a subject of unusual importance will be taken up. This subject matter will refer primarily to the export business of the American manufacturers. It is proposed to establish an export business office in the metropolis for taking care of all foreign business, which sounds an important keynote in the industry at this time. The New York office will have various offices in South American and European countries. The foreign offices will transact all the sales made in their respective countries and take care of all banking matters that may result, following the consummation of sales, as well as similar matters that may develop on patent situations regarding devices manufactured by members of the Division, or any other general run of business apropos any device of any member of the Division. The New York office will translate all foreign mail that may be received by members of the Division, as well as having all information as to credits of foreign showmen, duties into foreign countries, and frequently issue reports on the foreign markets appertaining to the amusement business. Sassoon Sopher, French representative of various American amusement manufacturers, arrived in this country December 22 for the purpose of giving the Division at its forthcoming January meeting the full and true story of prospects for business in the European field; also touching on the subject, why the Manufacturers' Export Division should be formed immediately. Sopher's father is general manager and sales agent for the General Motors Corporation in several foreign countries, and his success is due to his knowledge of the foreign markets. The son has gone thru all this experience with his father, therefore should be in position to know all that is necessary to make an export division function successfully. Contemplated foreign offices include London, Paris, Brussels, Berlin, Milan and Buenos Aires.

George Cramer, of the Spillman Engineering Company, recently sailed for England, where he will make an effort to secure information of great interest and importance to the forming of this export division.

The aviation committee is looked upon to bring about a solution of better understanding and harmony in the workings of airports and amusement parks.

The secretary of the Division is now working on the 1930 yearly books, containing the proceedings of the last convention, which will be issued shortly to members.

The safety code committee of the Division was able to complete its plans last year, whereby individual devices can now be inspected by the committee and certificates of approval issued. These certificates prove, when issued on any device, that the car or device has been inspected, and the purchaser of any ride that has been inspected can feel absolutely sure that the device is in accord-

ance with all the rules of safety, due to the co-operation with the United States Bureau of Standards.

"The export committee promises to develop into one of the main spokes in the wheel, and the other, the aviation committee, I believe will function with great success," declared Richard F. Lusse to a member of *The Billboard* staff.

The various committees for the Manufacturers' Division for 1931 are given here-with: Nominating Committee—George P. Smith, Jr., chairman; Robert Lusse and George Cramer. Adjustments Committee—George Lauerman, chairman; George Baker and William Rabkin. Membership Committee—W. St. C. Jones, chairman; M. H. Green, George P. Smith, Jr.; Fred A. Fancher, George Cramer and William Rabkin. Program Committee—Alan S. Cohen, chairman; Charles Wood, Frank Uzzell and Fred Fansher. Safety Committee—George P. Smith, Jr., chairman; C. J. Raider, Harry C. Baker, Fred Church, Frank W. Darling, Frank Gaynor, W. F. Mangels, Fred Markey, R. S. Uzzell, Richard F. Lusse and George Lauerman. Credit Committee—R. S. Uzzell, Robert Lusse and Maurice Plesen. Contracts Committee—J. N. McKenzie, chairman; C. Starkweather and John Wendler. Finance Committee—W. F. Mangels, chairman; Frank Uzzell and J. W. Ely. Ethics Committee—Briant Sando, chairman; Harry Ackley and L. L. Custer. Museum Committee—W. F. Mangels, chairman; George P. Smith, Jr., and R. S. Uzzell. Suggestions Committee—Alan S. Cohen, chairman; Herman Bergoffen and Harry Witt. Exhibition Room Committee—Harry Travers, chairman; George Cramer and Frank Meyer. Foreign Committee—Richard F. Lusse, chairman; Robert Lusse, George P. Smith, Jr.; James Donovan, Fred Markey, George Cramer, R. S. Uzzell, Harry Traver, L. Cassidy, H. C. Baker, L. L. Custer, A. Vazin, J. W. Ely and W. F. Mangels. Aviation Committee—Morse Levitt, chairman; L. L. Custer, D. V. Stratton and J. E. Douglas.

NEW YORK, Jan. 4.—The first meeting of the new year of the Manufacturers' Division will be held at the Pennsylvania Hotel January 9, when a large and representative attendance is expected. The executive committee will go into session at 10 a.m. and at 1 p.m. the entire body will meet, which will be followed by a luncheon.

Great interest is being evidenced in this meeting.

Objects to Enlarging Beach at Bridgeport

BRIDGEPORT, Conn., Jan. 3.—The proposed enlarging of Fairfield Beach here hit a snag this week when unexpected opposition developed from the Fair Acres Association, a powerful influence in the Fair Acres section of the city, which section was proposed to be changed from a residential zone to a business zone, to be added to the beach.

The association claims that the change would not be to the best interests of the section and has signified its intention of fighting it with all its power and influence. It is further claimed that the present beach is amply large enough to accommodate whatever amusement seekers there are in that section of the city.



LEONARD B. SCHLOSS, vice-president and general manager of Glen Echo Park, Washington, D. C., whose improvement program for the park for season of 1931 will represent an outlay of approximately \$200,000. A swimming pool to cost about \$140,000 is the major improvement.

Hodge Optimistic Over '31 Outlook

CHICAGO, Jan. 3.—A considerable upturn in business conditions in 1931 is seen by A. R. Hodge, secretary of the National Association of Amusement Parks. Being in close touch with the leaders in the amusement park industry throughout the country, as well as actively engaged in the business himself, Hodge is exceptionally well qualified to speak with authority, and the following statement from him, given in response to a request from *The Billboard*, no doubt will be welcomed by park men in general:

"Optimism has always been one of my component parts, and I really believe that 1931 is going to show considerable improvement. Just how much, however, is going to be measured by the changed condition of thought of the American people. Conditions, tho far from good, are not so bad as the pessimists would have us believe.

"All this depressing talk, however, has tightened the pursestrings of the public generally, the merchant and the manufacturer. As soon as they all loosen up a bit in their speeding just that soon the wheels of progress will start to grind, and, added to this, just as soon as the 'big shots' in Washington forget sectionalism, party politics and cheap political advertising and all get together for the common good, will industry and the public follow their leadership and take on the semblance of confidence.

"The amusement man should, regardless of the past season, do as much as his resources will permit for the improvement of his physical property, as this will have a tremendous psychological effect and, I believe, a corresponding financial return."

Plan Big Improvements At Steubenville Park

STEBENVILLE, O., Jan. 3.—An effort to restore the prestige of Stanton Park, north of here, for years one of Ohio Valley's leading amusement parks, will be made this year.

The park has been taken over by a group of Steubenville capitalists, who plan the construction of new amusement features before the summer season opens. The resort will be operated as the Mineral Springs Park, which recently was incorporated in Columbus with a capital stock of \$200,000. The incorporators are W. H. Hall, John Paulias, John D. Gardner and Carl Weiman, with offices in the Sinclair Building.

Big improvements announced include the inclosing of the swimming pool in glass for year 'round bathing, and construction of a group of cottages at an approximate cost of \$200,000.



By AL HARTMANN
(Cincinnati Office)

JUST as the public's practice of economy has continued to make itself felt in other commercial lines of business, so will it, without fail, continue to be felt the coming season in the amusement park field unless there be a decided change for the better in the industrial situation within the next few months. And should this change come about in that period, it will require no short space of time before normalcy is reached or even approached.

To meet this wave of economy resulting from the general business depression, which was brought on thru overproduction and other causes, commodity enterprises, wholesale and retail, have had to resort to price reduction to stimulate buying and thereby get the "production wheels" in faster motion.

Almost in every line of activity the cost of commodities has shown a considerable drop, in some branches more so than others, and this has resulted in the creation of millions of so-called "bargain hunters" among, particularly, the middle and lower classes of people, the large majority of whom now consider price before better quality because of slim pocketbooks.

Theaters and motion picture houses also have gone in for price cutting on a heavier scale this winter than probably ever before to conform with the reduction policies of the commodity enterprises.

A few amusement parks already have reduced their prices, and while it's going to be a hard pill for the others to swallow, we are afraid they will have to find ways and means to do it or else suffer the consequences of reduced admission and other receipts.

The middle and lower classes are the people to whom the amusement parks cater principally, and if they have become "bargain hunters" in the commodity world, naturally they will expect to follow the forced "habit" in the amusement field.

Under normal conditions we are strongly against one park man trying to cut another's throat by resorting to price reduction, but the present situation is a horse of a different color. It is a question to which park men should now be giving serious consideration in recognition of the economic conditions, if they have not already done so. The wise park man will be the one who will strive to give just as good amusement at the reduced price as he had been giving before effecting the cut.

THE FEAR that has been thrown into some park men by the general business depression, causing them to "cut to the bone" so as to be (they think) on a safe side, financially, with no regard for the future, thru lack of improvements or new amusement features (something needed to hold old trade and add new faces), reminds one of the story of the young boy who became frightened when an electrical storm made its appearance and he decided on immediate assurance of safety instead of reward from his parents for bravery. The little fellow had been taught to have no fear of anything, for God was always with him. One night a terrific electric storm appeared when he was upstairs and his parents were below. He became frightened when he found himself alone and called to his mother that he wanted to go downstairs. His mother answered him to have no fear, for God was with him. The storm became more violent, so the lad called to his mother again, saying: "Mamma, you come up here with God and let me come down and stay with papa."

Larger Water Show Planned

Roman pools arranging for nightly performance—aquatic stars on program

MIAMI BEACH, Fla., Jan. 3.—A much more elaborate program than it has ever attempted before is planned by the management of Roman Pools and Casino, located at 23d street and the Atlantic Ocean, in this city. Instead of one show on Sunday and daily performances for two weeks in the middle of the season, night shows are being arranged, with a big de luxe program on Sunday afternoon. Wiring of the twin pools has just been completed and spotlights and flood lamps added so that the entire area will be beautifully illuminated.

A number of the world's greatest aquatic stars have been engaged to head-

line the program. Among these will be found Pete Desjardins, Olympic diving champion, the only American to take two firsts at the last Olympic games; Johnny Weissmuller, Olympic swimming champion, holder of 52 world records, who will be teamed up with Stubby Krueger, "the comedy king", in their own original life-saving act; Otto Goetz, of the Century Athletic Club, Cincinnati, winner of the Ohio River marathon swim; Jack Kelly, diving more than 100 feet head foremost into seven feet of water; Solly Solomon, late of Ritchie's Free Attractions, diving from the same height, doing a full gainer, and Bonnie Love, well-known lady high diver, who does a back layout from a height of 85 feet.

For the spectacle the Roman Pools Disappearing Water Ballet will be presented under the direction of Doris Grey, late featured diver with the Lottie Mayer diving act, playing the RKO and Public circuits. This will be an exact reproduction of the original New York Hippodrome water ballet, with Father Neptune, clown fisherman, and a bevy of beautiful diving girls. There will, of course, be other acts interspersed throughout the program, such as walking the greasy pole, balloon races, juvenile swimming and diving turns, featuring the Hoerger Tots, Ruth, age 7; Mary, 5, and Bobbie, 3.

For the concluding feature there will be presented Henry Coppinger, "the Original Alligator Boy". The 'gators which Coppinger uses are positively green and newly caught from the Everglades, some of them measuring 12 feet in length and none under 8 feet. They are turned loose into the water of the pool, and Coppinger dives down and brings them out barehanded, putting on a wrestling exhibition that is extremely sensational and hazardous. He has proved a big drawing card here in the past.

Max H. Kimerer, widely known traveling showman during the summer months, who has been with the largest of carnival companies, continues on the staff of Roman Pools Casino as director of amusements, which position he has filled for the last four years.



Cash In With Whirl-O-Ball

C. N. Andrews took in \$835.85 in one month.

New Automatic "Loop-the-Loop" Ball Game

For Parks and all Amusement Places. Automatic nickel collector and scoring device; 9 balls for 5c. Thrilling sport! Everybody plays—men, women and children! Each Whirl-O-Ball Game is 4x30 ft. Earning capacity, \$3 an hour; 2 to 12 Games go in any ordinary room. Take in \$15 to \$50 per day. Price \$750 each. Terms to responsible parties. Write for catalog.

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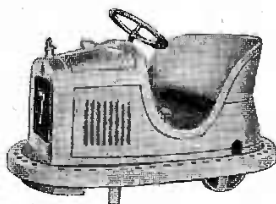
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Both in a Financial and Operating Way. Write for full particulars.

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Front Wheel Drive DODGEM

Greatest of all Flat Rides in both profits and fun. Front-Wheel Drive, sensation of 1930, far outperforms cars of any other type. Gives driver positive, accurate control and a constant succession of new thrills. Many other exclusive features. Send for circular.

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MIRROR MAZE ELECTRIC and GASOLINE MINIATURE RAILWAYS
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FLYING RACER—THE BANTAM COASTER
Built for From \$12,000 to \$18,000
DAYTON FUN HOUSE & RIDING DEVICE MFG. CO., Dayton, Ohio



PHILADELPHIA TOBOGGAN COMPANY
AMUSEMENT PARK ENGINEERS
COASTERS—CARROUSELS—MILL CHUTES
130 East Duval Street, Germantown, Philadelphia, Pa.

For Lease Rainbow Park

FORMERLY KNOWN AS CHESTER PARK CINCINNATI, OHIO

Located on Spring Grove Avenue, a State Highway, having a frontage of about 687 feet and running back to the Cincinnati, Hamilton and Dayton Railroad, covering an area of about eight (8) acres.

PROPOSALS are invited for the leasing of this Park for a term of years until October 31, 1942, or for a shorter period.

This is a well-improved amusement park which may be leased with a large portion of the excellent equipment now upon the premises.

It is one of the best known amusement parks in the Middle West and can easily be made ready for operation in the season of 1931.

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Models To Fit Any Installation
New 1931 Model, "THE CHAMPION," for Carnivals, Parks and Gilly Shows
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LEAPING LENA
The 1930 Ride Sensation—
Now made in two sizes: 12-Car, 62 ft. diameter; 10-Car, 51 ft. diameter.
34 Lenas sold in 1930. Write for details.

Carrouseils in all styles and sizes, 32 ft. to 50 ft. diameter, two, three or four-abreast. Aluminum legs.

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BOBS COASTER	EZE-FREEZE	SHOOT THE CHUTES
WHIRLWIND	WHIRL-O-BALL	SEAPLANE DE LUXE
THE BUG	FLOOD LIGHTS	LAFF IN THE DARK
AUTO RACE	POOL EQUIPMENT	PERKINS SWIMMING POOLS
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Park Plans and Layouts Designed by Experienced Park Engineers.
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SKEE-BALL THE MOST POPULAR AMUSEMENT DEVICE IN THE WORLD

856 INSTALLATIONS IN THE UNITED STATES AND CANADA ALONE.
507 SKEE-BALL ALLEYS are earning profits in the New York play area.

NATIONAL SKEE-BALL CO., Inc.
CONEY ISLAND, NEW YORK CITY

Problems of a Park Manager

Paper read by Lawrence K. Chrisman, manager Pleasure Beach Park, Bridgeport, Conn., at the recent convention of the National Association of Amusement Parks in Chicago:

The subject of the paper I have prepared is *The Problems of a Park Manager*, and I am wondering whether Mr. Schloss in assigning such a topic to me thought I could possibly offer a solution for some of the problems which I am about to enumerate. If such a thing was in his mind he is going to be very sadly disappointed. "Problems" is the subject and not solutions, so "Problems" you shall hear, the number of them being limited solely by the time allotted me.

At first I thought it would be a good plan to talk with other park managers regarding the problems encountered by

them, and upon so doing was not surprised to learn that our problems were very much the same. One of the questions put to them was, "What is your most serious problem in the proper management of your park?", and I was quite impressed with three of the replies received—two of them because they were serious ones and the third because it was humorous. One of the managers simply stated getting business was the most serious problem confronting him, while the second said holding old business was his greatest difficulty, and the third remarked getting paid caused him considerable anxiety.

Old vs. New Business

Obtaining new business is only surpassed in its importance by holding your old business, and upon these two issues is hinged all of the lesser problems of a park manager. It is not my intention to discuss them with the thought of placing one ahead of the other in importance, but I do propose to cite a few of the reasons why either of the two could be the paramount issue in parks where conditions are the least bit varied.

I am acquainted with a park which during the last five years has undergone practically a complete change of patronage. Each year while that change was taking place the gross receipts increased, and notwithstanding the financial and business depression that has existed thruout the country for the last year or more, this park enjoyed much better business during the past season than at the beginning of this period of transition, and had they been able to retain their old business, they would now have a business equal to more than twice their volume of five years ago. Of what importance is the obtaining of new business if while procuring it you lost all your old patrons? Was the manager of this park a success or a failure? This man cannot be denied the credit for increasing the earnings of his park, however small they might be, but he could be criticized for losing that business which the park originally had. The most natural thing to assume is that this manager's park had fallen into such a state of deterioration as to no longer allure people to the resort more than once or twice because the buildings had been neglected, rotten boards of the floors not replaced, buildings not painted each year, lawns unkempt, flower beds neglected, roads in bad condition, etc. Or, perhaps, his employees were discontented, untrained and incapable of handling his devices properly.

Procuring efficient employees has always been a serious problem confronting the average park man, and due to the short season good help does not care

to pursue a vocation which necessitates obtaining another position for the winter months. As a general rule it is impossible for the park owner to retain all his employees the year 'round, due to the fact that there is insufficient work to keep them busy, and to keep them on the payroll for the sole reason of their efficiency would be a foolish waste of money. This, therefore, means that at the beginning of each season the park manager must employ and train a new staff of men.

If this park manager had allowed his park to deteriorate materially, then he was careless; if he employed inefficient men, he, too, was inefficient, and if his concessionaires failed to keep their departments in first-class condition, he, also, was to blame for not having made provision in their leases to take care of this. In short, he might be classed an unsuccessful manager in spite of the fact that he had increased the net earnings of the park.

Perhaps none of the aforementioned reasons contributed to the change that occurred in this park. It might have been the fault of that type of concessionaire so frequently encountered by the park manager—the type that never paints his rides in the spring and does not upholster the seats until the covering is so badly worn and torn that the people actually sit on the boards beneath. This particular type of concessionaire also is the one who always objects to making special rates or inducements to a picnic, outing or an excursion, and is the same type who turns white with rage whenever the word "pro rata" is mentioned in connection with a contemplated free act, mardi gras, or a promotional stunt.

There is another possibility that presents itself. Perchance this manager and the owner, or the president or the board of directors were without complete understanding; they might not have allowed him sufficient funds with which to properly maintain the buildings, or to pay a living wage to a good efficient man, and the manager might not have had anything to do with the drawing of the leases for the various concessions in the park. I am inclined to believe numerous enterprises have gone to the wall because some man or group of men were imbued with the idea they could operate an amusement park by means of remote control when they themselves knew absolutely nothing whatever about existing conditions in that particular park and requiring that the manager adhere strictly to some policy that worked out all right in some other park. They unknowingly deprive themselves from a profit on their investment.

Getting Rid of Undesirables

In the event of the heretofore-mentioned reasons for this complete change of patronage which took place in this park were true, we would establish the fact that holding your old business is far more important than getting new business. But on the contrary not one of these conditions existed in this particular park. The park was kept clean and tidy at all times; every available inch of ground in the park had been converted into lawns and flower beds; the rides were all modern and always kept in first-class condition; the employees were efficient, capable, courteous and nicely uniformed, and the concessionaires were unusual, being the type that knew what the public demanded and willing and capable of supplying it. Furthermore, this park manager received 100 per cent co-operation from the president of the park, strange as it may seem. This president was an experienced park man who had confidence in the selection of his manager and realized it was the manager's hand that held the magic wand that decreed whether the gross for the ensuing year would overshadow that of the past. He knew that the manager was better acquainted with the conditions in the park than he because the manager was on the job seven days a week while he (the president) was there but one.

Now let us bring to light reasons for this park undergoing such a complete change. When the manager first took hold of the park he soon realized he

Looking Back

By W. F. MANGELS
Director American Museum of
Public Recreation

In *Acrobats and Mountebanks*, translated from the French, 1890, and now in the library of the American Museum of Public Recreation, Coney Island, we read:

"The first time you make a dog stand on its hindlegs you have to contend with indolence, which makes the animal wish to revert to its usual position. Practice the lesson every day, and each time reward the pupil with a lump of sugar. An association of ideas will soon be formed in the dog's mind; the disagreeable sensation of walking on its hindlegs will be inseparably linked in its memory with the pleasure of crunching sugar. And here, in its simplicity, lies the whole secret of training animals. Patience and regularity from the man, habit and greediness in the animal. There is no other talisman."

"An unlucky mongrel, born in a gutter, caused all Paris to throng to the *Folies Bergere* last year. Among his compeers he had created the role of the clown, Augustus. This clever dog-clown would reach the springboard at a gallop, then stop short before the bar, pass under the chairs when the hoop was held out to him, feign a sound and sonorous sleep when he was told to perform. But this was only shamming intended to evoke laughter from the audience."

"Suddenly the Merry-Andrew would free himself from his collar, bound upon the board and cleave the air with such a wonderful spring that the greyhounds refused to follow him, and it was necessary to catch him on a mattress to prevent him from breaking his paws. Some months later he broke his back in London in a still more dangerous performance. The best doctors were sent for, but nothing could be done. He died after a struggle of sobs and howls. I met his master some months afterwards; he still wept when he mentioned the poor clown which he had cherished with human friendship."

Contracts for New Zoo At Rochester Awarded

ROCHESTER, N. Y., Jan. 3.—Contracts for the proposed new Rochester Zoo in Seneca Park were awarded this week, and the city comptroller authorized by an action of the city council to borrow \$135,000 to finance construction.

The building, which will house animals now temporarily quartered in Egerton Park buildings on the Rochester Exposition lot, will contain such innovations as vita glass to admit ultraviolet rays from the sun, wire partitions and divisional quarters for animals to control temperatures for tropical and temperate zone animals.

was catering to a certain element of people that were undesirable and limited in number which would have to be eliminated in order to induce the better people, who were more numerous, to patronize the park. By the training of his employees and with the co-operation of his concessionaires this manager succeeded in eliminating the undesirable element from the park, and at the same time offered the better element the sort of "elbow rubbing" they most preferred, and with the same stroke worked a 100 per cent change in patronage. This is a concrete example where procuring new business was far more important than holding the old. But where is the man or group of men who will definitely determine whether getting new business or holding the old should be of more importance than the other? In the final analysis it is contingent solely upon local conditions which the park manager alone understands.

(Continued next week)

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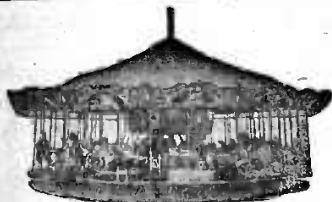
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By AL HARTMANN
(Cincinnati Office)

JACK BROWN and Earl Woodward, the Cyclonic Duo, Omaha skaters, are at the Frolic, a cabaret in Montreal, Que.

OCONOMOWOC, Wis. — Preparations are being made for the annual Winter Sports Carnival, which will be held January 24-25. This is one of the largest tournaments of its kind held annually in Wisconsin.

BY ROLAND CIONI—Sketch No. 10: This week's article of the series on great skaters I have met and seen in the last 25 years is about Midge Reiff, of Reading, Pa. Reiff caused a great deal of dispute over who was champion, but my articles are for the purpose of telling the skating world how good a man is and his fine points of skating, and not personal disputes.

Midge became a star thru hard training and refusing to quit trying to become such. I don't know of a skater that ever had such a long grind before he became recognized by the public. Midge had a great habit of tripping himself when he first started. This could be blamed on poor skates and no one to correct him on his mistakes.

Reiff started to skate real good in 1921 at Baltimore, Md., and during the following years he steadily improved until he reached the top of his skating form in 1927, when at Reading, Pa., he defeated me in four out of six races. This has happened many times in my career as a speed skater, but not in official championships.

Midge Reiff won many meets in different parts of this country. He made his name thru being able to skate any kind of a rink and showed at his best



TOM LONGFIELD, who was championship distance skater in 1902 and is still going strong at the age of 63 years. In Philadelphia, Brooklyn and other Eastern cities skating exhibitions have recently produced large funds for charity, and among those participating was Longfield. The veteran has been following roller skating for more than 40 years.

from ¼ mile to 2 miles. He was a first-class skater over the route thru his good judgment of pace and himself.

I had the pleasure of having Reiff skate for me at the Fordham Rink last week and he made a wonderful showing, considering that he has not been racing lately. With a little more skating he will prove that he is still one of the great skaters of today.

Next week William Schvins, of Chicago, national amateur champion of 1919-'20.

FRANK AND LILLIAN VERNON, trick and fancy skaters, were drawn upon to "weave the web" for *The Spider*, last week's presentation of the Stuart Walker Company at the Taft Theater, Cincinnati. Altho working without a mat and confined to limited hardwood stage space, the widely known skaters, with a reputation for high-class work, put on an exhibition in the introductory portion of the production that did themselves credit and clicked in a big way with the heavy houses played to. Frank and Lillian have been on the little rollers for many years (45 for the former and 22 for the latter), and the engagement with the Cincinnati stock company was their first on the dramatic stage. Following the close of the engagement Frank went west to play rink engagements with his single act, having several dates booked in Illinois and Wisconsin. Lillian left for her home in Washington C. H., O., to mend a sprained arch in her right foot. Both were visitors at *The Billboard* offices during their week's stay in Cincinnati.

CHRISTMAS WEEK special program at Fordham Skating Palace, Jerome avenue, at 190th street, New York, ran as follows: Monday, December 22, six amateur and professional races; Christmas day, Santa Claus skating party; Friday, December 26, big feature night. For New Year's week six races were run off between Newark, N. J., and Fordham Palace teams Tuesday, December 30, while on New Year's Eve there was regular skating from 8 o'clock until 1 a.m., with no extra charges.

WAUSAU, Wis.—An innovation for Santa Claus' headquarters in the form of an ice palace was erected here about a week before Christmas and every afternoon Santa "held court" to flocks of children. The ice palace was constructed of cakes of ice, under the auspices of the Chamber of Commerce, and the vari-colored lights in the inside shown thru the transparent ice presented a

dazzling appearance. The building was 17 feet square and 9 feet high and was the first of its kind erected in Wisconsin.

WAUSAU, Wis.—Wausau instead of Lake Geneva will be host January 31-February 1 to the national outdoor speed skating championship races, William Kritter, president of the Wisconsin Skating Association, announces. The national meet was awarded Lake Geneva last October, but civic leaders there decided not to attempt it. Wausau, thru its Chamber of Commerce, thus took advantage of this and was awarded the races. Nationally known skaters will be entered.

IN A RECENT letter from a well-known rink owner in Wisconsin he says that "while business has not been as good as in former years, we are progressing by spending more for advertising than ever before, using plenty of local attractions and now commencing to use professional skating acts." This is the right spirit and should bring success. Business used to come to you—now you must go and get it, and if you have something worth while to offer the public usually supports it.

ST. MORITZ, Switzerland—The annual skating-cocktail orgy is expected to be as big and busy as in the past. Short drinks consumed per head of population are said to beat all world's records in the Alps during the winter season.

HAROLD H. KEETLE, who operates what is considered one of the largest rinks in the country at Cedar Point, O., during the summer and who has taken a lease on the new Land-o-Dance at Canton, O., opened the winter season at Canton to fair business December 18. Keetle operated this place last spring and the building was destroyed by fire during the summer. Everything in the rebuilt structure is new and beautifully decorated. There are 25,000 feet of perfect floor space, with a special floor for beginners, as well as a separate floor for fancy and trick skaters, Keetle advises.

PORTLAND, Ore.—Bobby Rowe, owner-manager of the Coliseum Rink, as his Christmas matinee attraction, which was the first matinee of its kind here, put on a big match between the Portland Bukaroos and the Vancouver Lions, leading the league, and which was won by the latter. Rowe furnished both teams with a wonderful Christmas turkey dinner.

R. C. JOHNSON, manager of Johnson's Roller Rink at Fair Park Auditorium, Gainesville, Tex., has been operating in that city for the last three months and says he is very well pleased with patronage, the Christmas holiday crowds being particularly good. He adds: "Everyone is enjoying himself. The main attraction for the holidays was a one-mile race on Christmas Eve and one on Christmas

night. The track, which is 20 laps to the mile, was in fine shape and good time was made. The racers were Cecil Hudson, of Waco, Tex., and Sherman Johnston, of Dallas. Hudson won the first race, time 2 minutes, 59 seconds, and Johnston the second, time 2 minutes, 57 seconds." The final race was to be staged New Year's Eve, with a large crowd expected to attend.

LES CORNS, of the Harriet Nawrot Trio, was at his home in Cincinnati for Christmas and also visited William Sefferino, who has a rink in operation at Spring Grove and Colerain avenues in the Queen City. He speaks in high praise of Sefferino's rink. "Sefferino puts on a lot of attractions and has been drawing fine crowds," continues Corns, writing from Chicago. "His music is fine and timed great to skate."

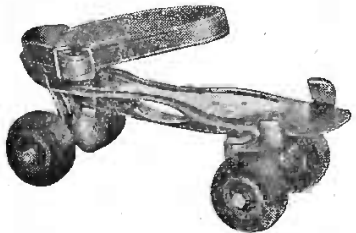
SEVERAL YEARS ago Mrs. George E. Browne, wife of the owner of the Hotel Browne, Cincinnati, O., was a wonderful skater on both rollers and ice and won many prizes at the old Princess Rink in the Queen City. She states that she hasn't skated for many years, but feels sure she could go right along. Says she may try her hand at it again some day.

ED NORRIS, of Parkersburg, W. Va., recently made a trip thru West Virginia, Virginia and North Carolina in search of buildings for the purpose of opening two or more rinks, but found no suitable vacant structures. He is now considering putting out one or two portables in that territory. Norris is of the opinion that skating will soon have a real revival and come into its own.

J. J. STEACY closed his big rink at Cobleskill, N. Y., after the holidays, his lease on the building expiring. He will open next season in a new building of his own, in the meantime devoting his time to his floor powder plant.

JACK DALTON informs that he has taken over the management of the Van Cortlandt Olympia Roller Rink at 5931 Broadway, at 241st street, New York, one of the most beautiful rinks in the East, for this winter. "This rink, I must say," Dalton continues, "has a very refined class of people and it makes one feel pleasant to be connected with the Olympia because of this. Since I have taken over the management the crowds are getting bigger each week. Different attractions are offered every evening. On Friday we have both professional and amateur races and they have proven a big success. Roller hockey is played every Tuesday evening. When not doing work of this kind I take to the road, as it is my profession. The Olympia staff is one of the best obtainable. Andy Shields looks after the skateroom, Buddy Kirkpatrick and Eddie Krahn the skates and Leon Jerome and Ralph Daly are the floor men."

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New Year's Banquet and Ball Of HASC One of Best Ever

This winter's event at Kansas City makes heavy attendance record—fraternalism, festivity and optimism prevail—excellent menu and entertainment

KANSAS CITY, Jan. 2.—The New Year's Eve Banquet and Ball of the Heart of America Showman's Club climaxed one of the most successful weeks of enjoyment on record in the club. The surprise of the year was given the members when the committee in charge, under the chairmanship of Gean J. Berni, opened the festivities with an increased attendance over any preceding one. It was surprising in the fact that this year's banquet was looked upon by all the members as one that would not see the usual number of faces in attendance. The committee deserves congratulations in producing the good results in the face of so many adversities. This is another honor added to the successful administration of the retiring president, Cliff Liles.

A hearty welcome was extended to all by the retiring president, after which W. C. Summerville, in the absence of Chaplain Walter L. Wilson, invoked the divine blessing.

A wonderful menu was served. During the different courses the diners were entertained by Margie Walsh and her orchestra. Louis Heminway was the toastmaster of the evening, filling his position in the highest degree.

After reading the telegrams of holiday greetings and congratulations coming in from all parts of the country as well as the Islands, Heminway introduced those at the speakers' table, which included Elmer C. Velare, newly elected president of the club; Walter Driver, Carl J. Sedlmayr, Harry Duncan and Gean J. Berni. In appreciation of the hard efforts in making the last year successful, the retiring president was presented with a gold life membership card in the club. The speeches were short, snappy and full of interest, and succeeded in holding the guests' attention throughout the entire program.

The banquet hall, which was decorated in a most becoming manner, was further enhanced by the beautifully gowned women and the conspicuous good humor at all times in evidence. Flags, emblems and beautiful flowers adorned the speakers' table.

Then came the climax. A smiling youngster, sans clothes, entered the hall, and to say that "Little Mr. 1931" was royally welcomed would be putting it mildly. Every room in the house seemed to open simultaneously, extending hospitality without a stint to all the guests assembled, and the Happy New Year's greeting rang forth like a clarion in its sincerity.

Those in attendance were Cliff Adams, W. J. (Doc) Allman, Ruth Anderson, Vivian Anderson, Mr. and Mrs. Edw. Armfield, Florence Awas, C. W. Baldwin, R. E. Barnett, Mrs. Lucille Barzen, Mr. and Mrs. Al Baysinger, Mr. and Mrs. Harry Beach, Gean J. Berni, Floyd Bledsoe, Mrs. Vincent Books, Joe Bova, Art and Bird Brainard, Mr. and Mrs. H. R. Brandt, Deana Brown, W. O. Brown, A. E. Brunnett, Edythe B. Burris, C. G. Buton, Geo. Callahan, Elsie Calvert, Frank H. Capp, Leona Carter, Mr. and Mrs. Bruce Catto, Mrs. Rodney Crail, Mr. and Mrs. G. C. Crowley, Mr. and Mrs. Clyde Davis, Frank H. Davis, Mr. and Mrs. Matt M. Dawson (See BANQUET AND BALL on page 62)

The Silvers to Charlotte

Mr. and Mrs. Harry B. Silvers and their infant daughter, Gloria Pearl, two weeks old, arrived in Cincinnati from Chicago the last day of the "old year" to spend a few days with friends. They left Saturday, with James F. Murphy, for Charlotte, N. C. Silvers will again this year be with the Melville-Reiss Shows, operating two Illusion Shows and possibly a third attraction. Murphy, who spent the holidays with his wife at Piqua, O., picked up the Silvers while motoring back to Charlotte.

Fred Clare Leaves for Manila

SAN FRANCISCO, Jan. 1.—Fred (Whitey) Clare, who arrived here about two months ago with two pythons, three Chinese cats, several unique species of monkeys and other curiosities from the Far East, and which he has been exhibiting, affiliated with Mike Golden in a store on upper Market street, is returning to Manila. He has sold the exhibits to Pete Korte, who will continue them at 1160 Market street, while his side shows are still attracting crowds in San Jose. While here Clare signed up for Churchill and Tait, Jolly Bonita, fat midget, Johnny Leal, midget magician, and a pit show of eight attractions for a two years' tour of the Philippine Islands, Siam, India, Java, Sumatra, China and Japan, opening at the Manila Carnival January 31, and which will run until February 15. Clare is taking over a guillotine exhibit, which Carl Martin will manage for him. The attractions leave here tomorrow and are booked to sail direct from Los Angeles to Manila on January 4. Mrs. Clare will accompany her husband on the trip.

The H. W. Williamses Home

Mr. and Mrs. Harry W. Williams, veteran showfolks, both circus and carnival, motored thru Cincinnati early last week en route from the South to their home near Detroit, Mich. They were last with the LeMance Attractions at Atlanta with concessions. Williams, years ago a circus performer, was not in good health and was anxious to reach home.

Holiday Spirit Observed

KANSAS CITY, Mo., Jan. 1.—The holiday spirit was observed around the Royal American Shows' winter quarters in this city Christmas day, when quite a number of showfolk gathered to visit and participate in parties in various living quarters on the spacious grounds. Following the exchange of gifts, a big dinner was served in the apartment of Mr. and Mrs. Louis Sorby, the Christmas gift of Mrs. Marie Bassett, Mrs. Louis Sorby and Bernice Scoville to the guests, who were Louis Sorby, J. E. Sweeney, Louis Heminway, Mr. and Mrs. Ray VanWert, George Sargent, Jack Dillon, George Golden and Mr. and Mrs. Ed Nelson.



THE PHOTOGRAPH was taken at De Land, Fla., during the funeral of Johnny J. Jones, just prior to the remains being transported to Orlando, Fla., for burial, December 27.

L. H. Butler and Joe Carr Not With Butler Bros.' Shows

In the Midway Confab of last issue a paragraph stated that L. H. Butler is to manage Butler Bros.' Shows, with Joe Carr as business manager, with the addition, "it was postcarded to Dab last week." In reference to this, Irene Butler, owner and secretary of the show, wrote from Hot Springs, Ark.: "Please correct a statement published in your last issue of *The Billboard*. L. H. Butler or Joe Carr are not, nor will not be connected with Butler Bros.' Shows in any capacity during the coming season. W. E. Foster is manager at present and will remain so until further notice."

The postcard referred to in the Confab paragraph last issue was signed "L. H. Butler" and mailed at Durant, Miss., reading as follows: "L. H. Butler to manage Butler Bros.' Exposition Shows, Joe Carr, business manager and legal adjuster." If the "Butler Bros.' Exposition Shows" are to be launched, the publication has not been made aware of it to the best of this editor's knowledge.

MR. AND MRS. J. W. HUNTSINGER, versatile and varied entertainers, presented their mechanical acts in store windows at Jacksonville, Fla., during the holiday business. Jimmie at a jewelry store and the missus at a bakery. They have plenty of bookings, is the report.

Lloyd and Losita To Launch Small Caravan

Having closed their season at Atlanta, Ga., several weeks ago, J. W. Lloyd and L. L. Losita have located in New York City and are preparing to launch a small amusement organization for next season, titled the Lloyd & Losita Attractions. Lloyd takes up the duties of manager and Losita those of secretary-treasurer and, according to a letter from them last week, they plan remaining in the big city until about March 1, then go to Wilkes-Barre, Pa., where quarters have been secured, to get their paraphernalia in readiness for opening somewhere in that vicinity.

Sopher Adds to Museum

LOUISVILLE, Ky., Jan. 2.—Dan Sopher's Museum at 213 West Jefferson street was lately increased in its presentations by the addition of a "law and outlaw" wax show, which was previously established in a storeroom on East Jefferson street by J. F. Dehnert and later taken over by Sopher. Since the addition of the wax show, which was placed to the rear of the coin arcade in the building, the museum has been doing an excellent business. The place has also become somewhat of a headquarters for meetings of showfolks wintering in this city.



By CHARLES C. BLUE
(Cincinnati Office)

THE increase in the number of museums established in cities during the last several years has been timely, also productive of welcomed prospects—in behalf of the public and professional entertainers' employment, especially during winters.

Years ago nearly every city of outstanding prominence had from one to several widely known museums, presenting programs of acts and oddities of nature. With a sort of syndication of vaudeville interests and influence there later transpired a gradual lessening in the number of the museums until they became almost extinct. With the advance of motion picture interests and a veritable pooling of those interests, vaudeville of late years has been on the decline. However, there is now a noticeable "demand" on the part of the public for "more 'flesh'", and along with more encouraging prospects for vaudeville, the museum is again welcomed by the masses—at least as a relief from what was becoming a "monotony"; practically a forced patronage because of a lack of alternating opportunities.

With almost a nation-wide absence of museums, outdoor entertainers, with side shows and other tented or platform offerings, found themselves destined to layoffs of several months each winter, whereas they formerly "made the museum circuits". The return of these institutions is especially conspicuous this winter. In a majority of the cities where they have been established they are being gratefully patronized—even to the extent of additional establishments in some of the cities. Likewise, hundreds of capable entertainers and interest-attracting "freaks" are now provided employment both winter and summer, and almost doubtless their opportunities will be gradually increased. The public needs and demands variety, of which the museum is a part.

THE planners of the Century of Progress Exposition (termed world's fair) for Chicago in 1933 may know their "onions", but without merry-making entertainments, such as high-class riding devices and interesting, meritorious shows, etc., it may eventuate into just that—"onions"—so far as joy seekers of the United States are concerned.

So far in the plannings it seems that all intended is very much "highbrow"—appealing to lovers of art, with magnificent electrical and water displays; pageantry, scientifically constructed buildings, quarters of all nations, etc., as the entertainment program. The midway was the "life" of the previous world's fair in Chicago, also the St. Louis World's Fair and the Pan-American Exposition at Buffalo, and doubtless would be at the Windy City in 1933 if given a consistent opportunity. Some of the so-called "world's fairs" in the past have been decidedly "flops" for one reason or another. But if their midways had any part in the "flopping" it was from no other cause than a lack of proper preparation and management. So far as this scribe has been able to learn there isn't yet an individual in the list of directing executives who is capable, thru active experience, to supervise a midway portion of the "world's fair" at Chicago in 1933. Too much "commercialism" might be against its exploitation and resultingly its outstanding success.

GEORGE EDWARDS, formerly with the 101 Ranch Show and the Melville-Reiss Shows, is this winter with the Filipino midgets, John and Martina De La Cruz, exhibiting in the Southeast.

Jones Funeral Is Impressive

Burial attended by many prominent showfolk and notable civic officials

ORLANDO, Fla., Jan. 2.—Probably the largest and certainly one of the most impressive funerals ever conducted at Orlando was that of Johnny J. Jones at Greenwood Cemetery Sunday afternoon.

An hour before the funeral cortege arrived hundreds of sorrowing friends from Orlando and other cities thronged the cemetery to pay their last respects to one they considered a personal friend. Services also were held at De Land, from which city the body was brought here.

Included in the sorrowing host of show people were notables and lesser lights of the show world from many parts of the country, and representatives of at least 20 great amusement enterprises, and among them all moved mayors of Florida cities, presidents of banks, prominent merchants, presidents and secretaries of chambers of commerce, presidents and managers of fairs.

The Western Canadian fairs sent Sydney W. Johns, of Saskatoon, Sask., as their special representative. He flew down from Chicago, and after circling the cemetery twice in his plane made a landing and came to the grave, where he served as one of the honorary pallbearers. Captain Wilson was sent from Washington, D. C., to represent the District of Columbia police department and convey their respects to their dead friend, who with his shows had played 15 seasons in Washington, 12 of them in Captain Wilson's precinct.

Seldom has Orlando seen such a display of flowers. Floral tributes arrived from all parts of America and it required two large conveyances to transport them from De Land to Orlando.

The funeral services were conducted by the De Land Lodge of Elks, of which Johnny J. Jones was an active member. At De Land the commodious auditorium of the Elks' Club Building was packed to utmost capacity and hundreds were unable to get into the building. A beautiful tribute was paid by L. F. Chapman, who was chosen by the De Land lodge as the orator of the occasion. The speaker stressed Jones' generosity, which had won for him many friends in all walks of life. Dr. L. B. Grice, pastor of the First Baptist Church of De Land, assisted in the services.

There were more than 60 cars in the funeral cortege that moved from De Land to Orlando, 40 miles, and at Orlando they were joined by many more.

The interment at Orlando was in accordance with Mr. Jones' request. Orlando had been his home for many years and until a few years ago he maintained his winter quarters here. He had large property holdings in this city. The impressive burial rites of the Elks' Lodge were used at the grave, and as the body was lowered into the grave members of the De Land and Orlando lodges of Elks deposited sprigs of remembrance.

The active pallbearers were six men of the Jones Shows who were tried and true friends of long standing: Jack Murray, Chet Dunn, W. C. Martin, Vernon Korhn, Eddie Madigan and Harry Illions. The honorary pallbearers were: From Saskatoon, Sydney Johns; from Washington, D. C., Captain Wilson; from Orlando, Mayor Jas. L. Giles; W. R. O'Neal, president First National Bank; Karl Lehmann, secretary Orange County Chamber of Commerce and manager of the Central Florida Exposition; Harry P. Leu and L. H. Gibbs; from Tampa, P. T. Strieder, manager South Florida Fair; from Winter Haven, John Mays, president, and Jack Guthrie, manager, Orange Festival; from De Land, Mayor Earl W. Brown, J. G. Dreka, president De Land Chamber of Commerce; Hugh West and Robert S. Bixby.

St. Louis

ST. LOUIS, Jan. 2.—Quite a few local showmen, practically all members of the Mississippi Valley Showmen's Association, journeyed to Kansas City Tuesday and Wednesday to be on hand for the annual banquet and hall of the Heart of America Showman's Club.

Sam Solomon, owner of Sol's Liberty Shows, was among other amiable visitors to the local office of *The Billboard* Monday, when he was in the city for a day. Jack Lucas, special agent Morris & Castle Shows, was in the city for several days visiting with friends. He departed Monday for Kansas City, where he will remain for the greater part of the winter.

William Kaplan, prominent member of the Showmen's League of America, was in the city Sunday while en route from Chicago to the West Coast, making the trip via auto.

Willie Levine, well-known concessionaire, for the last several seasons with the Rice & Dorman Shows, spent several days this week in St. Louis, stopping off to visit with friends while en route from Hot Springs to his home in Reading, Pa. While here he was royally entertained by Matt Dawson and others.

Eugene C. Cook, secretary the Barker Shows, which went into winter quarters in East St. Louis two weeks ago after a tour of some Southern States, was among other visitors Monday.

Jean DeKreko, member of the well-known carnival family of that name, is at present in the city visiting with his many relatives here. DeKreko successfully operated Luna Beach Park at Rome, Ill., last summer. He reported a fair season considering business conditions last summer and fall. He will again operate the park this year and is planning on installing some new riding devices and making other improvements in his amusement resort.

James C. (Jimmie) Donahue, well-known special agent, made a hurried trip to St. Louis from Springfield, Ill., where he is at present working on an indoor circus to be staged the latter part of January in that city under the auspices of the combined councils of organized labor. He is working with Harry McKay, of Chicago, on the promotion.

Ben Block writes from Miami that there are quite a few showmen there, all enjoying the sunshine and daily bathing.

B. D. Lindley, well-known clown, who played a string of fairs thru the South and Southwest, passed thru St. Louis Monday en route to his home in Terre Haute, Ind., from Texarkana, Tex.

L. Ruben, contest man with Lewis Bros.' Fraternal Circus, spent several days in the city this week visiting with friends. He reported that the Lewis Bros.' Circus has had a good winter season to date, and that its coming winter circus in Cincinnati looked as if it would be the best one of its winter season. He departed for Cincinnati to resume his work there on Wednesday.

"Sailor Joe", prominent tattoo artist, is at present in the city visiting with friends. He came here from Montreal, Que., to spend two weeks with the boys of the Mississippi Valley Showmen's Association.

Veteran Talker Had Eight Months in Hospital

George C. Thomas, one of the oldest living show-front talkers, was discharged from a hospital in Cincinnati last week after an eight-month confinement with neuritis. He was unable to call at *The Billboard*, but wrote that he could get around a little by the aid of crutches, also that he would greatly appreciate receiving letters from showfolk acquaintances, who may address him to 135 East Parkway, Cincinnati, O. When he was sent to the hospital last spring there was little hope for his recovery.

Thomas, altho out of show business during late years, was formerly among the best known talkers, and back to the early days of midways, including a prominent show at the Pan-American Exposition in Buffalo in 1901.

Pacific Coast Showmen's Association

LOS ANGELES, Jan. 1.—In the midst of Monday night's meeting members were deeply saddened by receiving word of the sudden demise in Venice, Calif., of Brother Henry Pizini. The room was immediately darkened and members stood silent for one minute in respect to the departed brother.

Johnnie O'Shea, of the MVSA, St. Louis, was an attendant at the meeting and received a hearty welcome.

Brother Mel Vaught, chairman of the house committee, was presented with a box of cigars by Second Vice-President Archie Clark in appreciation of his services. Al (Big Hat) Fisher also received an appropriate present.

F. G. Harley spelt a pleasant evening at the club. Dr. E. D. Abraham was appointed physician to the PCSA at this week's meeting.

Walter McGinley, one of the most popular and respected members, donated a Christmas dinner to 1,000 people at the Salvation Army, 1,000 children at the Mission and 3,000 grownups at the Mission.

At the Christmas dinner at the club a wonderful time was had. Between 190 and 200 showmen and their wives were present. Brother George Hines and Judge L. Karnes alternated as master of ceremonies and acquitted themselves nobly. During the feast hearts were saddened by receiving a telegram from De Land, Fla., notifying of the death of Johnny J. Jones. Everyone present rose in quiet meditation. The festivities were augmented by the presence of Brother Charles Guberman and wife. Charlie has just recovered from a serious illness, which confined him to the hospital for six months. Sid Brooks and Whitey Austin, two old showmen, honored with their presence. Lee Barth voiced the sentiment of the club by his recitation, which ran as follows:

Let's forget about hard times and panics,
And of bankrolls unusually thin;
Let's forget about last season's bloomers,
Just buck up and wear a broad grin.

We're travelers and rove o'er the mainland,
Spreading laughter and joy 'long the trail,
To help one another is our motto—
And we usually do, seldom fail.

So here's for a real Merry Christmas,
For our clubrooms are open this day;
So eat, be merry and remember,
That's the greeting from the PCSA.

Installation of the newly elected officers takes place on the first Monday night in January. There is a lot of work to be done, and let's all start hitting the ball and give the new president, O. N. Crafts, whole-hearted co-operation.
LOUIS BISSINGER.

Mrs. Roth Under Knife

Mrs. Josephine Roth, who had a ball game, and her husband concessions with the Michigan Greater Shows last season, has been confined at the Jefferson Hospital, Detroit, Mich., several weeks, having undergone an operation. It was thought last week that she would be required to spend this week at the institution.

Whale Unit Roster

The roster of the executive staff of "Unit 901" of the Pacific Whaling Company, as recently submitted for publication, includes some very well-known showmen. It follows: Capt. Austin King, chief of staff; Capt. Barney Kern, lecturer; Capt. Al Onkin, treasurer; Leonard Deering, Jack Austin, James Haddon, Richard Dixon, Art Cooper, F. M. Fredricks and George Fauset. General Manager Artur Hoffman, of the company, looking after the New Orleans engagement of the unit, with Frank J. Lee, director of publicity, directing the advertising and exploitation.

Hubin on Lecture Tour

Frank B. Hubin, of Atlantic City, N. J., since closing the season with the Melville-Reiss Shows, has been busy on bookings for his lecturing tour for this winter. He already has two engagements booked in New York City, one in Wilmington, Del.; one in Chester, Pa., and several others in various Eastern cities. His principal talks are on civic, commercial and social improvements for cities, also on the encouragement of legitimate amusements for the entertainment of the public.

Wade To Continue Shows

DETROIT, Mich., Jan. 2.—Mr. and Mrs. Roscoe Wade, of the Michigan Greater Shows, spent several days here visiting relatives. Wade made the announcement while here that altho the show did not have a very prosperous season last year, it would go out again this year under the same banner, but probably to open somewhere in the northern part of Michigan instead of Detroit, carrying about the same number of attractions—4 rides and 10 shows.

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MIDWAY CONFAB
By DEBONAIRE DAB

IF NOT already told, where are you spending the winter?

IF YOUR communication does not bear signature, do not expect to see its contents mentioned in this department.

GEORGE C. GOSSAGE is among the winter hibernators at St. Petersburg, Fla. George postcards he's spending the winter there—nothing else.

HAVE YOU NOTICED: Some folks' memory of you vanishes with their "smiles" and departure at introductory meetings?

AMONG hibernators at Chicago this winter is that grand old man of the midways, H. (Tubby) Snyder—his showfolk friends are legion.

REPRESENTING Western Canada fairs at the funeral and interment services for Johnny J. Jones, Sydney W. Johns, of the Saskatoon Exhibition, covered a part of his journey to Florida by airplane—from Chicago to De Land.



E. C. VELARE, of the Royal American Shows, who was recently elected president for 1931 of the Heart of America Showman's Club.

JOE ARCHER, of the Morris & Castle Shows, has migrated to Dallas, Tex., where he is spending the winter with his wife and baby.

MR. AND MRS. EARNIE WOODWARD, of the Beckmann & Gersty Shows, have been spending some time in and around Los Angeles since closing at Houston, Tex.

THE FOLLOWING, signed "Pearl and Jim", came from Independence, Kan.: "Clara and Otho Smith—Dad is real sick. Please get in touch with some of us."

MR. AND MRS. E. H. HAWKINS were last week planning on their start from some Northern State to Florida for the remainder of the winter. Will be with the William Glick Shows next season.

H. D. (IKE) LEWIS in the past with both carnivals and circuses, infoed from New Orleans last week that he was figuring on spending the remainder of the winter in Mexico City.

THE TORONTO (ONT.) GLOBE devoted a conspicuous editorial column space to praiseworthy comment on the life of Johnny J. Jones and regrets of his passing.

CONCESSIONAIRE (after a spurt of good business): "Automobiles are becoming 'too slow' for me—I think I'll buy an airplane!"

A NOT-SO-FLUSH (philosophically): "Better make it a mule and stay among us longer!"

MRS. FRED BATES and son, Fred, Jr., and her father, T. W. Edwards, last season with the Barker Amusement Company, are wintering at their home in Duncan, Okla., where Master Freddie is attending kindergarten.

FINDING prospects to his liking, for his attraction, Tom Sigourney recently moved from Dallas, Tex., to Fort Arthur—where he found business a little better. Tom expected to leave for Baltimore, Md., last week, to appear at McCaslin's Museum.

AS MANAGER of Teddy Meyers, lady wrestler, last season with the Bernardi Exposition Shows, M. A. Strauss infoes that Miss Meyers, after appearing at several matches in the Middle West, is at Mobile, Ala., for the winter, as instructor at a ladies' gymnasium.

H. G. DUDLEY, manager Strangest Couple on Earth attraction, postcarded that since closing with the Loos Shows they had made two Saturday spots—Edinburg and El Campo, Tex.—to good business and would continue such dates the remainder of the winter.

AFTER BEING with several caravans last season Joe Duncan called it "just another of those outdoor troupings that ain't much," and leaving his wife, Grace,



MRS. HATTIE HOWK, who was recently elected to the presidency of the Ladies' Auxiliary of the Heart of America Showman's Club. She is the wife of George Howk, operator of concession in Fairyland Park, Kansas City.

at home in Dalton, Ga., he meandered on south to Daytona Beach, Fla., to be with the "rest of the boys" until the "bluebirds chirp in the spring".

FRANK CONDON, concessionaire, a part of last season with the Michigan Greater Shows, is wintering in Detroit, and a frequent visitor to Mr. and Mrs. E. C. May. Joe Bennett and wife also are wintering in that city—Joe spending a part of his time learning how to wear "store teeth".

MR. AND MRS. EDGAR C. MAY, after some time ago visiting relatives at Huntington, W. Va., several weeks, returned to Detroit, where Edgar has since been connected with one of the largest department stores of that city in one of the important departments. They have a cozy apartment. Will again be trouping the coming season.

BOB LABURNO a few weeks ago meandered from Nashville, Tenn., to Louisville, Ky., where he joined the directing staff of Dan Sopher's museum at its new place on West Jefferson street. Incidentally, another old-time trouper, Bob Cain, is operating the Cane Hotel in Louisville and gave a bunch of the showfolks a surprise Christmas dinner.

J. (BOZO) MANSFIELD infoes that he will have two attractions the coming season, a circus side show, featuring W. W. Johnson, the monkey man, and Prof. W. Mayfield, the man with the "frozen nerve", who also will manage that show, and a large snake show which he (Bozo) will himself operate, as he did 15 years ago on the Parker Shows for Fred Klass.

MARGIE CARNEY and Bertha Wills, who were with the Isler Greater Shows last season, closing in Tulsa, Okla., the last week in October, have joined a stock company in Gary, Ind., for the winter. Miss Carney's sister, Babe, also is a member of the company as an added attraction and going over big, according to report. They all expect to go on the road again when springtime rolls round.

TEN OR 12 years ago this scribe wrote for one of his "columns" in this publication a verse that again comes to mind, as follows—and might be a good "reminder" for traveling showfolks:

A tip to a friend is a kindly deed,
Be it either for profit or loss;
Sincerity of purpose be the lead,
As ofttimes your journeys cross.

EDDIE OWENS has been in varied occupation this winter while he and the missus are hibernating at home in Cincinnati. Eddie was "some punkins" prior to and during the recent elections, later getting new members for the automobile club and at present he is on the staff of

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SOUTHERN TIER SHOWS WANT
FOR SEASON 1931.
Cook House and all Concessions open. Can place two more Shows. Write JAMES E. STRATES, Box 484, Elmira, N. Y.

KAUS UNITED SHOWS, INC.
CAN PLACE for 1931 season, Shows that don't conflict. Caterpillar or Tilt-a-Whirl, small Sidrome, Cook House. Will furnish wagons. Frozen Custard, Bingo, Arcade, Long Range Gallery, Palmistry, legitimate Wheel and Grind Stores. Address New Bern, N. C.

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the program ad getters for the Knights of Columbus Circus, to be presented at Music Hall in February.

FROM MIAMI, Cyclone Harry Baker, dare-devil drome rider, infod that he had a pleasant season of riding dromes in Europe, but was glad to be back in the United States. He had met Bill Cain (Rubin & Cherry electrician) and wife and son, Billie, and with them went to the beautiful home of Joe Dobish, of motordrome note, at Coral Gables, where they were entertained immensely.

SOMEBODY made impressions all wrong in a recent issue, regarding the Bunny McGuire "Venus" attraction on the West Coast. First of all, Bunny is a "she" instead of a "he", as given. The show was at the Pagoda Festival, San Francisco, the week ending December 14—instead of the 6th. Of late, Bunny has been in Los Angeles, getting her show paraphernalia in readiness for the new outdoor season.

SOME FELLOW giving his occupation as "showman" walked into an automobile club headquarters in the South a few days ago and remarked: "I want some protection for my car." "Protection against what?" he was asked. "The cops," he replied. In the midst of the clerks' wondering what it was all about he suddenly interrupted their whispered conversation with, "Just a minute, I think you folks have another name for it—you call them 'license tags'."

LET'S GET our "thinkers" working toward new-idea attractions for next season.

It's a tough proposition, isn't it? Now let's see, there have been fleas, white mice and even ants as performers. Bureka! How 'bout a troupe of trained bedbugs? A night at a cheap rooming house now and then could keep a feller in "actors".

SPIKING A RUMOR—Shortly after the death of Johnny J. Jones was announced a rumor spread from Chicago that a representative of a large road-show interest had left that city with a view toward securing the Jones Shows title. Upon inquiry by the carnival editor Mrs. Johnny J. Jones announced by wire that neither the interest rumored of, nor any other corporation was being dealt with regarding securing of the title.

WORD from Memphis was that the Robert Strayer showfolks there had an enjoyable Christmas, Dan Taulis, manager the Pontotoc Hotel, having a tree for all. Among those present were Mrs. Camp, Mr. and Mrs. Jones, Mr. Howard, Jimmie Lynch, and speed boys, Jack Maynard, Billie Baldwin, Frank Brest and Ruff Miller, the last named playing Santa Claus. Among other news notes, Mrs. Hossman had returned from hospital with a 10-pound baby boy, and that Strayer also had a tree, also the Orchis.

BEN REICHBACK, who has a nifty trained animal exhibit, tells of being "handed a package" in Georgia, at Tifton recently, in that he had inquired about a "reader" and was told there would be none, then exhibited for a week to poor business and remained over for Monday; had less than a dollar receipts that day, and was forced to pay \$30 license for the day. Says he also struck a raising of the license after two days' work at Carterville. At the time of writing, he and his attraction were exhibiting to good business at Bristol, Va.

FRANK ZORDA is not only a clever entertainer (magic, etc.), but also an impressive and convincing out-front talker. He is again this winter with Cash Miller's winter store show in Louisiana, and will again be with Miller's Circus Slide Show with the Beckmann & Gerety Shows the coming season. Mentioning Zorda, recalls a humorous incident. Some years ago, Frank was managing a large freak animal show (made good, too). Altho with a dandy bally, he was heavily "bucked" one night by a big girl-show ballyhoo lineup—until it became exasperating to him. Eventually, a

"bright idea" A large freak-footed pig on the inside that disliked being lifted was the answer. Zorda had it carried out front, and—such pig spilling and crowd gathering probably was never seen before. Thereafter, Zorda's bally received consideration.

THIS IS too good to "keep": S. Miles Jones, the ace auction pitch concessionaire, and the mussion arrived in Cincinnati early last week, Jones operating a crew of from seven to nine men this winter, at as many stands, currently, with pen sales in stores. Anyway, Sam (Jones) wanted to visit *The Billboard*, but did not know its location in the city. Within a half block of the building, he hailed a taxi and after riding six bits' worth (in mileage) he finally arrived at his destination. "Well, I'll be d—, but, we are all out for business!" was his only comment.

Charity Club Walkathon Starts at Sacramento

SACRAMENTO, Calif., Jan. 1. — With heavy attendance the West End Charity Club's Walkathon was under way December 25, located downtown, in the former Weinstein Lubin Department Store Building, and with a brilliant entry, circus fashion, with 25 couples taking part, handled by Kenny Price, well-known actor and an ace master of ceremonies. Music was handled by Red Dana with his Red Bandanas. Other music is being handled by Frank Smith and his orchestra and the matinees by Joe Felix and his organization, with Frank Compton.

Arthur P. Craner, well-known Coast showman and local politician, opened the festivities in a brief speech, introducing William F. Jenkins, of the Sacramento community chest; Kenny Price, who presides as master of ceremonies in charge of the show; Phil Walsh, his assistant, and other members of the staff, which includes Harry Phillips, in charge of reserved seats; Bert Howard, trainer and floor judge; Mitzi, well-known attendant, together with Elouise Lloyd; Barney West, trainer and comedian; Tommy Rouse, trainer; Jack Conley, floor judge, and others. All arrangements for the Walkathon were handled by J. E. Lewis and A. P. Craner, under J. D. Richards, of the West End Charity Club. The construction of the show was handled by Tony Soares, of the Krekos Shows, and the elaborate decorations by C. A. Nasner. Ed Smithson, of the Levitt-Brown-Huggins Shows, is handling banners and promotions. Hazel Boyd and her California Poppy Girls opened the bill with three changes in revues and will be featured as a permanent attraction during the contest. Rey and Lyne, booked thru RKO, was one of the acts that made a distinct hit and other RKO acts were featured.

Rubin & Cherry Quarters Folks Enjoy Big Spread

MONTGOMERY, Ala., Jan. 2. — The colony of winter-quarters dwellers of the Rubin & Cherry Show units partook of an old-fashioned Christmas "community" dinner, the elegant spread, the menu extending from soup to nuts, being placed in the commodious quarters of the genial Sid Marion, who in his masterful style attended to all details. Plates were set for 50 happy showfolks and there was an evening of genuine merriment for all. During the dinner the news of the death of Johnny J. Jones was received, and two minutes of silent prayer was observed and the suggestion of a telegram of condolence to the bereaved relatives was acted upon. The culinary work was in the hands of Mesdames Marion, Allen, Nold, Parsons and Lowe.

Those present included: Mr. and Mrs. Sid Marion, Mr. and Mrs. Carl V. Nold, Mr. and Mrs. Jack Rhinehardt, Mr. and Mrs. Scotty Station, Mr. and Mrs. Ed Lowe, Mr. and Mrs. Carl Parsons, Mr. and Mrs. R. H. Sheppard, Mr. and Mrs. Frank Biddel, Mr. and Mrs. Tom Allen, Mr. and Mrs. Del Lampkin, Mr. and Mrs.

Chas. Poplin, Ollie Rhinehardt, Alice Duncan, Gladys Weaver, Ollie Blair, Masters Jackie and Jake Rhinehardt, N. Y. O'Connor, Jack Carroll, Johnny Harrison, Charles Broadbury, Dallas Cautrell, Ted Wilson, "Nig" O'Connell, Woodrow Weaver, Preston Blair, Eddie Marconie, C. C. Martin and Bert Minor. The affair lasted till late in the evening and a vote of thanks and good wishes to Sid Marion marked its closing.

Miracle Museum, Pittsburgh

PITTSBURGH, Pa., Jan. 1.—Business at the Miracle Museum, under the management of W. J. Murphy, has held up satisfactorily. The to be expected pre-Christmas slump was not really noticeable until about five days preceding Christmas.

Alyne, English mentalist, assisted by Dr. Lowell, has most capably taken up the mantle of success which was being maintained by Evangeline when a nervous breakdown caused her temporary retirement to the hospital. Besides his museum appearances, Alyne is broadcasting over the radio.

Platform acts last week included Prof. John Louman, Russian one-man band; Professor Darwin, magic. Punch and ventriloquism; Lady Olga, bearded woman; "Jumbo" Redding, "largest clown"; Hanson, Swedish gladiator; Jalvan, Senagambian juggler; Dr. Garfield, "Man With an Exposed Brain"; Princess Wanda Two-Tails, Indian lectures and native dances; "Smallest Mother and Baby in the World", and Alzorea the Turtle Girl.

A number of exceptionally strong features are under contract for the early weeks of the new year.

An extensive advertising campaign, along both regular and novelty lines, is constantly being carried on.

The museum operates on a straight 25-cent admission and at all times lives up to its slogan, "The Place the Smart Crowds Go."

GERALD FITZGERALD.

Harveys to Kansas City

Mr. and Mrs. William (Bill) Harvey, who have been spending two months with Mrs. Harvey's folks, Dr. and Mrs. B. Franklin Neal, at Ellenville, N. Y., are returning to Kansas City. They have again signed, for their fourth year, with the Royal American Shows with their Caterpillar ride and a funhouse.

BUCK DENBY.

Paris Carnival Season Gets Break at Closing

PARIS, Dec. 23.—The last street fair of the season, the Foire de Montmartre, opened on Saturday afternoon and was favored with mild weather, which has attracted above the average business. There are plenty of rides and concessions or nearly all sorts, but very few shows. Not a circus, menagerie or girl show on the midway and only two freak shows.

Louis Brown, American outdoor show promoter, has a large motordrome in the lineup and is doing big business. The Abbins also have a motorcycle show, as has Alph Bill.

Conklins Leave New York

NEW YORK, Jan. 2.—J. W. (Paddy) Conklin and wife, who have been visiting this city for a month, will leave tomorrow for Los Angeles to attend the Pacific Coast Showmen's Club banquet and ball, January 6. From there they will go to Seattle for several days, to be followed by a trip to Vancouver. "Paddy" will attend the Winnipeg fair meeting, then will vacation at either Los Angeles or Miami.

R. L. Wade Shows

St. Cloud, Fla. Week ending December 27. Weather, cold. Business, fair.

After many bloomers the unexpected took place and this little town proved far above expectations, and everyone enjoyed a fair week. The weather would not permit the townfolks to turn out as they would have liked to. The showfolks cannot complain in regard to their Christmas dinner, as Madam Ada Lamar certainly deserves credit. First, she had the cookhouse decorated, along with a tree, and all the little folks were remembered with presents and Madam saw to it that no one was overlooked. Milt Reed and Curly Hyde certainly are getting their share of fishing—also some very fine fish. Opla Wall joined with an Illusion Show and has a very pretty attraction. There are quite a few of the Rice Bros.' folks in the lineup, there being Jack Thompson, Sam Beatty, Short Legs Gordon and Bill Baless, with as many grind concessions. The show is carrying 20 concessions, seven shows and three rides, also callope.

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Melville-Reiss Shows

CHARLOTTE, N. C., Jan. 2.—When the telegram from Joe Redding was received, stating that Johnny J. had passed on, the many showfolks in this city were shocked and expressed deep sympathy to the widow and relatives. The passing of Johnny Jones is mourned thruout the show world. Johnny was a man of his word, and his friends numbered in the thousands. There never was a more popular man in the carnival business than the late Johnny J. Jones. Mr. and Mrs. Harry G. Melville immediately made plans to attend the funeral services, but on account of Melville's illness, his physicians advised against making the trip.

At this time Owner Harry G. Melville has been returned home from the hospital greatly improved and assured that no operation will be necessary, altho his doctors say that he will require at least three more weeks of daily treatment and to remain off his feet, thereby making it almost impossible for him to meet with his friends at the various fair meetings this month. General Manager J. F. Murphy wrote from his home at Fiqua, O., that he and Mrs. Murphy were enjoying the holiday season. General Agent J. D. Wright, who, with his wife, is living at Newark, N. J., for the winter, informs that they are having a great time. During the Chicago meetings Harry B. Silvers was heard saying that he hoped it would "be a girl", for the reason that his latest illusion invention required an infant girl in the act. Harry sure got his wish (per the birth columns), and no doubt is now all set to open. Nate Miller has fully recovered from his recent operation, and his friends will be glad to learn that Nate is his old self again. Mr. and Mrs. Earl Purdie, of motordrome fame, left in their car to visit with Earl's mother at Kansas

City. The Purdies intend to return to Charlotte some time in February. Out at the winter quarters are Mr. and Mrs. J. L. Edwards, Sailor Harris and his wife, Ray Kelly and his wife, Dad Miller and George Williams, teamsters; Ed Murray, George Brown, Joe Adams and Howard Ingram.

Sailor Harris has completed plans for the remodeling of the *Superba* front. The spread will be about 58 feet, with the panels set in facing of heavy wood carvings, which will be finished in gold-leaf. Auditor Cousin Ben Weisbart writes that he and his family got by so far without having their annual colds. Secretary Fred O. Burd motored to Florida for the winter. I. LOUIS PEYSER.

Happyland Shows

DETROIT, Mich., Jan. 2.—It will not be long now before work starts in winter quarters. Laurel Dickey, master mechanic, is back in the city after a long rest. Russell Walker will handle the new kiddie rides. Those seen around quarters are Joe Hart, trainmaster; Bob Martin, night policeman; Buck Smith, tractor man; Ale Davis, painter; Ed (Kid) Coger, swing foreman, and "Tom", Tilt-a-Whirl foreman. A big Christmas tree made the boys feel "like home". Jem McMaster, general agent, is in the South. Mr. and Mrs. Peter Harkins, owners of the midway cafe, are now located here with a restaurant and gave a fine turkey dinner to Mr. and Mrs. Reid, Mr. and Mrs. Dumas, Mirtis Layland and Mr. and Mrs. Boyles.

World of Fun Shows

PATERSON, N. J., Jan. 1.—Only three months and the show will take the road for the 1931 season. Manager Ketchum has some indoor fairs starting this month which will help to pass the time until opening.

Ernest McCollum, who was electrician with the show last season, is in charge of the trucking business which Manager Ketchum has in Paterson and is busily engaged with same.

Mr. and Mrs. Ketchum have returned from a trip to West Virginia and Western Pennsylvania arranging dates which the show will play during 1931 in addition to several spots around New York City.

Two new fronts have been completed for the minstrel and musical comedy shows and look exceptionally nice. The minstrel front will have more than 200 electric lights on it and is a beauty.

CHAS. KAUFMAN.

Baltimore Museum

BALTIMORE, Jan. 2.—With every platform filled with interesting attractions and the big stage presenting two features, the Baltimore Museum has one of the best shows since the opening. Every attraction is introduced and put over by Prof. DeBarrie, assisted by Doc Hartwick. Accompanying each during its specialty is Prof. Lorman, Russian musical artist, playing appropriate music on his piano-accordion. John T. McCaslin, the proprietor, saw that there was something lacking. Attractions were up to the standard, but were just put over with the same old method, and the patrons moved from one platform to the other as tho they never got a kick out of anything. McCaslin, who has handled the amusement-going public for years as owner, producer, manager, performer, etc.; owning circuses, carnivals, parks, medicine shows, tabloid shows and booking agency, used his showmanship and had Prof. Lorman play his accordion with each attraction. This made a wonderful improvement and makes the show very enjoyable. Business has increased far above expectations, and this policy will remain until something else has to take its place.

Attractions at the museum this week are Miss DeBarrie, trained cockatoos; Prof. Lorman, musical act; Doraldina-Huera; Prof. DeBarrie, magic and Punch and Judy; Mr. and Mrs. Hill, mentalists; Hawaiian Trio, dancers; Corey, Oriental juggling, mystery act; Hollis, tattooer; Lew Dufour, "Unborn" show; Sig. Marina, ballyhoo; Sutton and Kavanaugh, on front; Shorty Cattlett, ticket taker; Big Nose John, janitor; Marina, gorilla girl, and Miss Hughes, ticket seller, cashier and bookkeeper.

HARRY J. BOWEN.

John Francis Shows

OKLAHOMA CITY, Okla., Jan. 2.—Christmas was fittingly celebrated in the winter quarters of the John Francis Shows. The party commenced about 4 p.m., when about 30 employees of the show gathered around a Christmas tree on which were various remembrances for those gathered there. Then everyone adjourned to the eating hall, where the main topic of discussion was a deer, killed in Western Texas by Crawford Francis, a portion of which was the centerpiece of a wonderful Christmas dinner prepared by Chef Hart. At the close of the meal talks were made by Billy Streeter and Jack Stanley. After the smokes were passed around all went to the American Theater as guests of John Peluso.

Mr. Billy Londres, who has been on the sick list, has returned from the hospital. Frank Owens has returned from a trip in Southern Texas. J. Crawford Francis was in Oklahoma City for a few days before Christmas, but departed for Laredo, Tex., on business. Manager John Francis is still up North and is expected in the middle of January. John Peluso, who had the Wall of Death last year, is working for the Batten Floral Company as a decorator. Edwin Pangborn and sister, June, motored to their home in Flint, Mich., to spend the rest of the winter. Mr. and Mrs. Jimmy Ragsdale accompanied them. H. W. SMITH.

Leo's Dime Circus

Leo M. Powers, manager Leo's Dime Circus, advises that he recently contracted with Rex Drumm for the latter's Circus Side Show, with new banners and front, for the coming outdoor season, Drumm having already booked his Merry-Go-Round, Ferris Wheel and cook-house with Powers, having given up his park interests at Montpelier, Ind. Other advice from Powers was that he had just completed his last indoor promotion for the winter at Lapeer, Mich., which just did prove successful, and he would henceforth center his interest on his outdoor show, to open in March at Kokomo, Ind., at which city the paraphernalia is scheduled to undergo preparation.

Doc Shugart Shows

Oakwood, Tex. Week ended December 27. Auspices, P. T. A. Weather, fair and cold. Business, good.

This was the best stand of the season for the show. At present the lineup consists of 3 shows, 2 rides and 15 concessions, but additions are expected in the near future. Owner and Mrs. Shugart had the entire personnel as their guests at a Christmas turkey dinner; also Christmas tree, at which Santa Claus handed each person a present. The whole show regrets the leaving of Mrs. Ed McFarland, wife of the general agent, who went to her home in El Paso to remain there and rest until spring. General Agent McFarland came back to the show for the holidays from a successful booking trip, with intention of later attending fair men's meetings in Arkansas, Louisiana, Missouri and Mississippi. Among visitors were Red O'Day, formerly of the John Francis Shows; Ed Rife, of the Lincoln Premium Company, and Mayor C. O. Glenn of Buffalo, Tex., who was the guest of Doc Shugart and Red McFarland. F. P. Tuberville has joined as electrician. This show will remain out all winter. DUDE BREWER.

Holland Indoor Circus Co.

MOLINE, Ill., Jan. 2.—The Milton Holland Indoor Circus Company opened here last night for an 11 days' stay under the auspices of the B. F. O. Elks for the benefit of the Crippled Children's Clinic. A representative of the company has been in town for some time arranging advance details. The show comes to Moline intact. The program consists of 18 acts. "Iron-Jaw" Mott, late of the Gentry Bros. Circus, joined here, coming from San Pedro, Calif. His eighth year with this organization.

Milton Holland has the strongest lineup of acts on his show this season that he has had in his career. The show is booked for the entire winter season, with a hustling staff of promoters. I. J. Polack is officiating this winter season as general agent. Harry Dixon, late of Barnum & Bailey-Ringling Bros. Circus, has joined and is in charge of tickets. LOUIE STERN.

Baltimore Briefs

BALTIMORE, Dec. 2.—The death of Johnny J. Jones and Andrew Downie came as terrible shocks to the showfolks of Baltimore. Both showmen had hundreds of friends in Baltimore, and many old-time showmen, concessionaires and performers crowded the office of John T. McCaslin, inquiring when and where Mr. Jones' remains would be buried—especially Mr. Goeke, who was an executive of the Jones Shows for a number of years. Had the notice reached Baltimore in time, there would have been a large number of showmen from Baltimore present at the funeral.

Jerome Harriman, circus advance man, and his bride are daily visitors at the Baltimore and Broadway museums.

Johnny Eck, the Half Boy, met with a very serious accident several weeks ago, and from reports he may never appear again on exhibition. This would be a heavy loss to the show world, as Johnny was considered one of the greatest living freaks in America.

George Reuschling, one time half owner of the Baltimore Museum, will be seen as a headliner in vaudeville soon, booked under the name of the Great LaFollette. He will be greatly missed around Baltimore.

W. J. Murphy, Miracle Museum, Pittsburgh, Pa.; Carl J. Lauther, World's Museum, Philadelphia; Homer Sibley, Hubert's Museum, New York, and John T. McCaslin, Baltimore and Broadway museums, Baltimore, are co-operating to maintain high-caliber museum attractions and prevent disappointments with each house. All are keeping informed as to the merit of attractions; also the moral reputation of each individual drawing power, etc.

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Museum Management Gives Feast to Its Employees

Managers Sam Wagner and Harry Reiners, of the World's Museum, New York City, the lately established amusement resort on Second avenue, treated their employees to a turkey dinner Christmas Day. Tables were laid in the managers' office, and no one around the establishment was forgotten. Among those who participated in the sumptuous feed were Mr. and Mrs. Sam Wagner, Harry Reiners, Willard (Doc) Foster, Mr. Morton, Samuel Finkelstein, Frank Abella, Joe Hendrick, La Mar Sisters, Raymond Wagner, George Zazlow, Andy Polusky, Percy Manning, Irving Gold, Sealo, Edema, John Teal, Elsie-John, Prof. Martinez, Koo-Koo, Mr. and Mrs. John Kotan, Mrs. and Miss Williams, Barry Gray and others. Gifts were exchanged between friends, and as fun Sealo, the seal boy, received by special delivery a box of very choice herrings.

The museum has become a fixture of the East Side and business is reported on the increase, also Christmas week a "banner" one, with the following attractions: Sealo, the seal boy; Edema, physical culturist; John Teal, "parrot with human brain"; Great Foster, astrologist; Prof. Martinez, magic; Koo-Koo, bird girl; Elsie-John; Eveline Williams, sword box, and Joe Hendrick, with his Hawaiians, including the La Mar Sisters.

Coe Bros.' Shows

Palatka, Fla., Week ending December 20. Auspices, Putnam County Fair Association. Weather, some rain. Business, fair. Opened Monday night.

There were so many new faces on the show it was rather hard to distinguish the show people from the patrons. On Tuesday night, at the regular weekly business meeting, the minstrel show tent could not accommodate the trouper, and after the regular routine of business short talks were made by the following showmen: W. Mau, Harry (Polish) Fisher, Harry Wilson, of the Sheesley Show; Billie Moore, of the Ringling interests; Special Event Promoter Nye, also Mack McCarty, who promoted the fair. Gloom was cast over the entire show at the news of the death of Virginia Stanton, the 12-month-old daughter of Mr. and Mrs. Dock Stanton, manager of the Ferris Wheel. She was the pet of the entire show. She was stricken with colitis early in the week and taken to the city hospital, where she failed to respond to treatment. Funeral services were conducted at an undertaking establishment, burial taking place in the Palatka cemetery. Floral offerings from the different departments of the show, also individuals, were beautiful. JOHN B. DAVIS.

Miller's Traveling Museum

MONROE, La., Jan. 1.—Last week, at this place, marked the seventh week since Manager Cash Miller, of Miller's Modern Museum, closed his tenting season and started his indoor show operations.

Business here has been better than was expected at holiday time. Manager and Mrs. Miller gave all with the show a real Christmas. More than 100 gifts were given out, and with a large Christmas tree in the center of the storeroom, which is located in the heart of the business district, it really seemed like being "home" away from home, as a majority of the people have been with Miller a number of years. But little time is lost in moving the show, as it opens the same day it arrives in a town.

The roster at present includes the following: Edna-George; Pip and Zip; John, the elephant-skin boy; Frank Zorda, magician; Prince Tiny Mite; All Hindoo, who pulls a small baby carriage with his eyelids; Agnes, the rubber-skin girl; Fritz Lacardo, sword swallower; Madam Leona, mentalist; Mlle. Wanda All, sword box; Hoesy Wheeler and Nemo, the upside-down midglets; Ray Cramers, Owen Webb and Joe Seymore, who are always busy with ballies at the front

door; Harley Kinnear, in charge of tickets. In all there are 22 people, and the show moves on two motor trucks and three seven-passenger automobiles. FRANK ZORDA.

Iser Greater Shows

CHAPMAN, Kan., Jan. 1.—At present all is quiet, as nearly everyone has availed himself of the opportunity of visiting during the holiday time. Mrs. Louis Iser is visiting her daughter, Mrs. Irene Stanley, at Joplin, Mo. Mr. and Mrs. James Parker visiting their daughter at Kansas City. Dick O'Brien visiting and spending the holidays with James Lingo at Wichita, Kan. Singer Fisher spending the holidays at Ramona, Kan. The writer spent his holidays at Kansas City.

Some of the drop-ins at winter quarters: Mr. and Mrs. Harry Beach, George Callahan, Tex Thomas, Professor Feitman and wife, Jimmie Saunders and Charles Barry.

Happy Dempsey informs from Leavenworth, Kan., that he will be here in plenty of time to rebuild and remodel the "Hokum" Show. James Lingo has signed up again to handle the machine shop and also will build himself a new attraction.

CAPT. PHIL MATHIEU.

Western Show in Quarters

ANDERSON, S. C., Jan. 2.—The J. W. Western Amusement Company recently brought its season to a close and entered winter quarters here. J. W. Western and family are visiting relatives in Louisiana. J. W. Stevens is connected with The Atlanta Georgian, Atlanta. It is planned that the show will open its coming season early in April.

BANQUET AND BALL

(Continued from page 58)

and son, W. Frank Delmaire, John Delmar, Mr. and Mrs. M. G. Dillon, Viola Douglas, Mr. and Mrs. Harry Duncan, Dorothy Durnill, Irma Earl, Geo. Elser, Mr. and Mrs. Noble C. Fairly, Mr. and Mrs. C. B. Felgar, Helen Ferguson, Mr. and Mrs. W. Flanigan, Mr. and Mrs. Roy Fletcher, Ruth Fletcher, E. C. Flinger, Mr. and Mrs. John Francis, Mr. and Mrs. W. J. Francis, Ron M. Fulwiler, W. A. Gibbs; Louis Gilmore, Jr.; Geo. A. Golden, Alice A. Gondeck, W. A. Goors, Mr. and Mrs. Frank Graham, Carrie Grier, R. S. (Dick) Halke, Mr. and Mrs. R. E. Haney, Frank E. Hank, Melvin Harris, Mr. and Mrs. J. L. Hart, Nat Hirsch, Mr. and Mrs. Harry Hennes, Larry S. Hogan, Cy Horwitz, Mr. and Mrs. Geo. Howk, Mr. and Mrs. Honius Howk, Mr. and Mrs. Glen Hyder, A. F. (Curly) James, Mr. and Mrs. J. H. Johnson, Mr. and Mrs. C. E. Jones, Ella Jones, Billie Kloebe, Mr. and Mrs. Earl D. Knauff, Geo. S. Kogman, Mr. and Mrs. J. H. Kyner, Dave Lehman, Mr. and Mrs. J. L. Landes, C. R. Laggette, Mr. and Mrs. Cliff Liles, Phil Little, Viola Logan, C. M. Lowe, Mr. and Mrs. L. Ross Lowe, Don Lutton, Col. Dan McGugin, J. F. McCabe, C. A. McMahon, Peggy Marshall, Mr. and Mrs. Toney Martone, B. H. Mathis, Daryth Max, Mrs. Don Melrose, Mr. and Mrs. C. S. (Charlie and Jess) Nathan, Mr. and Mrs. Nath Nelson, Ted North, Catherine Oliver, Mr. and Mrs. C. W. Parker, Marie Peters, Virginia Preston, Ralph V. Ray, Herman Remer, Mr. and Mrs. C. B. Rice, Sam Rittmaster, Mrs. R. A. Robinson, J. F. Rodabaugh, Ben O. Roodhouse, Ben Ross, George Ross, Mr. and Mrs. W. G. Ryan, Ruth St. Francis, Geo. Sargent, Abe Saroff; Eddie Schultz, Jr.; Gladys Ann Scott, Bernice Scoville, Mr. and Mrs. Carl J. Sedlmayr, M. W. Sellner, Marie Shelton, Helen Brainard Smith, W. E. Soldner, Mr. and Mrs. L. S. Sowerby, Mr. and Mrs. Sam Spallo, Mr. and Mrs. Milton A. Strader, Patsy Strader, Mrs. Myrtle Starling, Dave Stevens, Mr. and Mrs. Ed Strassburg, Mrs. Frank Stubblefield, Mrs. Laura Rose Sullivan, J. R. Sweeney, Mr. and Mrs. Tom L. Sweeney, Ned E. Torti, Mr. and Mrs. Ray Van Wert, Mr. and Mrs. Curtis Velare, Mr. and Mrs. Elmer C. Velare, Morris Ventling, Jake Vetter, Mr. and Mrs. B. W. Wadsworth, Mr. and Mrs. Sam Wallace, Mr. and Mrs. C. J. Weber, John

Wendler, Lloyd Wilson, Mr. and Mrs. V. J. Yearout, Joe Zullenberg.

Sidelights

Clarke B. Felgar, press representative of the Royal American Shows, accompanied by his wife, was a hearty participant in all the festivities of the evening.

Peggy Marshall, of the Fioto Show, arrived several days prior to the banquet, coming from the West Coast, where she recently completed a picture engagement.

W. O. Brown and Walter Driver, of the Showmen's League of America, were here. Driver was accompanied by his sister.

Elmer Velare's room at one time held the attention of practically all the patrons, and this was true also in the room occupied by Matt Dawson, of St. Louis. Both of these gentlemen made a public announcement in the banquet room.

Optimism prevailed at the speakers' table and thru the gathering for the 1931 season.

If "Old Man Gloom" was on the premises, he was an unseen guest. Hillarity reigned supreme.

The most successful banquet in the history of the club. Yet, some folks talk of depression.

John Wendler, of the Allan Herschell Company, took in the "doings" from start to finish.

Some of the "first-timers" have already signified their intention of attending next year.

Messrs. Campbell and Pocock, owners and managers of the Coates House Hotel, as usual were on hand to help to complete the happiness of the throng. These two hosts the amusement world can truthfully call friends.

The dramatic field was well represented; in fact, every branch of the amusement world was represented.

The three days preceding the banquet and ball the activities were devoted to the exhibitors, who came from the country over—Coast to Coast. This year the exhibits were displayed in the spacious lobby of the Coates House Hotel, giving it the appearance of a large midway. In the center was the Baker-Lockwood top, housing the Osgood Coffee Company, and the soft drinks of the Gumpert Company, Brooklyn, N. Y. Here the patrons were served coffee and soft drinks thru the courtesy of these exhibitors. Baker-Lockwood also exhibited a banner line and a miniature stage, with all the drops and backgrounds. Armfield Tent & Awning Company, of Kansas City, was in "concession row" with a large concession top, distributing money aprons and registering the attendance. El Bridge Company was in the lineup with a miniature Ferris Wheel, and Allan Herschell, of North Tonawanda, N. Y., with a Leaping Lena, and Sellner Mig. Company, of Fairbault, Minn., with the Tilt-a-Whirl. Amusement Equipment Company, of Kansas City, displayed Tennis, its new tennis game; also a penny pitch and monkey business. Wollard Da Lite Floodlight Company, Kansas City, flooded the lobby midway with plenty of light. National Calliope Corporation, Kansas City, and Tangley Calliope Company, Muscatine, Ia., furnished the "midway" music. Little Bear Specialty Company, Kansas City, and Polox Mig. Company, Merriam, Kan., displayed glues and patchings. Coin machines, including diggers and other arcade machines, were exhibited by the International Mutoscope Reel Company, New York City, and lamps, stoves and other appliances by the Sunshine Products Company, Kansas City. A beautiful display of statuary was exhibited by the Kansas City Art Novelty Company. No show is complete without billing, and The Leader Press, of Oklahoma City, furnished that in its display. Nor is any business complete without insurance, and this was brought by A. Jackson Myers, of Philadelphia.

OUT IN THE OPEN

(Continued from page 53)

season with great results. When the triple stake driver makes its first trip around the canvas every stake is in the ground. When the show played Utica, N. Y., 312 stakes were driven in 54 minutes. It does more work than three stake drivers, and when John Ringling

observed its operation he was highly pleased with it and complimented Curtis on his latest invention.

Outdoor Glimmerings

EARL CHAPIN MAX, circus writer, is back on Broadway relating many interesting incidents in connection with his last globe-circling tour.

MAJOR CRIQUET, diminutive chief of police of Olympic Park, Irvington, N. J., has issued a nifty 1931 calendar containing his likeness. It's classy looking.

HARRY G. MELVILLE's friends will be glad to know he has left the hospital at Charlotte, N. C., and is feeling much better.

LOTTIE AYMAR, after a visit to California and Havana, spent Christmas with her daughter and husband, Mrs. and Mr. A. Stanhope, in Long Island.

BERT AND JUANITA COLE were observed on Broadway last week indulging in the holiday gaieties.

ARTHUR GLOWALLA expects to increase his concession holdings at South Beach next summer.

GEORGE W. TRAVER, of Traver's Chautauque, states St. Petersburg, Fla., has more winter tourists at present than at the corresponding time last season. The hotel reservations are heavy and this resort looks like it is in for a good winter season. Traver will spend next winter there with his mother and father.

EMIL KAUNITZ, concessionaire of Dreamland Park, Newark, N. J., plans locating at Idora Park, Youngstown, O., for the coming season.

FRANK PREVOST, well-known La La clown, finished a seven weeks' engagement in a store in Newark, N. J., in its toy department, where he was a wop.

CHARLES GERARD, of the Gerard Shows, is wintering in California, accompanied by his wife and daughter.

C. GILMORE TAIT was in the metropolis last week assembling his line of glazed fruits, which he will have on exhibit at the Virginia fairs' meeting. Tait feels optimistic over the outlook for business.

IRA MILLETTE, better known as Upside-Down Millette, is playing at the Cirque D'Hiver, Paris, at present, but will be back with the Ringling-Barnum Circus when it opens at the Garden this spring.

RUTH CLAYTON, high-perch artist, is suffering from a sprained back.

LAURA MURRAY, trick and fancy diver, is located at Jamaica Beach. She denies any intention along matrimonial lines.

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Bacon, Virginia (Loew) Rochester, N. Y. Balfour, Timova, Co. (Hipp.) New York. Baird, Raymond (Orph.) Omaha, Neb. Barrett, Hughie (Loew) Rochester, N. Y. Barry & Whitledge (Claret) New York. Barry, George (Pal.) Chicago. Bart & Mann (Century) Baltimore. Barton & Young (Hollywood) Detroit. Bartosh, Dorothy (Strand) Niagara Falls, N. Y. Bates, Peg Leg (Audubon) New York. Bently, George (Hipp.) Brooklyn. Baubler, Danvers (Fox) Brooklyn. Berke & Barte (Century) Baltimore. Berkes & Wallace (Keith) Syracuse, N. Y. Berkoffs, The (Georgia) Atlanta. Berle, Milton (Carolina) Charlotte, N. C. Bernard & Henry (Hipp.) New York. Bernivel & Coune (Maj.) Dallas, Tex. Besser, Joe, Co. (Orph.) Seattle. Bissett Dancers (Fox) Joplin, Mo. Bledsoe, Jules (Pal.) Washington. Blue, Ben (Pal.) New York. Boland, Ann, & Bop (Jefferson) New York. Bomby & Cane (Ritz) Tulsa, Okla. Boreo, Emilie (State) New York. Born & Lawrence (Fox) Washington. Bow, Edith (Orph.) Des Moines, Ia. Boydell, Jean (Pal.) Toledo, O.

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Collesano, Con (Earle) Washington
Coller, Jackie, Co. (New York)
Collins & Petersen (Valencia) Jamaica, N. Y.

Hubert, Fritz & Jean (Pal.) Akron, O.
Huang, Ray, & Charlie (Capitol) Trenton, N. J.
Hurst & Vogt (Mastbaum) Philadelphia.

Nolan, Paul, Co. (Orph.) New York
Norris, Ethel, Co. (Loew) Yonkers, N. Y.
Novello Bros. Co. (State) Houston, Tex.

Unison Dancers, Twelve (Capitol) Hartford, Conn.
U.S. Indian Res. Band (Wis.) Milwaukee, Wis.
Usher, Harry & Frances (Capitol) Davenport, Ia.

D'Amore, Franklyn, Co. (Penn) Pittsburgh.
D'Arcy, Roy, Co. (Orph.) New York.
Dakotas, The (Hipp.) Trenton, N. J.

Jacks, Three, & a Queen (Orph.) Oklahoma City.
Jans & Whalen (Capitol) New York.
Jeffrie, Fleurette (Mal.) Houston, Tex.

O'Donnell & Blair (Hipp.) New York.
O'Dunn & Day (Ritz) Tulsa, Okla.
O'Neil & Manganelli (Lincoln Sq.) New York.

Van Horn & Inez (Keith) Boston.
Vane, Sylvia (Albee) Brooklyn.
Vancassi, Miss Co. (State) New York.

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Van Horn & Inez (Keith) Boston.
Vane, Sylvia (Albee) Brooklyn.
Vancassi, Miss Co. (State) New York.

M. P. PRESENTATIONS

(Week of January 2)
Abbott, Merriel, Girl (Stanley) Jersey City.
Abbott, Merriel, Girl (Mich.) Detroit.
Andree, George (Paramount) Brooklyn.

St. Claire Sisters and O'Day

HARRY WEBER. FERD. SIMON.

Samaroff & Sonia (Hipp.) New York.
Samuel, Ray (Nat.) Louisville.
Saunders, Scott (Hipp.) Buffalo.

AMMONS—M. A., 84, father of C. C. Ammons, well known in show business, died in Arkansas City, Kan., recently. He was a nonprofessional.

BLAISDELL—William, 63, prominent as an actor and singer some years ago, died at his home in Brooklyn, N. Y., January 1. He retired from the stage 10 years ago following an injury suffered in an accident. His widow, Mrs. Clara Blaisdell, survives. Funeral services were held in Campbell's Chapel, New York, January 3.

BARTO—Mrs. Dewey, whose husband is a member of the vaudeville team of Barto and Mann, died January 2 at her home in New York. Besides her husband, she leaves two young daughters, one of whom is only six months of age.

CHAPPELLE—Charles Haviland, actor, died December 29 at Post-Graduate Hospital, New York. Up to the time of his illness he was in *Roar China*. He also played in *Shanghai Gesture*. He was born in Africa. His father, Charles Chappelle, actor, died in 1925. Services at Campbell's Funeral Church, Broadway and 66th street, were held on Thursday, January 1, and interment was in Actors' Fund plot in Kensico Cemetery.

COLOMBO—Mary C., 65, mother of Al Colombo, chief arranger of the RKO music department, died December 28 in Palm Beach, Fla. She had been ailing for some time and had gone there to regain her health. Her son, accompanied her, taking a two-week vacation. Interment was in the family plot in the Fairview Cemetery, Union City, N. J.

DONALDSON—Fred, 70, a performer well known in this country and England in his younger days, died December 24 in Chicago. Donaldson was born in Grand Rapids, Mich., in 1860. He is survived by his widow, two sons and two daughters.

EDWARDS—Madge, 24, pianist, wife of Bruce Norman, singer, died of pneumonia in Flower Hospital, New York, December 27. Funeral services and interment were at Amesbury, Mass., home of Norman, December 30.

ELSER—Matthew, 64, who built the Elser Pier at Miami, Fla., died in that city December 29. He was reported to have "built a fortune out of a sandwich concession".

FORD—Mrs. Alex, mother of Mary and Madaline Ragan, well known in the outdoor show world and pitchdom, died December 30 in Indianapolis, after a seven weeks' illness. She is survived by her mother, two brothers, two sons and four daughters.

GANTT—A. F., 71, former manager of the Jumbo Big Snake Show, owned by O. F. Struble, died of heart trouble December 30 at the home of his daughter in Miami, Fla. He had been in ill health for three months. Interment was made in Forest Cemetery, Fredericktown, O.

GOOD—Ed, 70, associated with his sons, Frank and Lou Good in the Iowana Theater and recreation parlors, Red Oak, Ia., for the last 10 years, died at his home Christmas night from a heart attack.

GOSNELL—Mrs. R. D., wife of Ray Gosnell, concert band and circus musician, died December 21, a report from R. E. Tyler, Vincennes, Ind., relates.

HENDERSON—Robert A., Sr., father of R. A. Henderson, Jr., president of the Florida State Fair Association, died at his home in Fort Myers, Fla., December 28.

JARMAN—Vern (Dutch), died at his home in Champaign, Ill., November 29, according to a belated report from John Jarman. He trouped with circuses and dance orchestras.

HUBBARD—Kin, 62, humorist, creator of *Abe Martin*, died suddenly of heart disease in Indianapolis, Ind., December 26. Because of his pronounced shyness, Hubbard is said to have turned down valuable vaudeville and film contracts offered him. He was for many years

THE FINAL CURTAIN

connected with *The Indianapolis News*, and was widely popular in the show world, two of his most intimate friends being Will Rogers and Chic Sale. He is survived by his widow, Mrs. Josephine Hubbard; a son, Tom; one daughter, Virginia; a brother, Horace K., and a sister, Adah Hubbard.

William T. Lister

William T. Lister, who claimed to be the originator of the dramatic tent show, died at his home in Newton, Ia., December 26. He was known thru the country, especially the Middle West and the South, as a member of the Chase-Lister Tent Show Company, having been actively in the show business 35 years. His activities in the tent repertoire field covered a period of 21 years. He was born in Newton December 8, 1861.

Lister traveled ahead of his company as advance man and business manager. He was planning to take the show out next season when he fell ill. He is survived by his widow, Mrs. Jennie Baldwin Lister, to whom he was married in 1888. Funeral services were held December 28, Rev. Dr. W. R. Moore, of the Presbyterian Church, conducting the services, and burial was in the Newton Union Cemetery.

KALAMA—John S., 35, Hawaiian entertainer, formerly with the Sells-Floto Circus, died December 21 while en route to the Marine Hospital, New Orleans. Physicians had pronounced him a victim of leprosy. He had been in the United States since 1915 and traveled with various shows. He is survived by his widow, Mrs. Melba C. (Butler) Kalama, and one son, John F. Kalama. He has two sisters living in the Hawaiian Islands and one brother, Thomas. His widow is now living in Altoona, Pa.

LONG—Frank T., 73, of Elkhart, Ind., old-time showman, who was said to be the first business partner of John Ringling, circus owner, died recently at the home of a nephew in Tacoma, Wash., according to word received at Elkhart. Long and a brother-in-law met Ringling, then 26 years old, at Mankato, Minn., and formed a combination which they called Hall, Long & Ringling, and started on a tour. The venture was a financial failure, but it is related that it launched Ringling on the career that has today made him one of the best known show-

men in the world. As a showman, Long spent 10 years in South America, but an injury suffered while performing an acrobatic feat in 1903 forced his retirement.

McGRAW—John J., husband of Josephine Larkin, actress, now in Europe, died in New York December 27. Death was due to injury suffered in a fall from the fourth story of an apartment house. He was a nonprofessional.

MIRBACH—Samuel, 66, well known in outdoor show circles, died suddenly of heart failure January 2 while in the discharge of his duties as vice-president of the Exhibition Tent Company, Campgaw, N. J. The deceased was apparently in the best of health up to the time of his death. It is understood that he is survived by one brother.

MITTU—Dumitrescu, 60, former aerialist with Ringling Bros.—Barnum & Bailey Circus and various European shows, died December 2 at the New York Hospital, New York.

MORRIS—Mrs. Cornelia, 85, died at her home in Chicago December 29. She is survived by two sons and one daughter—Lew, Bert and Maude Morris. The sons are well known in the outdoor show world. The body was sent to Peoria, Ill., for interment.

MORRISON—James H., died December 28 at Brunswick Home, Amityville, L. I., where he had been under the care of the Actors' Fund for the last year. He had been in poor health and was unable to fill an engagement. His last appearance was in *Mrs. Cooks Tours*, also *Thunder in the Air*. He played in *Queen's Husband*, *South of Siam*, stock in various parts of the country and in a revival of *The Two Orphans*. His first appearance was in *Chorus Lady*. He is survived by a brother, Dan Morrison, Seattle, Wash., and sister, Mrs. Harriet Morgan, of Tacoma. Services were held at Campbell's Funeral Church December 31.

MOSES—Monty, former RKO agent and theater manager for many years in Trenton, N. J., died recently at his home in Larchmont, N. Y. He leaves a widow.

MURRAY—Lester W., 52, manager of the Shubert Playhouse in Wilmington, Del., died in a hospital in that city December 30. He was associated for eight years with Harry Lauder as a road manager. Later he was employed in a managerial capacity by the Metro Pictures Corporation. His widow survives him. Funeral services were held in Wilmington and interment was in Woodlawn Cemetery, New York, January 2.

NELSON—Charles, veteran circus clown, died December 21 suddenly in a cafe in South Houston, Tex. To date no relatives have been found, and George

Christy, well-known former circus owner with whom the deceased had trouped for the last 15 years, took care of the body and the funeral arrangements. Interment was made in Houston, Tex. The deceased was approximately 60 years of age.

NUTT—Edward C., veteran showman, owner of the Ed C. Nutt Comedy companies until his retirement a year ago, died in Pensacola, Fla., December 31. Nutt was widely known in the stock and repertoire fields, especially in the Southern country. His companies played thru Dixie for many years and were especially well known in Texas.

PEARCE—Mrs. E. M., 52, organist at the Paramount Theater in Atlanta, Ga., died December 27 at her home in that city. A student of music since childhood, she had specialized in the pipe organ for the last 10 or 15 years.

PETERSON—Fred V., theatrical manager and former railroad man, died in Flushing, Long Island, N. Y., last week. Prior to 1903 he was traveling passenger agent of the Georgia & Alabama (now Seaboard) Railroad, with headquarters in Savannah. In 1903 he became manager of the Bernard Advertising Service at Chicago. Later Bernard aided him in being placed with Chicago theatrical and advertising interests and he developed into a road manager of exceptional ability. Later he located in New York and managed amusement parks and other amusement interests.

PHELPS—Henry, balloonist, died December 25 at Grand Rapids, Mich. He had been ill for some time with lung trouble.

PIZZINI—Henry, 62, in charge of shows at Venice Pier, Venice, Calif., died December 22 at that resort. He was a native of Italy, but had spent many years in the amusement business in California. He is survived by his widow, one son and one daughter. Funeral services were conducted by the Elks in Ocean Park and interment was in Inglewood December 24.

REICHERT—Fred P., owner of the Madrid Theater, Port Clinton, O., died suddenly of heart disease December 28.

RHOADES—Stanley, 40, organist at the RKO Linwood Theater, Trenton, N. J., died of heart disease on the stage of the theater December 30, as he was about to take his place at the organ.

IN LOVING MEMORY OF MY AUNT,

Mrs. John Henry Rice
January 5, 1925. BLANCHE LABB.

ROCHE—Edward, 76, owner of Roche's Beach, Far Rockaway, N. Y., died suddenly at his home December 28. Funeral services and interment were in Far Rockaway December 30.

STRNAD—Max, 55, secretary of the Milwaukee Musicians' Union, Local No. 8, died suddenly December 30 at his home in Milwaukee.

TAYLOR—William H. (Billy the Scout), died at the age of 103 in Hollywood, Calif., December 26. For 25 years he was one of the most colorful figures in the film colony. He was a veteran of the Indian Wars and served in the Confederate Army. He was born in 1827 in that part of Old Mexico which later became Texas. He entered motion pictures in 1910, playing in Western two-reelers, and was active in his chosen profession until after his 102d birthday. He was never married and had no known surviving relatives.

TYREE—Betty Jo, two-year-old daughter of Mr. and Mrs. T. H. Tyree, of the Cetlin & Wilson Shows, died at the home of the parents in Turner, W. Va., December 27.

WURLITZER—Mrs. Leonie, 88, widow of Rudolph Wurlitzer, founder of the Wurlitzer Company, dealer in musical instruments, died of heart disease at her home in Cincinnati, O., January 1.

YORK—Jimmie, 35, six seasons with the cookhouse of the D. D. Murphy Shows, died suddenly of heart disease in the bathroom of his foster mother's home in Lamar, Mo., recently. He had returned only 10 days before after being on the road 18 months, including the last season with the carnival. Funeral and interment were at Gridley, Mo. He is survived by his father, who is a resident of Oklahoma City, Okla.

WILLIAM COURTLEIGH

William Courtleigh, 61, for 40 years on the dramatic stage and long recognized as an artist of the first rank, died at his home in Rye, N. Y., of acute indigestion December 27.

He was a native of Guelph, Can., and his early education was for the pulpit. In 1889 he wrote a melodrama, *Brother and Sister*, the success of which diverted his attention to the theater and determined his subsequent career. He was featured in many casts. He is survived by his widow, Edna Conroy Courtleigh, formerly an actress, and four sons.

Many prominent players attended the funeral services, which were held in St. Malachy's Church, New York, December 30. The Lambs' Club, of which he was once shepherd, was represented by a delegation. The Lambs' quartet sang appropriate numbers at the services.

In the death of William Courtleigh the dramatic profession in America loses a distinguished representative. His interest in the welfare of the theater was demonstrated by actual performances. Individually, he was a constructive force in building up both the artistic and material sides of the profession he adored. He was early conspicuous in the formation of Actors' Equity, and it was he who suggested the name which was adopted by the association. In life he commanded the respect and won the admiration of his associates. His memory will be long cherished.

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SAMSON POCKET GYM, with Non-Slip Handles (Extra Heavy), Per 100..... \$30

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OUR SPECIAL 12 Size, 50c Extra. 16 Size, in New Fancy Engraved White Cases. (Same in 16-J, \$4.15; in 17-J, \$5.15) Big Flash. Money refunded when in the case if unsatisfactory. Send for New Descriptive Circular. Order today.

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Packed on individual cards with instructions. Sample, 10c. Rush \$7.50 per Gross or \$3.00 per Dozen. **NEW METHOD MFG. CO., Dept. BB50, New Method Bldg., Bradford, Pa.**



By GASOLINE BILL BAKER (Cincinnati Office)

DOC J. H. BARRY and Ward Benson ran into Chicago from South Dakota for the holidays.

FRED CALVERT is being sought by Harry Baum, formerly with Kelly of New Orleans. Matter of vital interest, he says.

SAM GOLDFARB says the first thing he reads in Pipes each week is Zip Hibler's poem. "That man is a whirlwind at writing funny poetry," says Samuel.

W. D. COOPER POSTCARDS from Pass Christian, Miss., that he has just finished two prosperous weeks on the Gulf Coast, where fish, oysters, crabs and shrimp have been plentiful and money also.

THESE PAPERMEN were sighted by Dusty Rhodes at Jacksonville, Fla., last week: Jay Lewis, Al Zeidman, George Calling, Richard Keefer and Bob Page. Lewis was headed for New Orleans, Keefer and Zeidman for Tampa and Jay Lewis for Miami.

DR. GEORGE M. REED pipes from Hagerstown, Md., that he and Mrs. Reed closed their perfume sale at a local drug store Christmas Eve and will rest in that city for two weeks before the Doc opens with corndope in Philadelphia. The Reeds have worked in six States since last July 14.

SYL LA VELL POSTCARDS from Boston: "Too much snow here to work. A few who tried it were fined \$5 and \$10 for working. Here are some of the signs I have read along the highways: 'Chicken dinners, 500 feet; Chicken dinners, just a head!' At a place we stopped at just outside of Boston a sign read, 'Dine a mite.' And, O boy, that feed was dynamite for sure."

HEY! HEY! IT'S A REAL IDEA. Meaning that suggestion of Joe Garfunkel to all high pitchmen. Put on one extra pitch a day, a real jam sale, the whole proceeds to be given to the fund for the unemployed in the city where you happen to be working. It will make you a solid Muldoon with the powers that be as well as with the natives. As old English Harry would say, "Well, rawther."

"LOTS OF THE BOYS around Ninth and E streets here report that they had a very good Christmas trade," Jimmie Reynolds infos from Washington, D. C. "Sam Craig has sold his specialty shop. Tug Wilson has been working the near-by towns and reports biz fair. Red Porter and Baker are on the sheet working out of here. Hand and Roberts are still in the taxi business. I hear some of the boys talking about heading 'down yonder'."

JOE BAXENDALE advises that he has been working in Brooklyn, doing a straight sale, for the last four months of 1930. "Taking everything into consideration," says Joe, "I have come to the conclusion that there is only one way to get any real money these days and that is the old English jam, which only such clean and expert auction men as Harry Corry and others like him can work. Following the Christmas rush I am operating a legit. jam."

"WE'RE ON THE ROAD 30 years, but never have we seen it so difficult to get by as now," Mrs. Jessie A. Walker, of the Walkers (Frank and Jessie), pipes from Timmonsville, S. C. The car in which the well-known couple were traveling thru the South broke down in Timmonsville and they are detained there pending repairs and getting in

shape again for the road. They would like to hear from friends. Mrs. Walker works bead and wire novelties and her husband key-checks.

DOC NOONAN, with herbs, piping from Hartford, Ky., tells of a rumble left in that town recently by a jam auctioneer who worked the town at high speed and left it closed to pitchmen. It was the old-fashioned outlaw jam and resulted in a fine, large squawk with charges being filed with the police, who are now searching for the jam artist. Doc Noonan has been putting on his show at the Bean Opera House, playing to big business. The program features "Noonan, Prince of Magicians, Master of Mystery" and the passouts of Indian herbs has been satisfactory, Doc reports.

SAM JONES, pronounced by many adept high pitchmen the best of the auction jam pitchmen in America, is now devoting his dynamic promotion power exclusively to pens. Establishing headquarters in Cincinnati recently the man who made millions buy on carnival midways in recent seasons planted half a score of seasoned and able workers in the larger drug stores in the Greater Cincinnati territory, which includes Covington and Newport, Ky., and in spite of adverse business conditions the Jones crew is carrying on successfully. Sam is not working individually, but directing operations at each store. He will probably be out on the midway next spring as usual.

HERE'S A NEW CONTRIBUTOR, A. J. (Whitey) Merrill, piping from New York: "I've been a reader of Pipes for years and I am now going to shoot my first pipe. While in Boston recently I had the pleasure of meeting a very old friend of mine, Syl LaValle, that prince of good fellows, always ready to help a fellow. He is a worker of dolls with the invisible thread. The way he works is a mystery to some of the oldtimers. The way he gets the money is easy to see, as his joint is neatly framed. I wanted to get Syl to go down to Florida, but it seems that he can't see it. He went home to be with his daughter over the Christmas holidays."

E. B. WILSON pipes from Washington, D. C.: "The boys here are getting a little money on the street. Butts Reynolds is now manager for the N. F. Stores, having given up the novelty game. Sam Craig has done very well with birds and scarfs. Sanford, Skip and Jackney are working Charleston dancers and scarfs and claim they are going over big. Jimmy Hand and Red Roberts have forsaken the sheet and are operating a taxi for themselves. Tug Wilson is here working jewelry, but is going to Florida after the holidays. All the boys are wondering where Joe Hall is. Two boys here, known as Jimmie and Johnny, are working saxophones and seem to be doing very well."

DADDY JACKSON, said to be the oldest pitchman in point of continuous activities on the road in America, suffered a paralytic stroke December 18 while on his way home from Pauls Valley, Okla., to Oklahoma City, and is now a patient in the University Hospital in the latter city. Daddy Jackson is now 89. His eyesight has been falling in recent years, and of late he has made his home with Fred Whitney, magician, at Oklahoma City. Daddy is a veteran of the War Between the States and fought on the Confederate side. He began pitching in 1853 and tramped with the Hayward Hippodrome Shows in that year. In 1865 he held a pitch concession on the Yankee Roblson Shows and

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This Atomizer is made of Ruby Glass. Gold-Plated. Perfuming and Decorations.
With each Atomizer comes a Bottle of Real Perfume. Narcisse or Christmas Evening. Put up in a Modernistic Box.
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Complete in Flashy Embossed Box. Coupons, \$1.00 per 1,000. Prepaid Sample, 75c.
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GOOD TO DEPRESSION!
KOEHLER'S SIGN MEN
MACK SOLD 64 SIGNS IN ONE RESTAURANT.
SEND \$30 FOR 100 SIGNS \$100 for 300 Post Paid!
ONLY OUR VERY BEST! SELLERS WILL BE SENT Beautiful Dark Blue Card Beautiful Colored Lettering Many with Pictures. See 9-10 1/2 DEPOSIT NECESSARY. NO PERSONAL CHECKS. Name "Koebler's Sign Men" KOEHLER'S BLUE SIGNS - 717 No. 4th St. ST. LOUIS, MO.

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Beautiful Silks. All Rayon lined. High-priced labels. 25% cash with order. Money back if not satisfied.
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| B6296—Rubber Rat, with Squeak .. | 70 | .70 |
| B5154—Humming Bird, Gross..... | 3.75 | |
| B5390—Toothpick Knives, 3 | | |
| Blades, Gross..... | 2.25 | |
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| Blades, Gross..... | 3.00 | |

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German army officers' field glasses with 40 mm. objective achromatic lens. Gray steel body. Complete with case and straps.
\$6.75

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Also many other attractive Counter Displays
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send 50c for four complete samples, one for No. 3 thread, one for No. 5 thread, and 2 Rug Needles. YOU WILL LIKE THEM. These are the Needles you will all be selling in the near future. Wholesale prices and complete catalog of stamped goods in colors, dined shades, to work. **NEW WEAVER APT NEEDLE.**
1225-27 No. Wells St., Chicago, Ill.

later tramped with Dan Rice, in 1866-'67. Information of Jackson's misfortune comes from H. B. (Fish Fat) McGarrath, who adds: "I will leave on a hunting trip to Corpus Christi, Tex., and will join the Oklahoma Ranch Shows later, having the cookhouse privilege for the season of 1931."

"BIZ ON THE LEAF up and down the West Coast not so good." H. E. Powell reports from Portland, Ore. "There is plenty of unemployment and not much dough showing. Have not seen many sheet boys on the Coast this trip. Saw the Three Musketeers of the West Coast, Meyers, Murphy and Kelly, and they seemed to be prosperous. Hear my old friends, Nissen, Hogue and Brennan, are going into the movies. Three cheers for them and good luck. Now if we could get a talking picture of New England Jack Murray and Dusty Rhodes it would go over big. Let's have a line from Fido Kerr and Harry Gluck, of open fame. Boys on the leaf will be sorry to hear that Brownie Holmes was laid up in Portland, Ore., for a few weeks with flu and pneumonia, but at this writing (December 26) he is much better, and will be up and at 'em in a few days again."

ZIP HIBLER, POET-PITCHMAN, warbles: Says Marshal Jones to old Si Ball, "I want none o' yer sass. Now you can take your darned old traps and travel mighty fast. I've listened to your talk, by heck, and it's all apple sass, and that thar jewelry you sell is nothing more than glass." "If it was made of glass," said Si, "it would be worth two bits, and no one but a yap like you would come back throwing fits. You may be marshal of this town and what you say is law, but I'm inclined to think that you would make a poor hawkshaw." "Is that thar so?" said Marshal Jones. "I'll have you understand that I am just as vigilant as any other man. You might fool all the folks in town. They're not too wise, you see. Just pick your darned old suitcase up and come along with me." Now that's the substance of the tale of how Si got in wrong. They drove him out of town, but first they shook him good and strong. So take a hint. Don't kid yap cops. You'll find it doesn't pay. And, if you doubt it, ask Ben Brown. See what he has to say.

NEW YORK CITY NOTES, by Charles (Doc) Miller.—The week ended December 28 found the people busy with holiday affairs and the weather bad. The pitch stores did not get a tumble. The novelty stores did a fair holiday biz. . . Prof. Bowen, astrologer, has opened a store on 125th street, but it will be only for a short time, as the store is leased. This street is far from being good. It's attraction for some pitch store owners is the low rental. A store opened here a short time ago, clicked for a week, then dropped among the also-rans. Report has it that a man who was a star soap and tonic worker here for several years is now doing a mind-reading act in Pittsburgh. There is no doubt as to this party being a success in his new line. He has all that an artist needs. Sergeant Poulos is against workers calling themselves doctors if they are not. Bill Vreeland, seeds, is now on his roster. Cyclonic Madeline Ragan wears a mask during her pitch, which has proven a good bally. Lady Dorothea, mindreader from Detroit, is making many friends. Bill Boyce, herbs, is leading the life of the idle rich. The stores here are all ballying strong to get tips.

JOE GARFUNKLE, one of the high pitch aces, who is hibernating in Baltimore, shoots: "It has been hinted to me from various sources that the readers of Pipes are rather anxious to hear from me. Being a man ever willing to oblige, I am passing along this message. I am here in the City of Upturned Noses and doing very well. Up to two weeks ago I 'pread my personality and contagious sales talk in the store that Eddie Stone built. Incidentally, Eddie is as spry as ever and still talks in six figures. I am certain that his numerous friends

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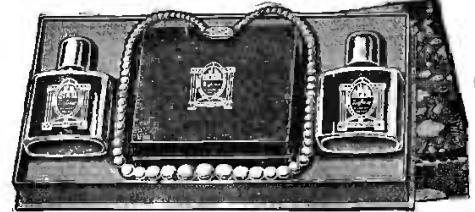
B127—Handsome De-sign 1/2-Ct. Stone. Very Attractive. Per Gr. \$12.00



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Have you a copy of our big Costume Jewelry Book, just out? Clean up during the Holiday Season demonstrating our big line of Costume Jewelry. Immediate delivery. No disappointments.
Send \$3.00 for the NEW, COMPLETE 1931 Sample Line No. 175, furnished in Display Tray, containing 24 new White Stone Rings, Bracelet, Brooch, Pearl Necklace, postage prepaid. 25% deposit with order. New Catalogue free.
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We import our own *pearls and employ a competent French Chemist. Each package contains a strand of good *pearls. The cosmetics are above the average used in packages of this kind.
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LIGHTS GAS LIKE MAGIC
No Fillet—No Friction
No spark or flame. Lights instantly. No gas, no electricity, and no heat. Held directly over gas flow. Flame appears instantly. Absolutely safe.
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Make \$28.50 a Day
A big 25c seller, pay-in-100% clear profit. A gross easily sold in a day brings \$36.00 and costs you \$7.50. You make \$28.50 clear profit. Retail \$7.50 for gross, or \$1.00 for sample delivered, with amazing new sure-fire self-selling plan.
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IT'S HERE—THE OLD RELIABLE BUT NEW STYLE
\$12.00 PER GROSS
GLASS CUTTER TOOL
No. B1756—This New Style Glass Cutter Tool has many novel and useful features, including combination screw driver, indentation scraper, cork screw, riss cutter, cap puller and glass cutter. Metal handle inlaid with shell, steel lined/grimy riveted.
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One 15-in. **Strand PEARLS**. Extraordinary.
Each article separately wrapped in Cellophane.
Four Handsome Quality Articles, packed in **POUR** separate compartments, in a beautiful leather-effect Display Box, convenient for all purposes of display. Gorgeous labels. Wonderful color scheme.

36c Per Deal
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will be glad to learn that he is still carrying himself like a gentleman of supreme intelligence, and I think it would be proper for all of us to take off our hats to this bundle of dynamic personality. (Line forms to the right.) He is without doubt one of the greatest linguists and he keeps his 20-line pitches interested in melodies and stories of the day. There came a day recently when I decided that the boys on the corners selling apples were making more money than the jam artists in Baltimore, so I went into another line of endeavor and I am doing very well. Yes, I can safely say that the depression does not affect me, as my friends, Harry Corry, Nat Kline, Nat Golden and that young man from the West who made good, Harry Levitt, can testify. While in the city of apple vendors I met such notables as Morris Kahntroff and Stottel, and they were not complaining much. In conclusion, I wish to suggest that all jam men aid the unemployed by putting on an extra pitch and donating the entire proceeds to the cause of the unemployed. I am leaving this month for the sunny South. So cheerio, boys. And, Harry Corry, I'm sorry I could not see you in Detroit. You know I would if I could."

BUFFALO CODY, kinsman of the famous Buffalo Bill, infos from Corpus Christi, Tex.: "Well, here we are in the great open spaces. Have been working out of Corpus Christi and getting a little money, meeting very few pitchmen. Those we have met are the poorest excuses for business people I ever came in contact with in my life. We read a great deal about the Johnny-come-late-lies closing towns, but here is an example that came under my observation here in Corpus Christi. A Mr. Hackler, who is a homeguard, a carpenter by trade, and a pitchman whose name I don't know, made arrangements with Mr. Hackler to make a lot of toys. They were to cut the joint 50-50. The unknown was working a steal from 'Shuffle' Sam'. Mr. Hackler made by hand about five dozen of these toys. This honest and up-to-date pitchman took the toys out to the street and sold them. Hackler had a hard time getting even a dollar out of him after furnishing the largest part of the material, as well as the workmanship. Here was a would-be wise guy trying to skin a chump. The result of it is a closed town.

We are getting plenty of people around our entertainment in which Chief and Princess Sweetwater are getting over in first-class style. The Princess has just added a 100-foot whip to the equipment of her act. I want to tell you the world is amazed at the marvelous manner in which she handles her whips. Oh, yeah! I wonder if the Ragan Sisters have been able to bulldog Goldie. Ha! ha! ha! Just ask Mary."

LOEW-STATE

(Continued from page 18)

The girls are hardly peppy enough. The girls are lookers and classily dressed. Harmony is the trio's main suit, with Bishop offering the only solo. One of the girls does an aggressive hoop-boop-a-doop song, but the male is not enough of a comedian to carry such an unoriginal bit. They would go much better if sticking to songs on the order of their finale.

Gifford and Gresham were meant for comedy in the third spot, but didn't have enough. There are few laughs to their material when together, and less in the bit with the unbilled girl. One of the standard-bearers sings a tear-jerker, and it was probably the one time that nobody took him seriously. They close with fair ventriloquial hoke.

Miss Vanessi would have undoubtedly been the hit of the bill if she closed. She delivers an uncensored *Rhumba* dance that is taken by audiences here in every way, following that with a mild cooch. The four boys in her support are plenty okay when hoofing and in the apron hot-cha singing with the baby upright. Production is great, with Miss Vanessi's closing costume an eye-opener.

Emile Boreo rang up a showstop from a comedy-starved audience. He is doing everything he did at the Palace a few weeks ago and to the same reception. His *Dances of the Wooden Soldiers* is, as usual, the standout.

Luis Russell and his Saratoga Club Orchestra are in the finale frame. Better Harlem bands have been seen here, but none that included a finer set of specialists. An unbilled boy does emcee in blackface and a pantomime impression; Roy Atkins hoofs; Edith Wilson sings, but not so forte, and the Three Brown Spots hoof. The latter would stop any show. The act needs a trimming.

JOE SCHOENFELD.

Proctor's 58th St., N. Y.

(Reviewed Saturday Afternoon, Jan. 3)

This excellent bill virtually massacred the customers, being a laugh riot thru-out. Bert Walton scored big with his clowning in the capacity of m. c. He built nearly every act into a smash hit. Show ran nearly two hours, with the patrons generous with applause for one of the funniest bills assembled here in a moon. *Hook, Line and Sinker* was on the screen. Business was good.

Helene Denizon opened with a display of dancing that scored a hit. Miss Denizon was best in her toe and waltz items. A male stands out with warbling and acrobatic stepping. The standard-bearer's two items with a male dancer deserved the strong hand.

Small and Mays, two colored boys with 14-karat feet, went over like a house afire. Genuine comedy, and fine warbling were put over by the two and the customers wouldn't let them go. Walton added plenty laughs while the two boys went thru their torrid footwork.

Hughes and Pam stopped the works cold. Hughes nearly breaks his neck with his many falls for laughs. The girl felled well and they registered a carload of laughs. The clowning by the girl with the pit leader is superb.

Any Family, a five-people comedy sketch, proved a laugh session from start to finish. The customers ate up every one of the comedy situations and gave them a vigorous hand at the bows.

Bert Walton slew them with his clever buffooning. He worked up a barrel of fun with the *Any Family* cast. His clowning while Joe Sherman warbled a pretty ballad from the front row sent the act over with a bang. He earned the overwhelming hand.

CHARLES A. SIEGFERT.



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Salesboard Men, Agents and Demonstrators are going over big with this new, high-powered floor smoker. To obtain a cigarette, just twist the elephant's tail. That gets you! The elephant holds a full pack. Made entirely of metal in many attractive colors and finishes. Removable ash tray. Looks like a \$26.00 item, but sells for only \$16.50 retail. Wholesale \$4.85 each. Write for sample now. Sent postpaid for \$9.00, cash with order. Quick. They're going fast!

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There is business to be had in Kentucky and Tennessee. Write or call and get our proposition. **THE PROGRESSIVE FARMER AND SOUTHERN RURALIST**, Louisville, Ky.

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Showmen's League of America

CHICAGO, Jan. 3.—The meeting of January 2 was well attended and interest was intense thruout the evening.

President Sam J. Levy called the meeting to order, Chaplain Tom Rankine invoked the divine blessing and Levy vacated the chair in favor of Past President E. F. Carruthers, who conducted the meeting. Seated at the officers' table were President Sam J. Levy, Treasurer G. E. Kohn, Past Presidents E. F. Carruthers and Ed A. Hock. Past Vice-President L. C. Kelley and Secretary Streibich.

Brother Joe Vernick is still at the Edward Hines Hospital, Brother Arthur Marriott at the Municipal Sanitarium, Brother M. J. Doolan so improved that he has been removed from the Chicago Hospital to his home.

The house committee seems to be the butt of many a joke, but its chairman, Joe Rogers, takes it all graciously and has a comeback for each taunt.

Rube Liebman, on behalf of the new membership committee, promises plenty of action for 1931.

More social affairs are in store for members of the League. There will be a stag party the latter part of January, and the regular February party will be held at the time of the fair secretaries' meeting.

Brother Walter F. Driver was unable to be present, but sent in via President Levy his report as delegate to the banquet and ball of the Heart of America Showman's Club.

New faces seen at the meeting were Brothers Paul Lorenzo, Billie J. Collins, Martin L. Callhan, Peter Pivor. Not all of them new, but some have been away so long they seemed new.

Brother Fred G. Johnson was the winner of the attendance prize and was on hand to receive same.

Chairman Edgar I. Schooley of the entertainment committee promises plenty of action and started things off by suggesting a stag, which went over big.

The New Year's party was one that will linger in the minds of all present. It was indeed a delightful affair. Greetings were received from the Beckmann & Gerety Shows, Mr. and Mrs. F. G. Kenworthy, Mr. and Mrs. Jimmie Chase. Long-distance messages from Des Moines and Kansas City. The entertainment was furnished by Jackie Leonard and George Hallam, of Floyd's Singing Cadets, who were on the New Year's bill at the Palace. Their renditions were well received as was evidenced by the continuous applause. Those in attendance were H. J. (Chick) Schulz, Beverly White, Rube Liebman, Louis Leonard, Al Rossman, Jack Benjamin, A. R. Cohn, Harry Ross, Mr. and Mrs. H. J. Ernst, Mr. and Mrs. Ed Wall, Mr. and Mrs. J. L. Streibich, Alice Rose Streibich, Mr. and Mrs. Harry McKay, Mrs. W. O. Brown, Mr. and Mrs. J. L. Lato, Mr. and Mrs. Al Latto; Mr. and Mrs. Tom Rankine, Sr.; Mr. and Mrs. Tom Rankine, Jr.; Mr. and Mrs. A. L. Miller, Mr. and Mrs. R. P. Brumleve, John Moisant, Mr. and Mrs. L. Keller, John Hoffman, Mr. and Mrs. Peter Pivor, Mr. and Mrs. Lee Sloan, Mr. and Mrs. R. Woody, Mr. and Mrs. P. Flanagan, Larry Ascot, Dan Meehan, Harry Coddington, Harry Russell, Dave Russell, Sam J. Levy, Joe Rogers, Zebbie Fisher, Mr. and Mrs. Louis Hull, Mr. and Mrs. A. L. Meyers, Charles Hall, Richard Espeland and party, Paul Lorenzo, Billie J. Collins, Miss Erickson, Wm. Espe, Mr. and Mrs. Al Goldstein, Menette Weber, JGS. A. Budar, L. C. Kelley, J. D. Newman.

Rube Liebman and Bill Espe made special effort to arrive in time for the big party. L. C. Kelley ran in and out two or three times during the evening, Mrs. Kelley being on the sick list. J. D. Newman was a very welcome visitor, but could not stay all evening. L. S. Hogan was missed at the party. Larry used to be very regular in attendance. Walter F. Driver was at Kansas City attending the big affair put on by the Heart of America Showman's Club.

Wires of greeting were sent to Kansas City by quite a few of the brothers and by the League. The bridge club disbanded early that they might partake of the New Year's Eve festivities.

Frank D. Shean has departed for Florida. He announced that his duties with the Johnny J. Jones Shows will soon start.

Notices of dues for 1931 have been mailed and some of the responses have sure been prompt. Why not attend to yours at once?

John Moisant and Chick Schulz prepared the lunch for the party and both showed that they are masters at the art.

Another visitor was the League's good friend and member, J. W. (Paddy) Conklin, while on his way to Los Angeles. Anxious to get there in time for the big ball of the Pacific Coast Showmen's Association and incidentally to finish his term as president of that organization. All regret his inability to stay for the meeting.

A New Year's greeting to all outdoor showmen by the Showmen's League of America.

By the Colonel

A Happy New Year to you, friend,
A year without care to fret,
We wish for you good luck no end,
We're pulling for you, don't forget.

We hope your dates will all be red,
Your committees will be on the run,
We hope the B. R. gets ahead
In nineteen thirty-one.

Philadelphia Pickups

PHILADELPHIA, Jan. 2.—Emil Hopple and wife and daughter were visitors to the city and paid a visit to Carl Lauther, who had one of their panorama shows last season with very good success.

Percy Morency paid a visit in the interests of the William Glick Shows. Says that the show will go out this season with some original features.

George Baldwin came over from Baltimore and reported that the museums in that city were enjoying good business.

Dave Endy has returned from Knoxville, Tenn., where he had a successful promotion for the local Shrine.

Tex Cooper, with a bunch of cowboys, is a feature of the Theater Guild production *Green Grow the Lilies*, at the Garrick Theater. Tex has migrated from the outdoors to the indoors, this being the second stage show he has been with of late.

Frank Miller, "the frozen custard king," came over from New York to see his friends. Expects to go with a big one this year.

Mrs. Cecil Hanna, whose husband had the novelty animal show with Rubin & Cherry Model Shows, arrived in the city during the week from Montgomery, and will remain at her home here until spring.

\$24,218 Profit in Parks

NEW YORK, Jan. 3.—The Westchester County Park Commission paid its operating and maintenance expenses for 1930 from its income, with a surplus of \$24,218 for the county treasury. It was announced today. The income of the commission from Playland, Rye, N. Y., and its other income-producing parks, including three golf courses, was sufficient to pay operating and maintenance expenses totaling \$1,742,864. The budget of the commission for 1931 will be \$1,998,590, an increase of \$265,726 over that of last year.

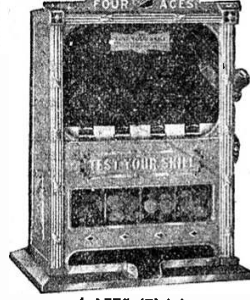
New York Auto Show Opens

NEW YORK, Jan. 3.—The 31st annual year of the National Auto Show opened today in Grand Central Palace and will continue for one week. There are 51 exhibitors of cars and trucks, embracing 300 models. As usual, the show is attracting many auto enthusiasts to the Palace.

Dufour Back in New York

NEW YORK, Jan. 3.—Lew Dufour was in the metropolis over the holidays.

4 ACES JACKS MACHINES HAVE MADE GOOD!



4 ACES (Plain)

OPERATORS Talk as well as high-pressure advertising are worthless unless the product itself can deliver 100% satisfaction. Four Aces is the one and only machine of its kind that gives complete satisfaction. We invite comparison as a test. Ten days' free trial.

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WANTED GOOD SIDE SHOW; will furnish part outfit. OLD-TIME FUN OR CRAZY HOUSE. Will book or buy any other good Money-Getting Shows.

Concessions All kinds of legitimate Grind Stores and few choice Wheels; positively no racket of any kind. Fruit, Grocery, Sugar, Frozen Custard sold. Opening for Cookhouse, Grab, Juice and Candy Apples; does big Griddle Business. First time open in 5 years. Lyman Truesdale, write.

WANTED Man and Woman to take charge of finest framed-up Snake Show; wagon to live in. Ride Help of all kinds wanted; must understand their business and be neat and clean.

It Is a Proven Fact SHOWS AND CONCESSIONS ALWAYS MAKE MONEY WITH US.

Write or Wire

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EDDIE LIPMAN, KNOWN AS "RED" LIPMAN, IS NOT NOW AND WILL NOT BE CONNECTED WITH THIS SHOW THE COMING SEASON.

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Freaks, Platform and Novelty Acts. COULD USE Highland Bassinet and Drum for Bally. Address JOHNIE BEJANO, Box 1100, Shreveport, La.
WANTED NOTICE WANTED

\$2,500,000 Sports Center Planned for Jersey City

JERSEY CITY, N. J., Jan. 3.—The International Stadium Company has purchased a 12-acre tract within five minutes from Journal Square by transit, where a sports stadium seating 110,000 persons will be built soon, Carlos Ferrer, president of the company, announced. The outdoor stadium for football, boxing and wrestling matches will be built of concrete and steel, and the estimated cost of same will be \$2,500,000. An indoor arena connected with it will seat from 12,000 to 14,000 persons for indoor sports.

C. R. Leggette Shows

NEW IBERIA, La., Jan. 1.—The equipment of the Leggette Shows is now housed in their permanent winter quarters here.
C. R. Leggette has a force of men at

RUBBER CHECKS

Greatest joke yet. \$3.00 per Hundred. Hawkers cleaning up.

BEE BEE NOVELTY
Room 1125, 152 West 42d St., New York.

work on various details about the buildings, and this is considered an ideal spot for wintering the show. G. W. Hibbard is at work on his Tilt-a-Whirl.

With deep regret the attaches of this organization learned of the passing of Johnny J. Jones.

Manager Leggette left for Kansas City on an extended business trip in interest of the show. The boys have been indulging in the pastime of fishing, as the quarters are located on the bank of Bayou. Teche. The home of General Agent R. S. Halke in Beaumont, Tex., was looted Christmas Day, but the alleged thieves were caught, and the loot recovered.
CHARLES SEIP.

Holiday Greetings Received

(Continued from last week)

Paul Sascha
 Oliver M. Saylor
 Arthur Schalek
 Mr. and Mrs. Henry Schoen
 George Schreck
 Charlie Schultz
 Eve Schurik
 Al Selig
 Marty Semon
 Sesrad
 Sylvia M. Seward
 Gertrude Shari
 Solly Shaw
 Tom Shaw and Paul Brunet
 Clara Shear
 Al Sherman
 Mr. and Mrs. Geo. Siebert
 Mr. and Mrs. Al E. Silberman
 Monica and Ann Skelly
 Mabel Sloan
 Bennie Smith
 Fletcher Smith
 Lee Smith
 Helene Lillian Somers
 Georgia Sothorn
 Jack and Kay Spangler
 Ida May Sparrow
 Al Spiegel
 Spillman Engineering Co.
 Les Spouster
 Charlie Squires
 Eddie Stanley, D. F.
 Mabel Stark
 Connie St. Clair
 Mme. Stefanik
 Stella Steven and Buddy Davis
 Mr. and Mrs. Jas. J. Sullivan
 Robert Sylvester

T

Miss Gelal Talata
 Jess Thomas
 Jimmy Thorne
 Three Rah! Rah! Girls
 Tiffany Productions
 Harold E. Tillotson
 Chas. (Slim) Timblin
 Ted Toddy
 C. G. Tracy
 Traube & Traube
 Triana Sisters
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 Fritz Blocki
 Tom Barron
 Doc Bacon
 Harry Baugh
 John F. Bowman
 Art Briese
 Beckmann & Gerety World's Best Shows
 A. Milo Bennett
 S. S. Behrend
 Victor and Mme. Bedini
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 Larry Benner
 Robson Barnett
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 Mr. and Mrs. Michael H. Barnes
 Belle Baker
 Florence E. Benn

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 Mr. and Mrs. Edgar Creamer
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 Robert Ringling Curtis
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 Mr. and Mrs. James Chase
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 Mr. and Mrs. Wm. Coultrey
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 Aerial Christensens
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 Charleston Agri. and Industrial Expo.
 Mr. and Mrs. L. W. Clancey
 Jolly Coleman
 The Codonas and Lillian Lettzel

Mr. and Mrs. Jess Trout
 Sophie Tucker
 Harry E. Tudor
 Fay Tunis

V

Gus Van
 R. J. Vanderbeck
 Marie Vernon
 N. Viggiano, M.D.
 Jane Vitale

W

Bernhardt Wall
 Raoul Walsh
 Mrs. Frank Walton
 Doc Ward (Loos Shows)
 Buck Warren and His Dakotas
 Kitty Warren
 Lew Watson
 Ned Wayburn
 Ben Weiss
 Evelyn Weiss
 James White
 Alf Wheeler's Shows
 Mr. and Mrs. W. L. White
 Neil Whitey and Mrs. Joe Austin
 Eva and Gordon Whyte
 Bill Wiemann
 Billy Wilson
 Cliff and Freda Wilson
 Fred Wilson
 Bobby Winslow
 Estelle Winwood
 Wirth & Hamid, Inc.
 Harry Witt
 Audrey Wood
 Inez Wood
 Sam Wooding Orchestra
 Mr. and Mrs. Nat C. Worman
 Norman and Clarice Worth
 Mr. and Mrs. J. D. Wright, Jr.

Y
 Mr. and Mrs. Geo. Young
 Marion Young
 Tammany Young
 Princess Yvonne

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 Mike Ziegler
 Selma Zimmerman
 Adolph Zukor

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 Loretta Hassett
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 Harry Hertzberg
 Frank Hemington
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 Walter and Nellie Rechten
 Paul M. Rimberg
 Mr. and Mrs. Lew Rosenthal
 Mr. and Mrs. E. L. Richardson
 Royal American Shows
 Pete, Tom and Harry Rice
 Elsie and Gordon Robinson
 H. Rubin
 Mr. and Mrs. Thad W. Rodecker
 Rajah Rabold
 Rubln & Cherry Shows

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 Preston J. Bradshaw
 Leon Brody
 Elmer Brown
 Buddie Brumbaugh
 Buxton & Skinner
 Mr. and Mrs. C. M. Brown
 Mr. and Mrs. Louis Burrells
 Mr. and Mrs. Edgar P. Burroughs
 Mr. and Mrs. Arthur Butler and "Silver King"

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 Elsie Calvert
 Bolen J. Carter
 Cardoni
 E. H. (Bill) Cates
 B. W. Christophel Wax Studios
 R. A. Clay
 Perce, Florence and Betty Ann Clement
 A. J. Cook
 Cecile C. Coombs
 Happy Rube Curtis
 Robert Ringling Curtis
 Lillian, Harry and Jack Cryder

D
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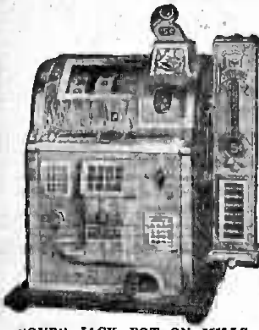
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ROUTES

(Continued from page 67)

Mandell, William & Joe (Branford) Newark.
Marion, Sid (Paramount) Brooklyn.
Masquerade (Masquerade) Los Angeles.
Miniatures (Paramount) New York.
Moore, Harry (Denver) Denver.
Morgan Trio (Paramount) San Francisco.
Morris & Campbell (Denver) Denver.
Morselli, Migs (Chicago) Chicago.
Mulroy McNece & Ridge (Paramount) Los Angeles.
Neiman, Hal (Paramount) New Haven.
Neptune's Festival (Paramount) San Francisco.
Nerman & Rio (Texas) San Antonio.
Old Man Rhythm (Imperial) Toronto.
Ole Virginny (Met.) Houston.
On Wah Troupe (Paramount) Brooklyn.
On With the Dance (Capitol) Montreal.
Painin' the Town (Paramount) Buffalo.
Perival, Mae (Mich.) Detroit.
Power, Stella (Indiana) Indianapolis.
Putt Putt (Mich.) Detroit.
Queens, Four (Masbaum) Philadelphia.
Ray, Virginia (Saenger) New Orleans.
Reardon, Billy (Met.) Houston.
Read, Mary, Girls (Met.) Houston.
Read, Mary, Tiller Girls (Paramount) Toledo.
Reisman, Leo (Paramount) New York.
Rice & Werner (Buffalo) Buffalo.
Robert, Lyda (Paramount) Los Angeles.
Roma Bros. (Chicago) Chicago.
Romantic Knights (Met.) Boston.
Roos & Edwards (Chicago) Chicago.
Russell, Vel (Met.) Houston.
Santoni, Fred (Minneapolis) Minneapolis.
Sanford, Bobbie, Ensemble (Paramount) New York.
Seed & Austin (Paramount) Los Angeles.
Senter, Boyd (Buffalo) Buffalo.
Shade, Lillian (Chicago) Chicago.
Sharps & Plais (Stanley) Jersey City.
Shaver, Buster (Paramount) Toledo.
Shelley, Frances (Ambassador) St. Louis.
Sibley, Olive (Palace) Dallas.
Smile the While (Stanley) Pittsburgh.
Stanley, Edward (Paramount) New Orleans.
Stanley, Ruth (Imperial) Toronto.
Stanton, Val & Ernie (Paramount) New York.
Steck, Olga (Met.) Boston.
Student Ensemble (Met.) Boston.
Surnans & Hunt (Stanley) Pittsburgh.
Sylvester, Fred, & Co. (Paramount) New Haven.
Syncoated Menu (Minnesota) Minneapolis.
Talent & Merit (Capitol) Montreal.
Taylor, Peggy (Minnesota) Minneapolis.
The Stars of a Palace (Paramount) New Haven.
Timblin, Slim (Met.) Houston.
Tiny Town Revue (Paramount) Toledo.
Town Topics (Branford) Newark.
Vallee, Rudy (Paramount) Brooklyn.
Washington, George (Devey (Imperial) Toronto.
What a Night (Masbaum) Philadelphia.
White, Dave (Imperial) Toronto.
Worth, June (Met.) Boston.

DRAMATIC AND MUSICAL

Apple Cart: (Tremont) Boston.
Artists and Models: (Shubert) Boston.
As You Desire Me: (Harris) Chicago.
Bad Girl: (Apolo) Chicago.
Berkeley Square: (Selwyn) Chicago.
Between the Covers: (Biltmore) Los Angeles 5-10.
Blush: (Maryland) Baltimore 5-10.
Carroll, Earl, Sketch Book: (Shubert) Detroit 12-17.
Cherries Are Ripe: (Erlanger) Birmingham, Ala., 7; (Erlanger) Atlanta, Ga., 8-10; (Erlanger) Grand Central 12-17.
Chinese Bungalow: (Tulane) New Orleans 5-10; Houston, Tex., 13-14.
Colonel Satan: (English) Indianapolis 7.
Death Takes a Holiday: (Shubert) St. Louis 5-10; (Shubert) Cincinnati 12-17.
First Mrs. Fraser: (Plymouth) Boston.
Flying High: (Shubert) Philadelphia.
Green Grow the Lilacs: (Garrick) Philadelphia 5-10; (Ford) Baltimore 12-17.
Hats and Parasols: (National) Washington 5-10.
House of Fear: (Wilson) Detroit 5-10.
It's a Wise Child: (Lafayette) Detroit 5-10.
It's a Wise Child: (Windsor) Bronx, N. Y., 5-10.
Jonesy (Playhouse) Chicago.
June Moon: (Wilbur) Boston.
Ladies All: (Maj.) Boston.
Leslie's Lew, Blackbirds: (Chestnut St.) Philadelphia.
Lost Sheep: (Columbia) San Francisco 5-10.
Lysistrata: (Maj.) Chicago.
Mendel, Inc.: (Adelphi) Chicago.
Month in the Country: (Ford) Baltimore 5-10.
Old Rascaal: (Garrick) Chicago.
Pleasure Garden: (National) Washington 5-10.
Ripples: (Illinois) Chicago.
Rock Me, Julie: (Flatbush) Brooklyn 5-10.
Sex: (Shubert) Cincinnati 5-10.
Shakespeare Players: Kenion, O., 7; Salem 8; Yellow Springs 9; Lancaster 12; St. Marys 13; Norwalk 14; Muncie, Ind., 16.
Shyster, The: (Geary) San Francisco 5-10.
Simon Simon: (Grand) Chicago.
Sinbad: (His Majesty's) Montreal, Can., 5-10.
Sly: (The) Chicago.
Strictly Dishonorable: (Colonial) Boston.
Strictly Dishonorable: (American) St. Louis 5-10.
Strictly Dishonorable: (Carlton) Jamaica, N. Y., 5-10.
Subway Express: (Erlanger) Chicago.
Sweet Adeline: (Erlanger) Philadelphia.
Tavern: (The) Blackstone Chicago.
Three Little Girls: (Great Northern) Chicago.
Topaze: (Walnut) Philadelphia.
Up Pops the Devil: (Belasco) Los Angeles 5-10.
With-the-Tide: (Nixon) Pittsburgh 5-10.
You Said It: (Ford) Philadelphia.
Young Sinners: (Shubert) Kansas City 5-10; (Shubert) St. Louis 12-17.

MUTUAL BURLESQUE

Arlington's Revue: (Fox Jamaica) New York 5-10; (Star) Brooklyn 12-17.
Big Revue: Fenn Circuit 5-10; (Gayety) Baltimore 12-17.

Dimpled Darlings: (Hudson) Schenectady, N. Y., 5-10; op. 12-17.
Fine Feathers: (Garrick) St. Louis 5-10; (Empress) Chicago 12-17.
Flapper Follies: (Lyric) Bridgeport, Conn., 5-10; (Apolo) New York 12-17.
Frolics: (Gayety) Washington 5-10; (Academy) Pittsburgh 12-17.
Girls From the Follies: (Academy) Pittsburgh 5-10; (Lyric) Dayton, O., 12-17.
Girls in Blue: (Lyric) Dayton, O., 5-10; (Empress) Cincinnati 12-17.
Hi Ho Everybody: (Rialto) Chicago 5-10; (Gayety) Detroit 12-17.
Jazz Babies: (Star) Brooklyn 5-10; (Howard) Boston 12-17.
Laird's (Howard) Boston 5-10; (Plaza) Worcester, Mass., 12-17.
Legs and Laughter: (Plaza) Worcester, Mass., 5-10; (Troadero) Philadelphia 12-17.
Let's Go: (Modern) Providence 5-10; (Gayety) Brooklyn 12-17.
Novelties of 1930: (Apolo) New York 5-10; (Fox Jamaica) New York 12-17.
Oriental Girls: (Columbia) Cleveland 5-10; (Hudson) Schenectady, N. Y., 12-17.
Powder-Puff Revue: (Empire) Newark, N. J., 5-10; (Orph.) Paterson, N. J., 12-17.
Radium Queens: (Orph.) Paterson, N. J., 5-10; (Hudson) Union City, N. J., 12-17.
Recond Breakers: (Apolo) Brooklyn 5-10; (Empire) Newark, N. J., 12-17.
Silk Stockings Revue: (Gayety) Boston 5-10; (Lyric) Bridgeport, Conn., 12-17.
Speed and Sparkle: (Gayety) Detroit 5-10; (Columbia) Cleveland 12-17.
Speed Girls: Open week 5-10; (Gayety) Boston 12-17.
Step Lively Girls: (Hudson) Union City, N. J., 5-10; (Modern) Providence, R. I., 12-17.
Sugar Babies (Empress) Chicago 5-10; (Rialto) Chicago 12-17.
Take a Chance: (Gayety) Baltimore 5-10; (Gayety) Washington 12-17.
Twentieth Century Girls: (Empress) Cincinnati 5-10; (Garrick) St. Louis 12-17.
Watson Show: (Troadero) Philadelphia 5-10; Fenn Circuit 12-17.

MISCELLANEOUS

Becker, Magician: Aurora, Ill., 5-17.
Bell's Hawaiian Revue: (Paramount) Ottumwa, Ia., 7-10; (Capitol) Newton 11-12.
Birch, Magician: Lordburg, N. M., 8; Deming, N. M., 9; State College 10-11; El Paso, Tex., 12-14; Roswell, N. M., 15-16.
Daniel, 2-10, Magician: Waterloo, Ia., 5-10.
Holland, Milton, Circus: Moline, Ill., 5-11; Atlantic, Ia., 14.
Long, Leon, Magician: Palestine, Tex., 7-9; Trinity 10; Houston 12-18.
Marine-Firestone Co., Magicians: Oklahoma City, Okla., 5-10.
Mayberry Entertainers: Barada, Neb., 8-8; Elk City, Okla., 9-10.
Myhre's, Ed E., Entertainers: Grainfield, Kan., 5-10.
Thurston, Magician: (Alvin) Pittsburgh 5-10. White Tex. Eag. Ind. G. Gordon, Pa., 5-10.
Wings, Robt. G., Show: Fisher, Ill., 5-17.
Zomar, Prince, Mental Wizard: (Thompson) Wilson, Okla., 8-10.

CARNIVAL COMPANIES

Alabama Am. Co.: Many, Ia., 5-10.
Bernardi Expo.: Tarpon Springs, Fla., 5-10.
LaMance's Attr.: Deleon Springs, Fla., 5-10.
Legion Shows: Evergreen, Ala., 5-10; Monrde-ville 12-17.
Miller, Ralph R.: Bunas, La., 5-10.
Shugart, Doc: Kilgore, Tex., 5-10.
Wade, R. L.: Kissimmee, Fla., 5-10.

Additional Routes

(Received too late for classification)

Allison, King, Fun Show: Orlando, Fla., 5-10.
Bishop's Show: Butler, Pa., 5-10.
Braun, Chas, Show: West Point, Tex., 5-10.
Clark's Cherokee Comedy Co.: Sharsburg, Md., 5-10.
Emerson Comedy Co.: Fenns Creek, Pa., 5-10.
Fenns Rays Players: Cumberland, Md., 5-10.
LaVerne-Kane Show: Melbourne, Fla., 5-10.
Noonan, Doc, Show: Livermore, Ky., 5-10.
Oriental Comedy Co.: Brownsdale, Minn., 5-10.
Phillipson, Happy, Comedy Co.: Eminence, Ind., 5-10.
Price & Powell Monkeydrome: De Quincy, La., 5-10.
Reno, Great, Co.: Huntsville, Mo., 5-10.
Rhoads, John, Show: Greenbackville, Va., 5-10.
Riggs Show: Alton, Mo., 5-10.
Russell, Bert, Players: Lively, Va., 5-10.
Star Show: Rochelle, Fla., 8-10.
Vildig Remedy Co.: Nassau, Minn., 5-10.

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Holiday Circus Goes Over Big

NEW YORK, Jan. 3. — The Holiday Circus, presented for the Boys' Club of New York at the 105th Field Artillery Armory, December 27 to January 3, scored, and the advance sale, it is reported, exceeded \$45,000, with box-seats bringing as high as \$100. Charles H. Sabin, well-known banker and financier, is president of the Boys' Club. Wirth & Hamid booked and presented the program. John F. Gillespie was director general, and A. H. Bevil represented the Boys' Club. Fred H. Benham, former well-known newspaperman and popular

member of the Circus Saints and Sinners, directed the publicity with excellent results. Clowns were engaged one week previous to the opening to do their antics for the delectation of Wall street, and it is said one prominent banker in the financial district paid \$5,000 for two seats.

The Boys' Club is an organization sponsored by the combined bankers of New York, and owing to the success of the show it is understood it will be an annual event. The use of the Armory, electric signs and newspaper publicity were donated. The National Broadcasting Company gave one hour to the opening performance on a nation-wide hookup, which, it is claimed, is the first time an actual circus performance has been broadcast.

Music was provided by Joe Basile's Madison Square Garden Band; Armory lighting effects by Philip De Angelis; seats provided by the Eddie Coronati Seat Company, with a capacity of 5,000.

Real circus atmosphere greeted the patrons as they entered the Armory. Facing the main entrance was Namy Salih's Dreamland Circus Side Show, with its congress of interesting freaks. They included Iko and Iko, the strange people from Mars; Snooky, the educated chimpanzee; Clicko, African Bushman; Antonio, the human bellows; Mortado, the human fountain; Rose Foster, nature's mistake; Olga, the bearded lady; Jolly Irene, queen of fat girls, and Carrie Holt, fat flapper, and Woo Foo, the immune man.

The circus performance was run off in the customary two parts and clicked. The George Hanneford Company, in its Indian riding act, was the opening number on the program. The clown entry, with its ludicrous antics, garnered laughs galore, with Billy Rice and his trombone and the Hedder Trio, comedy knockabout acrobats, holding first honors. Mabel J. Smith took a big hand with Maybelle's Elephants. Other acts included the Tumbling Demons; Bee Starr, aerial queen; Kawana Japanese Troupe; Gene and Gaby, in clown entry; Capt. Charles' Leaping Hounds; The DeKos, burlesque boxers; George Hanneford Company, in a flashy riding act; Miss Golda, wire artist; DeCos Trio, comedy acrobats; Carlos' ponies and bucking mules; Honey Family; Haas Brothers, horizontal-bar act. The Six Hustral Family, extraordinary high-wire act, appearing high above the heads of the audience in the dome of the Armory, was the 'sensational closing act. Worked without a net.

Wirth & Hamid's staff during the engagement consisted of Ernest Anderson, equestrian director; Arthur L. Hill, business manager, and Fred Mears, superintendent of equipment.

An attractive souvenir program was issued, and the circus was extensively billed thruout the Bronx.

Heavy Program For Ohio Meet

The Ohio Fair Managers' Association has been noted for its heavy winter meeting program and this year is no exception. Many subjects of vast importance in the future operation of fairs are listed to come before the convention at the Dealer-Wallick Hotel, Columbus, O., Tuesday, Wednesday and Thursday, January 13-15.

Late Tuesday afternoon there will be a session of the legislative committee, and that night a meeting of the joint concessionaire committee. Also on Tuesday night there will be a conference on speed.

On Wednesday morning there will be a conference of presidents, vice-presidents, secretaries and treasurers. The general business session will get under way Wednesday afternoon. Following reading of minutes, roll call, presentation of reports for State Department of Agriculture, president's address and appointment of committee on resolutions, F. M. Plank, N. B. Goddard, Walter J. Buss and Earl J. Coburn will speak on 'What Constitutes a Successful Fair?'; Max W. Phillips, Chas. J. Gray, John H. Lowery, George W. Christmann and Bert Huifer on 'How To Combat the Growing Costs of Fairs'; Wilfred J. Riley, editor 'The Billboard'; A. C. Hartmann, fair editor 'The Billboard'; Fred Terry, editor 'Horseman and Fair World'; L. G. Duffy, editor 'American Sportsman', and Sam F. Dickerson on 'The Press and the Fair'; Herbert W. Schindler, Jay W. Haller, Geo. L. Rakestraw and Dave Bishop on 'Should Fairs Be Budgeted Thru the Taxing System of the County and the Receipts Be Turned Over to the County Treasury?'; E. O. Ritter, Lloyd Dye, M. D. Urnston, O. K. Andress and W. H. Shryock on 'Can Fairs Operate on Gate Admission of Less Than 50 Cents?'. A report of committees will then be made, followed by a round-table discussion and introduction of concession and privilege men.

On Wednesday evening a banquet, as usual, will be staged. Special guests will include George W. White, new governor of Ohio; Myers Y. Cooper, honorary president OFMA; A. W. Overmyer, judge Common Pleas Court, Fremont, O., president OFMA in 1908; L. J. Taber, National Grange Organization, Washington, D. C.; Joseph W. Fichter, county superintendent of schools, Butler County; Perry L. Green, former director of agriculture, and his successor, and A. P. Sadles, "The Fair Man's Friend". Music and vaudeville acts will make up the amusement end.

On Thursday morning there will be a joint meeting of the State Board of Agriculture and the OFMA. Topics scheduled for discussion consist of 'Review of Boys' and Girls' Club Activities and Benefits Derived From the Junior Fair', by W. H. Palmer, Guy Dowdy and C. E. Ashbrook; 'High Spots in 1930 State Fair and Suggestions for 1931', by Perry L. Green, C. E. Rowland and G. W. Rittenour; 'County Schools in Relation to the Fairs', by J. L. Clifton and Walter F. Gahm; 'Developing the Fair From a Woman's Standpoint', by Mrs. Wm. J. Pontius, Mrs. Charles Gray, Mrs. John Westendorf and Mildred Hartke; introduction of the new director of agriculture; 'Interpreting State Laws and Rules and Regulations of State Board of Agriculture', by A. B. Peckinpaugh; 'How Best To Obtain Full Co-Operation From Our County Organizations', by W. A. Marker, Ed S. Wilson, J. Robert Bryson and W. H. Tobias; 'Night Fairs, Racing at Night and Other Amusements', by J. M. Hodson, Lamar P. Wilson, W. B. Richmond and Carl Sifrit; report of committee on resolutions, report of nominating committees, election of officers for ensuing year and miscellaneous items.

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Fred Buchanan Injured

CHICAGO, Jan. 3.—Fred Buchanan, owner of the Robbins Bros. Circus, suffered a broken collar bone when his car went into a ditch as he was driving from Lancaster, Mo., to Chicago a few days ago. John Schiller, manager of the circus, was with him, but escaped with minor cuts and bruises.

Boyd, Sullivan in New York

NEW YORK, Jan. 3.—Larry Boyd and James P. Sullivan, of the Boyd & Sullivan Canadian Shows, are here on business.

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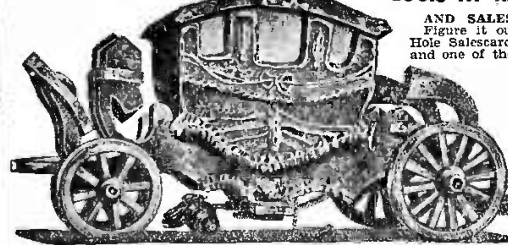
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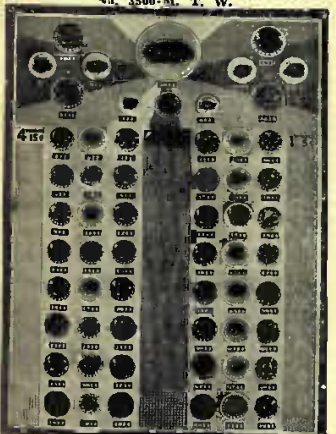
Complete assortment of all boards and merchandise required on salesboards. We also specialize in making up the deal complete for the operator who works the retail stores on salesboards. Send today for our catalog.

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May be changed from a separate cash drawer in front to cash drawer in back. It's done in a few minutes. Of great value to operators and concession men.

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IT PAYS TO BUY THE BEST.

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THREE-WAY COMBINATION, 5c, 15c and 25c Sales. Takes in... \$375.00
Pays Out in Trade... \$58.00
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IT DRAWS THE CROWD.
HOW THE MEN DO PLAY FOR \$50.00 IN TRADE STAKES!

It's a gold mine for the Operator and the Dealer. All numbers protected. List Price, \$7.50.

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GET OUR NEW SPRING CATALOG.



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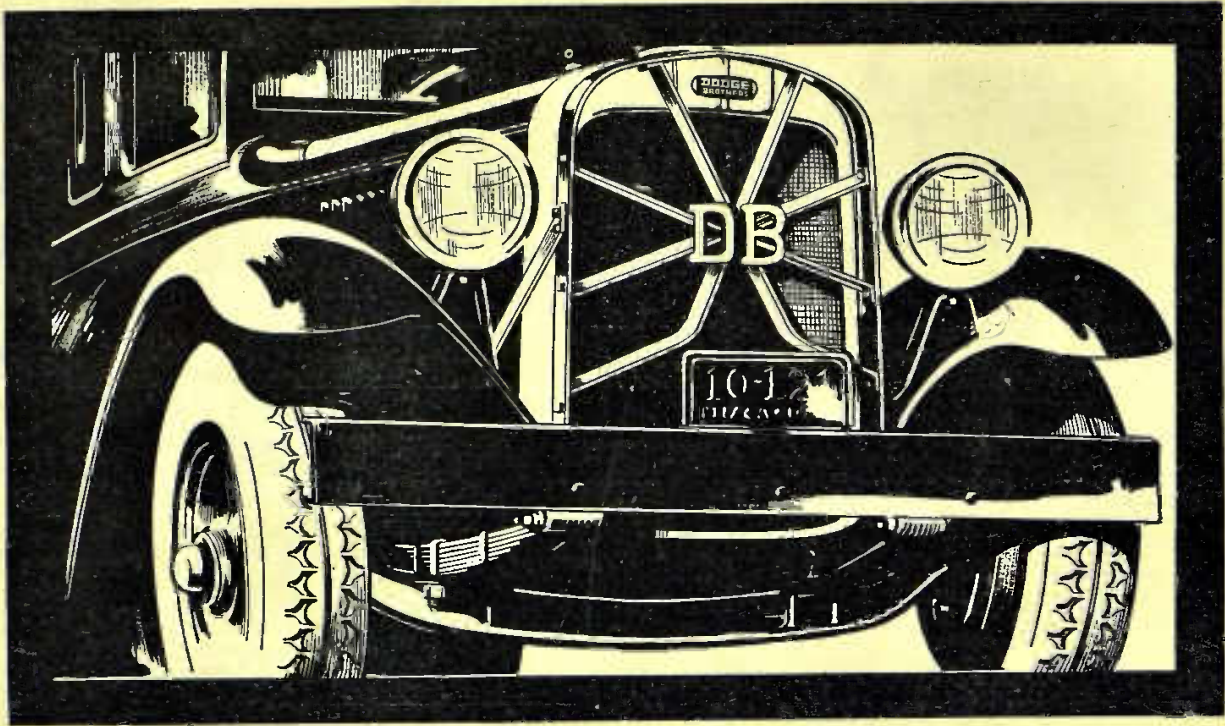
Samples 50c each, or \$5.00 a dozen. Price List furnished on request.

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