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The World's Foremost Amusement Weekly

MARCH 11, 1939

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Vol. 51, No. 10



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4TH ESTATE'S EXPO TAKE

See Expiration Of Ticket Code

Brokers give impression they will not renew signature in May

NEW YORK, March 4.—The Actors' Equity-League of New York Theaters meeting today voted two resolutions which would solidify the ticket code, at least in principle, brokers big and small, accredited and unaccredited, are looking forward to an expiration of the code by May and are giving the impression that they will band together in refusal to renew signature, notwithstanding contract's giving prerogative of termination to the League of New York Theaters and not to the brokers.

The first resolution adopted by the 40 who attended the joint conference creates a committee, chaired by Bernard Shulman, to seek passage of the Howard Spellman bill in the city council, making it a misdemeanor to violate the code-price restrictions. A second calls for a joint committee, seven from each group, to investigate the present code with a view to making it more effective or recommending a new method. This body is not expected to conflict with the League's own committee, which is looking into the merits and possibilities of a central ticket distributing office.

Originally the meeting was to have taken up the several recommendations. (See **SEE EXPIRATION** on page 9)

Producers Hot Against Plan To Jack Up Equity Minimum

Proposal to raise AEA low from \$40 to \$75 tabled by council, but producers are leery—latter unanimous in belief boost would curtail production

NEW YORK, March 4.—The the proposal to raise Actors' Equity minimum from \$40 to \$75 a week does not appear a serious threat at the moment, having been tabled by the council because of opposition to it within the association, polled producers are unanimous in denouncing the suggestion, aware that improbable conditions, became the rule of contract two years ago, and anything is possible when renewal. No official statement has come from the organization not having been officially notified of the suggestion by Equity. Individual producers, however, have placed themselves on record as follows:

Brock Pemberton: "It's all out of line. A reasonable minimum is all right, but there are parts that do not rate even that much. The increase would certainly curtail production. A lot of actors working now would not have jobs with the increase. With the new minimum we would not be able to pay principals more. The higher price is unreasonable for small parts and certain types of players."

Guthrie McClintic: "Apart from the producer not being able to operate because of the added expense, it would rule out opportunities for all young people to begin in the theater, because no manager can pay a beginner \$75 a week salary. It would be impossible to operate under that minimum. We can hardly manage now."

Richard Aldrich: "Why don't they take it \$150? Why stop at \$75?"

Lee Shubart: "It will be the greatest mistake Equity could make if it in-

(See **PRODUCERS HOT** on page 23)

Hot Pants

OMAHA, March 4.—Fire broke out in Jimmy Murphy's trousers here right in the midst of broadcast over WAAW. The husky cowboy singer shouted, "Ten a-fire," much to the concern of his listeners. The conflagration started when Murphy's guitar, rubbing against his corduroy trousers, ignited a pack of matches. He put it out and continued with his broadcast. There will be, according to reports, 30 scars.

Hatch Not To Drop Suit Against ACA

CHICAGO, March 4.—An amended declaration is to be filed by J. Frank Hatch, promoter, in his action against Amusement Corp. of America and its officers, according to Oscar Carlstrom, attorney for Hatch. This concerns the \$150,000 suit filed last November, alleging breach of contract.

Hatch, in a letter to *The Billboard*, asserted that the story which appeared in last week's issue was false, as he claims the case did not come to trial and "if ever dismissed will only be after jury trial in the highest court." Case came up for hearing as reported. Defendants made a motion for dismissal, motion being sustained by the court, which granted the plaintiff leave to file an amended declaration within 30 days. Plaintiff posted a bond to cover costs.

Newsmen Cutting in Heavily On Big Flushing Gravy-Pool

NEW YORK, March 4.—Newspapers and newspaper syndicates, including cartoonists and friends and relatives of newsmen, are in show business via amusement concessions at the World's Fair. They are listed as partners, backers, partial backers, sponsors, supporters and name lenders, in latter cases being cut in on royalty or percentage basis.

Best example to date of syndicate cut-in is King Features. Messmore & Damon will pay off 2 per cent of the gross on *Adventures of Flash Gordon*, Alex Raymond's KP strip. P. C. is by way of being a license fee for which KP gives use of name, stories in about 3,000 newspapers and every Sunday the caption, "See Flash Gordon at the World's Fair." Under this arrangement, Dick Hyman, of KP, is on the publicity end. At one time KP had angles out for its own show at the expo. Popeye and his spinach, with Oscar Wyle producing.

Low Dufour and Joe Rogers, among leading multiple concessioners at the Gotham Organists, have John Hix on a royalty participating basis for *Sirius As It Seems* show. Cartoon taken over recently by United Features syndicate. Hix will, of course, plug the show regularly in his *SAIS* strip. Two names have come up in press handling niche, Bill Curley, son of the Hearst sportscribe, and David Cohen, formerly of Mike

Jacobs' sturb bouncing brigade. Latter seems nearer the rabbit right now.

Sidney Speter, winner of the *Billboard* poll for best night club banding (Billy "Sally Rand-or-Gee His Dander" Rose's Diamond Horseshoe and Casa Manana) is teamed with Dorothy Ross to exploit Rose's Aquacade. Mrs. Ross is the wife of George Ross, World-Telegram drama and night club columnist.

Fact that every sheet in town except *The News* is planning W. F. supplements this month and next (*World-Telly* had its prelin edition last Saturday) make the gasoline ritual partners in Whelan's Flushing fauna. News has been carrying on a steady blast of fire against amusement zone policies and construction delays.

Biggest public relations name con- (See **4TH ESTATE'S** on page 23)

FCC Washing Up On Web Inquiry

WASHINGTON, March 4.—The FCC staff conducting examination of witnesses for the commission's study of chain broadcasting believes that all of the regional networks will have been covered by next Tuesday (7).

Don Lee, Colonial and Yankee, Pacific Broadcasters, Virginia Broadcasters, King-Trendle (Michigan), Empire State, Texas Quality, McClintock (Calif.) and Inter-city have been disposed of in rapid succession. With the exception of Don Lee and Shepard webs, the other regionals showed little semblance to the organized activities of national networks. King-Trendle for the most part showed that it was an efficient organization for producing radio shows (*Green Hornet* and *The Lone Ranger*), while all the others indicated that they existed for the occa- (See **FCC WASHING** on page 9)

Michigan Board Confirms Dr. Snow as Fair Manager

DETROIT, March 4.—Appointment of Dr. Linwood W. Snow, Northville, by Governor Frank Fitzgerald as general manager of Michigan State Fair here has been confirmed, he has been given full authority and his salary has been fixed at \$3,000 a year plus expenses. This action was taken on Thursday in the Capitol in Lansing by the State Fair Board, reorganized with some new members recently named by the governor.

Board also voted to increase the premium list by at least 25 per cent. An important widening of competition to allow entry of dairy and other herds from State-owned institutions was adopted.

Governor Fitzgerald, appearing before the board, recommended wider use of the fairgrounds for more activities.

Old Hammerstein Elephant Clicks After Ellis Sinks 350G (Not Hay)

NEW YORK, March 4.—Manhattan Center, formerly the Manhattan Opera House and now in the hands of Broadway's "concessioner king," Abe Ellis, is finally paying its own way and providing employment for many performers and musicians. Building, put up by Oscar Hammerstein in 1903 at a cost of \$2,000,000 (not wood), was a white elephant until Ellis took over about four years ago. With a combined seating capacity of 9,000 on the upper and lower ballroom floors, building houses between 300 and 350 functions a year, with February the peak with a record of 50.

Most of these functions, according to Ellis, use entertainment and average nine acts each. This places the Center very near the top as a local provider of talent employment. House has also played host to many of the country's biggest name bands, 30 top-flight outside

having made the music for affairs there since last October. Most of the bands are booked thru Izzy Grove, with the price varying from \$500 to \$1,000 for the night. Paul Whiteman thus far is top man, having drawn down \$1,750 for one function last fall.

Orks are selected according to the amount of money each particular organization is willing to spend. Very little promotion is used on the affairs, even when names like Benny Goodman, Tommy Dorsey, Larry Clinton, etc., are on the band stand. Orgs prefer to handle what promotion there is themselves, rather than let Ellis or Grove attend to it, feeling that not much is needed, inasmuch as the hall is usually filled by members of the particular group itself, which vouches the necessity of resorting to an extensive promotional campaign (See **OLD HAMMERSTEIN** on page 9)

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PUBS, PLUGGERS FRAME CODE

Again Attempt To Eliminate Network Song Plug Bribery

Professional men have ulterior motive—seek job insurance not possible under present conditions—PMM members favor unionization

NEW YORK, March 4.—The much-discussed evil of "subsidizing" band leaders and singers in return for a cherished plug on the radio network is once again the uppermost thing in the minds of music publishers and contact men, and if present negotiations are carried off successfully the practice may soon be a thing of the past. Music Publishers' Protective Association and Professional Music Men, representing respectively the pubs and the pluggers, met Tuesday in solemn convalescence to attempt to work out some agreement whereby the evil can be eliminated. Meeting resulted in the decision to appoint committees to act for each group, with Louis Bernstein, Jack Bregman and Buddy Morris already named by Walter Douglas, MPPA chairman, to represent the pubs. They will meet Thursday (9) with three chosen PMM members, together with attorneys for both orgs, to map out an agreement that will be mutually satisfactory.

From the standpoint of the professional men the matter is much more vital than the mere elimination of the bribery evil. Pluggers are fighting practically for job insurance, realizing that if the practice of buying plugs continues much longer the pubs will see no need to maintain expensive professional staffs when they have to pay out additional money to performers direct to achieve the results expected from the contact men. As the situation now exists, the pubs could very easily replace their high-priced plugging retinues with a good bookkeeper, a check book and a freshly filled fountain pen.

A majority of the PMM—in point of numbers if not in strength within the

organization—has been agitating for some time to turn their org into a union, or at least into a protective association rather than the benevolent institution it now is. Leaders of the union movement will be satisfied, however, if the proper agreement can be reached with the pubs to protect their jobs, such protection stemming from the pubs' hoped-for decision to ban all bribery, thereby insuring the continuance of professional staffs. PMM wants the chance to go out after plugs on an equal footing, where a pluggers' efforts count rather than the amount of money his publisher can afford to spend.

According to Walter Douglas, practically all the pubs are desirous of doing away with the bribery angle, due, naturally, to the large extra expense involved in its practice. Elimination of the habit has been attempted several times, but has never met with any degree of success. This time, however, both MPPA and PMM officials hope that the situation can be adjusted once and for all. If it can, it will amount almost to a miracle. Inasmuch as John G. Palma, now general manager of American Society of Composers, Authors and Publishers, fought for years when he held the chairmanship of the MPPA

Possibilities

CLEANED BY MEMBERS OF THE BILLBOARD STAFF

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

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

For LEGIT MUSICAL

DICK BARSTOW—young tap dancer formerly of the standard act of Dick and Edith Barstow. Now doing a single tap turn. Caught at the Radio City Music Hall, New York, last week, he displayed nimble, fancy tap dancing of superlative quality. Definitely an outstanding performer. Rates a shot in a revue.

For FILMS

ERNEST CHAPPELL—topflight radio announcer and newscaster. Excellent diction and style combine to make him a leading candidate for a commentating job on film newsreels or shorts. Has a fine voice, distinctive and easily recognizable.

board of directors to accomplish the same end, and the matter has even occupied the attention of the Federal Trade Commission, which endeavored to set up a music code of fair trade practices, of which nothing ever came. If the music men can set their own house in order by themselves it will indeed be a miracle.



IT IS encouraging to learn from Morris (Sherlock) Orodanker, the highly skilled news detective of our Music Department, that Local 802 of the AFM is determined to train its biggest guns on Broadway with the determination that its terrain will be as clean as a whistle by the time the summer rolls around. We have not at any time had the impression that in the face of the stenchy things that have been going on in the band-booking business around these parts Local 802 has been derelict in its duty towards its members and the business, which amounts in the end to one and the same thing. We can't think of another local that has had within our time as tough a job on its hands as Local 802. Regardless of whether the Broadway local is responsible (and we still insist that it isn't either by commission or omission) the fact remains that it is high time something were done about cleaning up the mess. And what a mess it is!

A few columns ago we called attention to the practice of three hotels in the Times Square area of inflicting heavy penalties in the form of tribute on bands booked into these hostilities. The attention has by no means improved since we trained our spotlight on it. If anything it has gone from bad to worse. These hotels exact even higher tolls from bands in the form of long-term contracts involving high percentage in return for the "build-up" given the bands by the bookings. One band leader is tied up so tightly by this and other inequitable contracts that he receives a pitifully small percentage of the money he earns on paper. And today this band leader is as hot as blazes; in fact, few bands are booking more than his outfit by the combination of hotel, film, radio and theater work. There are others in the same boat. Yet Local 802 hasn't done anything about it.

Technically, there isn't much that the local can do under the present set-up. But with the co-operation of the international and other locals something can be done. New regulations can be passed and rigidly enforced and with the local's assistance the bands that have been squeezed to the wall can fight their way out. If it cannot be done thru the courts it can be fought in other ways. A union with power that it doesn't abuse but which it uses with its fullest force when the occasion requires can be as effective in its way as a United States Supreme Court decision. We hope that there will be included in the local's clean-up drive the abolishing of the practice.

We don't blame the musicians' union. We include the union in the picture because there is no other way except thru intervention on the part of the union that the evil can be eliminated. As to how far the union can go in the business, from our standpoint the further the union goes into the matter the better it will be serving its members and the stronger will it emerge in the end, because we cannot see any other result than a victory for the union and its members.

Les Atlass Tries To Soothe H'wy'd's Pain and Anguish

HOLLYWOOD, March 4.—Current "war" between radio and films will not affect Hollywood other situation, it was said this week in a press conference by H. Leslie Atlass, CBS vice-president in charge of Western division. There seemed to be little possibility now that the rift will result in anything permanent, according to statements made during the meeting. Atlass said radio and films can work together, as in the case of Gateway to Hollywood show. It was claimed that RKO will sign five hopefuls from the show and that all studios are combing air shows for new faces.

Humors running rife here that Hollywood was about washed up as a radio center seemed unfounded when it was noted that more network shows are due (See LES ATLASS on page 9)

GRAY GORDON (This Week's Cover Subject)

GRAY GORDON, whose "Band of the Hour" features the distinctive "The Toe Rhythm," was born in Freeport, Ill. In high school Gray distinguished himself in basketball, football, baseball and track, and then turned to the more serious business of studying music at the South Conservatory of Music. He also received instruction from several outstanding independent teachers.

Gordon played sax in a number of bands before organizing his own aggregation. It was in 1934 at the Canadian Club of Chicago's Century of Progress Fair that "The Toe Rhythm" was first introduced, and with such success that it wasn't long before Gray had built up a reputation as one of the best dance bands in the Middle West. A hotel and ballroom tour followed, which took in the Claridge Hotel, Memphis, the Wisconsin Roof, Milwaukee; the Stevens Hotel, Chicago; Brown Palace Hotel, Denver; Chase Hotel, St. Louis; and the Triton and Aragon ballrooms, Chicago.

Gordon appeared on the RCA Magic Key program on NBC, and as a result of the favorable comment received following this guest spot the band was immediately signed for Victor recordings under the Bluebird label. Some of Gray's latest discs include "The Moon Is a Shiny Dollar," "Dino Italian Waters," "We've Come a Long Way Together," "Tell Me and I'll Tell a Million," "Sell Your Cases for a Song" and "It's All So New to Me." The work, which under CRA management, was recently selected to record the score of the forthcoming MGM film, "The Wizard of Oz," for Bluebird.

Currently at the Green Room of the Hotel Edison, New York, Gordon has four network shows weekly via NBC, and he is about to sign with a national advertiser for a Coast-to-Coast commercial show in the spring. Gray also is represented by a couple of published songs, "Just in Time" and "Eloise," which he wrote with Bobby Blaz, his trombonist.

"Swing Mikado" Neither Swing Nor "Mikado" at Swank Opening

NEW YORK, March 4.—Gilbert and Sullivan's *The Mikado* was bastardized Wednesday evening, March 1, when the New York City Federal Theater opened at the New Yorker Theater the *Swing Mikado* with its original all-Negro cast as conceived and staged by Harry Minsturn for the Chicago project. Undoubtedly the show will pack them in, as reported for its five-month run in Chicago. But only from the curiosity angle.

No fair-minded theatergoer is against swinging or burlesquing a classic. And, too the O&S works of themselves take earthy turns pretty much for a ride, they in turn can take it too, as evidenced by their withstanding mutilation all these years. But it's time to rebel when anything like the *Swing Mikado* is foisted on people for whom it will be an introduction to the Savoy operettas. Taking the FIP at its own say-so, FIP shows cater to a public which can't afford the commercial theater's box-office rates.

What the producers are wont to call swinging *The Mikado* is in reality an adulterated music accompanying singers who can't sing, actors who can't act, honky-tonk vaudeville and a sensuous flaunt more appropriately associated with the Minsky trade. It's pretty low-down of any producer to hide behind titular O&S raiment to capitalize on box-office lasses. It's probably the

easiest way to meet the censor's approval. Canons of literary criticism have approved burlesquing a gem if the treatment is consistent throughout the production. Grosses have been piled mostly in the practical demonstration of the recommendation. But this blot is "swung" only in part. Such contemptuous tampering has created a draggish and boring version if one can believe that it is at all possible for *The Mikado* to reach that state. There might have been some consolation if the cast had enunciated the cherished text, but all the charm, wit and pleasure of the operetta were lost completely. Wit, wit, too, interpolating *Flowers That Bloom in the Spring* with *The Stars and Stripes Forever*.

In addition to the production itself, there are other revolting angles to the situation. If this show was such a hit in the Midwest, why was the successful run halted just to bring it to New York? Does someone's vanity have to be fed? New York has a big enough headache handling its own production schedule and attending to its "relief" activities. Why import a tax from Chicago? Why should a relief project, using taxpayer's funds, go to the added expense of transportation and paying the Equity commercial minimum if the net income at its original post was so lucrative, particularly since Chicago has a dearth of legit fare when compared to the number of shows on the New York boards? As if to spite commercial theater people even further, then FIP added a typical Hollywood froth to the opening. Would FIP executives claim that such fanfare was an attempt to keep the FIP from cutting into regular commercial theater patronage?

Chicago should have been zealous enough to have retained its own brain-child for local consumption.

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Broadway Beat

By GEORGE SPELVIN

BELLHOPS at the Hotel New Yorker are either very classy or very ambitious; several of them are now in Florida on vacation. . . . And there's a dishwasher at the Belmont Plaza who, after he gets thru work at 10 p.m., puts on his tails and high hat and (no kidding) ambles over to the Stork Club. . . . Someone, out of common human

kindness, out to tell the Warrenton press department what goes on under date of February 27, the press boys sent out a release that proudly announced, "Strand holds 'Of the Record,' Kay Kyser Band for second week"—whereas all the dailies had columns and columns two days before, announcing that Yga, My Darling Daughter had finally been passed by the State of New York and would open at the Strand immediately. . . . To say nothing of the huge Warner ads on the 25th, announcing the opening. . . . Scrambled allegiance item: Hal Kemp and Tony Martin shared headline honors for two weeks at the New York Paramount, but the week following the situation was slightly different, with Kemp in the top stage spot at the Shubert in Newark, while Martin provided competition at the Paramount. . . . opposition house a few blocks down the street. . . . Speaking of the N. Y. Para, the audience at the last show on opening day of the Kemp-Martin-Cafe Society bill proved itself typically New Yorker by soundly blasting a newscast clip showing the opening of the San Francisco Fair. . . . The condemnation was given good naturedly, but it does prove that New Yorkers are beginning to take their own fair seriously. . . . Which ought to make Grover Whalen feel a bit better. . . . One of the nicest theatergoing stories in years: a poet-novelist, formerly pretty well known but now living in penurious obscurity in the Village, found himself particularly short of funds. So he rummaged around in an old trunk and unearthed a copy of one of his own first editions, went to a book dealer, and bargained with him for a signed first edition of the work in question. The book dealer finally bought it for \$9—so the penurious poet bought orchestra seats to the Webster-Evans Henry IV for himself and his wife, and spent the rest of the money to finish a perfect evening by stopping in for a couple of brandies in a local bistro. You could love a guy like that.

Mrs. James Parley is something of a jitterbug, apparently; she's been to the Coconut Grove of the Park Central Hotel several times during the run of Chick Webb and his swingsters there, and the wilder the trumpet or clarinet ride the greater her enjoyment. . . . Guthrie McClintic is on the hunt for another Negro drama to follow the currently successful *Mamba's Daughters*, being highly pleased with everything in connection with the present offering. . . . Stem drug stores are now selling "Streamlined Ice Cream Sodas." Believe it or not. . . . Ted Elder, who has the boxing kangaroo at Leon & Eddie's, says he had a tough time getting the animal out of Australia; altho birds of them are sometimes killed with machine guns because they destroy crops, it seems that for some mysterious reason Australia has a law forbidding anyone to take them out of the country. . . . When Jimmy Dorsey was given a 15th anniversary party at the Hotel New Yorker he got, in addition to the cake, a great big chocolate egg—but no Easter bunnies. . . . Local restaurantries preparing for the World's Fair, are already lining up extra help; and they're trying to get the solons to repeal, for the duration of the fair, the ruling that forbids girls to wait on tables after 10 p.m.

Zahava, Lane, Garamella Recitals Sunday Evening

NEW YORK, March 4.—Zahava, a new modern dancer, at least locally, made a solo appearance at the Theater Guild here Sunday night before a packed house. She is a thin, serious-looking brunet using the modern dance technique and esaying interpretations of Stravinsky's *Song of Earth*, Lehman Engel's *The Mob Rules*, a series of Negro spirituals, Honneger's *Judith* and Lily Brickland's *Ko-Noai*. Zahava impresses as a young dancer of possibilities, but not one strong enough to get excited about as yet. A pliant body and an earnestness are her assets, but the first few dances—those caught—were dull. Leon A. Arkus, management. Dents.

NEW YORK, March 4.—Loota Lane, formerly of films and radio and now a senior student of the Juillard Music School, made an appearance at the MacDowell Club here at a benefit for the Mt Phi Epsilon scholarship fund Sunday night. In appearance reminiscent very much of her more famous sister, Priscilla, Miss Lane displayed a soprano voice that is generally excellent in tone but certainly (See ZAHAVA, LANE on page 28)

As it turned out

JULIE DIDN'T NEED A FAN . . .



When Pops died, Julie tried to run the show. It was the only life she knew. But Julie missed her father—especially Pops's voice. Nobody listened to her spiel. She might have turned to strip-tease, if it hadn't been for St. Paul. It was there Julie learned about Lafayette P.A. She'd always thought good sound systems were expensive. Julie bought a Lafayette, and now everything's swell.

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 Seven Stories, Elevator Service.
 Newly furnished and decorated. Running water in all rooms. Rooms with bath. Special Theatrical Rates by Day or Week, from \$1.50 per Day; \$4.00 per Week.

THEATRE EQUIPMENT NEW & USED
 MOVIE SUPPLY CO., Ltd.
 610 E. WABASH AVE., CHICAGO, ILL.

THE FILM WEEKLY AUSTRALIA
 Conducted by KEVIN GREENAW.
 100 City Terrace, Pitt Street, Sydney.
 Australian Office of THE BILLBOARD.

GLEN RICE, Notice!
 Contact E. H. LITTLEJOHN.
 People Theatre, Salt Lake City, Utah.
 Information Wanted Agency Competitors in Damage Suit.

WANTED
 Wanted Man with car, who had experience in book fifth class. Nearby. License. Attraction in Nevada, etc. Must last two months you have been with.
 E. R. (240) DANIEL
 Care General Delivery, Washington G. H., Ohio.
WANTED
 Part. Capital Agent with car for All Old Western States. 100% Commission 30%. Write. Don't miss.
MACK LUNSFORD
 Care Texas Ranch Club, General Delivery, Lexington, Ky.

Advertisements in the Billboard since 1905

ROLL TICKETS

SHIPMENT WITHIN 24 HOURS WHEN REQUESTED

- Absolute Accuracy
- Dependable Delivery
- Finest Workmanship
- Best of Materials
- Perfect Packing
- \$50,000.00 Bonded Guarantee

CASH WITH ORDER PRICES - SPECIALLY PRINTED - SIZE 1 x 2

\$10,000..\$6.95	50,000..\$19.75	90,000..\$18.55	250,000..\$41.75
20,000.. 8.40	60,000.. 14.20	100,000.. 20.00	300,000.. 49.00
30,000.. 9.85	70,000.. 15.65	150,000.. 27.95	500,000.. 78.00
40,000.. 11.30	80,000.. 17.10	200,000.. 34.50	1,000,000.. 150.50

Above prices for any wording desired. For each change of wording and color add \$3.00. For change of color only add 50c. No order for less than 10,000 tickets at a kind or color.

FOR DUPLICATE COUPON ROLL TICKETS DOUBLE ABOVE PRICE

STOCK ROLL TICKETS

1 ROLL.....50c
5 ROLLS.....2.00
10 ROLLS.....4.00

WELDON, WILLIAMS & LICK
 FORT SMITH, ARK.
 TICKETS OF EVERY KIND AND DESCRIPTION SINCE 1860

Low Cost Money Orders FOR MAILING

People in show business are finding this Postal Telegraph service a simplified and inexpensive way to make remittances, pay bills, etc. All you have to do is go to the nearest Postal Telegraph Office, purchase the Money Order and mail it yourself. And the cost is surprisingly low—25 cents.

Postal Telegraph

When speed is essential telegraph money orders at low cost.
 Every telephone is a POSTAL TELEGRAPH office.

STOCK TICKETS

ONE ROLL.....\$ 50
FIVE ROLLS.....2.00
TEN ROLLS.....4.50
FIFTY ROLLS.....15.00
100 ROLLS.....25.00
ROLLS 2,000 EACH.

Double Coupon, Double Price.
 No C. O. D. Orders
 Size: Single Ticket, 1 1/2" x 2"

THE TOLEDO TICKETS ANSWERS YOUR PROBLEMS

TICKETS

OF EVERY DESCRIPTION.

THE TOLEDO TICKET COMPANY
 TOLEDO, O., U. S. A.
 (Phone From Anywhere) 2-6225

SPECIAL PRINTED

Roll or Machine,	10,000.....\$ 6.95
30,000.....	9.85
50,000.....	12.75
100,000.....	25.00
1,000,000.....	150.50

Double Coupon, Double Price.

Summary of The Billboard's Surveys

CHASE & SANBORN, BENNY, FIBBER MCGEE, KYSER, JOLSON, PEARCE AMONG THE LEADERS . . . THE BILLBOARD FIGURES COMPARED TO THOSE OF CO-OPERATIVE ANALYSIS OF BROADCASTING

A RECAPITULATION of the 10 radio program surveys published by The Billboard since April, 1938, is presented in this issue. It covers evening programs—more exactly, programs heard from 5 p.m. The material is presented in two ways. The full page chart on Page 7 shows all the programs listed according to the number of cities in which they were heard. Thus programs heard in 10 cities are at the top, programs heard in nine cities next and so on. A two-column box on this page shows the order in which the programs rank according to percentage only.

The Billboard surveys, made exclusively for this publication by the Market Research Corp. of America, represent the results of over 25,000 inquiries, made at the rate of 2,500 each in the 10 listening centers covered. These centers are shown in the Page 7 chart. The listening percentages shown are arrived by dividing the total number of program mentions by the total number of interviews covering the evenings on which the programs were broadcast. Thus, the Chase & Sanborn show was mentioned 533 times. The total number of interviews made covering Sunday evening broadcasts was 1,624. The percentage is 33 per cent. If a program was mentioned less than five times in a city the mentions were not credited and the city did not figure in the program's tabulations. For instance, the Ford Symphony is shown on Page 7 as being heard in six cities. Possibly eight cities may have had listeners identifying this show. But the calculations are based only on cities reporting the program five times or more. This procedure would tend to increase ratings.

It is probably a safe presumption that many readers will immediately compare The Billboard percentages with those of radio's accepted standard, the Co-Operative Analysis of Broadcasting. It should therefore be said at the outset that there is no possible ground for comparison between the two studies, other than the comparison of medians, shown on Page 6 and discussed below.

There are a number of reasons why no comparisons can be made—with the possible exception of comparing rankings without percentages. The Billboard studies were made over a period of 11 months, one month, roughly, to a city. The Billboard surveys are in-

tensive as to city, but not as to nation. The reverse is true of the CAB studies, made twice a month.

CAB Comparison

There was some criticism, when these Market Research studies were first published in The Billboard, that the size of the sample was too small to warrant drawing extensive conclusions from the material published. However, taking the CAB as the accepted standard, as it is recognized in radio, comparison of medians shows both studies within a few decimal points of one another. The biggest difference is in The Billboard hour median, which is 13.5, while the median of the CAB's regular study is 18.2 per cent of listening. This may be explained easily, the most important point being that The Billboard's studies were frequently made in centers without their own network stations, and "foreign" listening reduced program identifications. Equally important is the fact that The Billboard studies were made in June, July, August and September—summer months reducing radio audiences.

Substantiation of this is shown in comparison of the CAB's rural medians and The Billboard medians. The hour medians are exactly alike; the half-hour medians are seventh-tenths of a point apart. The CAB medians are for the same periods of the year.

Hour Shows

In terms of percentages in almost every city surveyed, the Chase & Sanborn program was the leading radio attraction, and the survey summary shows it still strongly in this position, a result also shown in all other radio surveys. The Bing Crosby program ranks second, with Kay Kyser third. Fourth place is marked by a tie between the Good News and Rudy Vallee programs. Fifth is Fred Allen and sixth Major Bowes.

As shown on Page 6, the Lux Radio Theater is in ninth position, a rank lower than other surveys—made only in basic network cities and not rural centers—list this program. However, there is an interesting observation to be made about this program. Lux is, strong in all the surveys except for Fresno, Calif.; Helena, Mont., and Mason City, Ia., centers in which other CBS programs also returned lower than average listening. Subtracting the total

mentions given Lux in these centers, and from the number of interviews subtracting the interviews made on Monday evening in these cities, gives Lux a rating of about 20 per cent. This shows graphically the effect on all-over percentages of making surveys in rural and nonbasic locations.

Half-Hour Programs

It will be noted that the percentages on the half-hour program leaders run lower than those of the hour leaders, the same applying to the percentages of quarter-hour programs. This is customary in recall telephone surveys, of which The Billboard's is one. It is usually credited to the fact that hour programs, because of their greater length and frequently their use of better known names, make greater impressions on those hearing them.

No half-hour program was reported heard in more than eight cities in this series of studies, primarily because Jack Benny, Fibber McGee and other leaders take summer vacations. The ranking, based solely on percentages and not number of cities heard, has Jack Benny firmly in first place, as in other surveys. Ripley, the Believe-It-or-Not man, who returns to the air for a new sponsor shortly, is in second place, 10 percentage points behind Benny, and is in turn followed by Fibber McGee, who throughout these surveys showed considerable strength. There is a tie for fourth place between



Al Jolson and Al Pearce, both with 16 per cent. Jolson concludes his radio series for Lever Brothers March 18.

They also mark fifth position. In fifth are "One Man's Family" and "Gang Busters" at 11 per cent; sixth is "First Nighter"; seventh is Eddie Cantor; Burns and Allen and Professor Quiz are eighth. Burns and Allen, during the 10 months of the studies, changed sponsors, and the 11 per cent credited them is their all-over rating. Analysis of their ratings for each sponsor will be found elsewhere in the radio department of this issue.

Six programs ran a dead heat at 9 per cent, these being "Hollywood Playhouse," "Johnny Presents," Phil Spitznagel, Joe Penner, "Death Valley Days" and "The Lone Ranger." In view of the considerable publicity given the "Ranger" program in the past year or so, this 9 per cent may be regarded as disappointing. On the other hand, however, is the possibility that with its great strength among kids not evidenced in this survey this rating is not a true one.

Poor returns in three cities hold (See SUMMARY OF on page 8)

The Billboard Survey Standings

HOURLY SHOWS

Program	Percentage	Program	Percentage
Chase & Sanborn	33	Hill Parade	18
Bing Crosby	24	Lux Radio Theater	18
Kay Kyser	19	Hollywood Playhouse	12
Good News	17	Ford Symphony	9
Rudy Vallee	17	Kate Smith	9
Fred Allen	16	NBC Symphony	7
Major Bowes	15	Texas Star Theater	6
National Barn Dance	14	Cities Service	4

HALF HOUR PROGRAMS

Program	Percentage	Program	Percentage
Jack Benny	21	Edward G. Robinson	8
Ripley	17	Jack Haley	8
Fibber McGee	16	Flintstone Program	7
Al Jolson	15	Vox Pop	7
Al Pearce	14	Manhattan Merry Co. Round	7
One Man's Family	14	Benny Goodman	6
Coke Suster	13	Opick and Pat	6
Burns & Allen	13	Tommy Dorsey	5
Eddie Cantor	11	Ben Barish	5
Professor Quiz	11	Album of Familiar Music	5
Hollywood Playhouse	9	Royal Corn Revue	5
Johnny Presents	9	Wayne King	5
Phil Spitznagel	9	Helen Menken	5
Joe Penner	9	March of Time	5
Death Valley Days	9	Baker's Broadcast	5
Lone Ranger	9	Information Please	5
Carnation Program	8	Waltz Time	5
Paul Whiteman	8	True or False	4

QUARTER HOUR PROGRAMS ONCE WEEKLY

Program	Percentage
Walter Winchell	8

TWICE WEEKLY

Program	Percentage
Bennie Fidler	7

THRICE WEEKLY

Program	Percentage	Program	Percentage
Easy Aces	5	Lum and Abner	5
Uncle Ezra	4		

FIVE TIMES WEEKLY

Program	Percentage	Program	Percentage
Amos 'n' Andy	4	Jack Armstrong	4
Lewell Thomas	4	Orphan Annie	4
Boake Carter	4		

*Program now off the air

CAB--Billboard Medians

The Co-Operative Analysis of Broadcasting, in its agreement with clients, agrees not to publish any ratings in any newspaper or magazine. The clients must observe this same regulation of secrecy. In the past year or so the CAB has stopped several newspapers from publishing CAB figures.

It is believed that this is the first time the CAB has ever relaxed its strict rule, giving The Billboard permission to publish the median figures. Only other occasions on which CAB allowed publication of any survey material were on such special events as Presidential speeches, heavyweight champion fights and the like.

The median figure may be explained in this case as being that figure showing the middle line of listening in terms of per cent of the radio audience.

Medians

Co-Operative Analysis of Broadcasting, regular surveys*	
Hour Programs	18.2%
Half Hour Programs	8.5%
Co-Operative Analysis of Broadcasting, rural surveys	13.5%
Billboard-Market Research Surveys	13.5%
Hour Programs	13.5%
Half Hour Programs	8%

*Made in cities with basic network stations.

The CAB medians have been calculated on the basis of CAB surveys made during periods corresponding to the times of The Billboard studies.

Criticism of McNinch Bitter After His Blast at Tam Craven

WASHINGTON, March 4.—It is almost impossible to discuss radio regulation on a detached and cool basis today in the capital since Chairman McNinch's attack on Commissioner T. A. M. Craven. The Federal Communications Commission sank to a new low in the estimation of outside observers when McNinch issued a mimeographed statement which raked his colleague for his "one-man minority report."

The occasion which afforded the chairman an excuse to slash at Craven was a dispatch written by Arthur Sears Henning for The Chicago Tribune Press Service, printed locally in The Times-Herald. Henning stated that the FCC had widened its ban on programs, and then supported his story with excerpts from the majority report of the Complaint Committee of the FCC. In discussing the report, he declared that Commissioner Craven had "refused" to sign the committee report which the FCC adopted, and had instead written a minority report which warned the FCC from steering close to censorship.

This story the chairman felt called upon to correct. He stated that the publications are partly explained by the in-felicitous of "gratuitous, alarmist statements by Commissioner T. A. M. Craven. He charged, had by implication attacked the integrity and the motives of the six other commissioners, "to execute a grand-stand play of devotion to free speech and opposition to censorship." In discussing the championship of freedom of speech by Craven, the chairman asked, "Who doesn't?"

It was a strange experience for the five other commissioners to have McNinch defend them. They realized that McNinch, himself, had by implication attacked their integrity and motives during his one-man campaign to revolutionize the FCC set-up with arguments that "three men were better than seven."

The jitters and distrust that the industry and members of Congress have over the commission since McNinch rides the FCC like Captain Bligh did on the Bounty, was manifest Wednesday evening when acting Representative Richard B. Wigglesworth, of Massachusetts, spoke over Mutual. The chairman, he said, was trying to kill off minority opinion, although he did not refer to the McNinch blast which had been released earlier in the day.

Little comment followed the Wigglesworth speech, since all of the material he used was familiar in content to observers in the capital, but the McNinch diatribe continued to be a major topic of trade talk. Newshawks, after frantically phoning the McNinch statement in to their offices, attempted to get some comment from the former navy commander, but Craven merely grinned from ear to ear and refused to talk.

NAB Stand
The pulse of the industry quickened

Burns and Allen, Al Pearce Ratings for Different Sponsors

Burns and Allen and Al Pearce changed sponsors during the 11 months covered by The Billboard surveys.

Burns and Allen's rating for the first sponsor, Grape Nuts, was 11 per cent, with five cities hearing the show during this sponsorship. Present sponsor, Chesterfield, had the act during three surveys, percentage being 9.7. Chesterfield had the act during the time it returned after a summer layoff, which usually cuts down percentages. Burns and Allen's all-over rating is 11 per cent.

Al Pearce was heard in three cities for both his former sponsor, Ford, and his present, Grape Nuts. He succeeded Burns and Allen for this just-named advertiser. His rating for Ford was 16 per cent; for Grape Nuts it is 14 per cent. Pearce's all-over figure is 15 per cent.

It will be noted both Pearce and Burns and Allen slide percentage decreases after the summer period.

however as the personal bitterness of McNinch flared out into the open in his most vitriolic tirade to date. With evident uneasiness the directors of the National Association of Broadcasters had, on the day before, (1) issued a stand on pending legislation which plainly expressed the fear that the three-man proposal was asking too much. The NAB "white paper" said that "any new federal radio legislation must exclude the possibility of governmental program censorship." At another point the trade body again revealed its sentiment by declaring, "We do feel that the commission should be large enough to dispel any doubt of the government's desire for democratic regulation."

Bold by comparison with other NAB statements, this week's declaration of policy intimated that broadcasters were tired of being regulated by the same man who rule common carriers. New legislation should split the functions of the regulatory body so that the confusion between the two types of services would be ended, the NAB said. In addition, the association's directors asked that policies for broadcasting be clearly defined by Congress, and further requested a revision of the appellate procedure in existing radio acts.

"At present," said the NAB, "broadcasting stations are being overwhelmed by questionnaires, demands for information which obviously come from an atmosphere of common carrier regulation. Our feeling is that the continuation of this practice is not only harassing but dangerous, in that it must inevitably lead to regulation of program content. The association will and must oppose any proposal which gives legislative status to the practice."

During Thursday Representative Clarence J. McLeod, Michigan, Republican, introduced a measure which would amend the Communications Act to the extent of making radio licenses not less than three years in length.

First Winners Named In Lasky Series

HOLLYWOOD, March 4.—Winners of the first two-month competition in Jesse Lasky's Gateway to Hollywood are Mary Jane Barnes and Lynn McKinley. Misses Barnes and McKinley will compete in finals with other winners chosen during the next two-month period. Final award to be made at completion of air series will be RKO contracts.

Judges who gave the nod to the pair of winners were Leo McCarey, Pauline Bondi, Lee Tracy, Dolores Del Rio and Anne Shirley. Show has been renewed until the end of June.

Ferris, Yolen De-Clipped

NEW YORK, March 4.—Clippings, Inc., press service formerly operated by Earl Ferris, Will Yolen and Victor Schandler, has been reorganized with Schandler as sole executive. Interests of Ferris and Yolen have been bought out for \$20,000. Clippings, Inc., was organized about three years ago as a general service, but later handled radio exclusively.

AFRA Code Seen Raising Costs Of Special Events to Chains

NEW YORK, March 4.—Cost of special event broadcasts to the networks and radio stations may be increased in many cases, due to an heretofore unseen effect of the recently invoked AFRA commercial scale. Additional cost factor will be salaries paid AFRA members when networks recapture commercial broadcast time without giving sponsors sufficient notice to allow sponsoring, in turn, to give 24 hours' notice to AFRA members engaged for their shows. AFRA code provides that unless the actors are given 24 or more hours' notice of cancellation they must be paid for the broadcast and any scheduled rebroadcast, even though the show does not air.

This was brought out this week as a side effect of the papal broadcasts announcing the election of a new pope. Networks carried the announcement shortly before noon Thursday, and both NBC and CBS had to recapture time bought by sponsors. In such cases the sponsor is not billed for the time, in itself a loss to the chains. To this is now added the salary costs of the actors, since the sponsors are not expected to pay under these circumstances. There was no way in which the chains could advise the sponsors of the recapture, due to the uncertainty of when the pope would be selected.

Lazy Guy

JEFFERSON CITY, Mo., March 4.—A. B. (Bud) Jackson, sports and news commentator for KWOB, Jefferson City, believes he has established some sort of a record by broadcasting more than 100 athletic events since January 1, 1939, an average of almost two a day.

Jackson, who broke into radio only two years ago this spring, already has aired 66 basket-ball games and 53 amateur boxing bouts since the turn of the year. In addition, he handled 47 basket-ball games and 31 football games during 1938 and the last three months of 1937, for a total of more than 175 athletic events in a period of slightly more than 18 months.

Aside from that, the KWOB sportscaster has handled an average of four news broadcasts a day since March 22, 1937, when he first stepped up to a mike, and he also stands a daily three-hour announcing trick at the studios.

In his spare time Jackson is re-writing the Encyclopedia Britannica, doing a Latin version with his left hand and a Sanskrit version with his right hand, whistling, meanwhile, the third movement from Beethoven's Fifth.

Anti-ASCAP Bill Killed in Oregon

PORTLAND, Ore., March 4.—A bill which would have required copyright pools to file with the secretary of state a list of all its members and a list of all compositions under control, was killed by the Legislature Tuesday.

It was introduced at the request of broadcasters who complained that under present contracts with copyright pools they are unable to ascertain what copyrights they are paying for. Stations object to paying 5 per cent of their gross revenues to copyright pools.

The bill was opposed on the ground that it was an attempt to strike at the rights of composers of music. It was pointed out that the measure, if passed, would cost copyright pools \$150,000 a year in filing fees. Radio operators were accused of trying to dictate the price they were to pay for music they use on their programs.

Defenders of the bill denied that it sought to abolish or hinder operation of pools, and stated that "copyright pools have the radio stations over a barrel" and "there is no way in which the stations can find out what music the pools control."

Negotiations for KTHS

LITTLE ROCK, Ark., March 4.—The offer of Elliott Roosevelt and backers to take over and manage KTHS, hotbed of a prolonged fight for ownership, was formally withdrawn early this week. radio committee of the Association of Commerce, station controllers, announced.

Mayor Leo McLaughlin immediately after wired Roosevelt asking his reconsideration of the offer to buy station with provision to finance work of increasing station's power to 50 kw.

WLW Decision Debated by Bar

WASHINGTON, March 6.—Refusal of the U. S. Court of Appeals for the District of Columbia to grant a stay order for WLW which would permit continuance of super-power operation has opened up new lines of legal thought in the Capital. In the dramatic setting of the Justice's Chambers, Duke M. Patrick, counsel for Crosley's colonial station, Tuesday evening (28) pleaded for an order which would stay a Federal Communications Commission decision to end on the next day WLW's right to broadcast with 450,000 watts. Opposing him was FCC General Counsel William J. Dempsey, who quietly told the court that it had no power to grant Patrick's request. The Court of Appeals, he said, was not an administrative body and its function was solely to review those errors of law that the Commission might commit.

Altho questioned closely, Dempsey stuck to his argument. It was evident that some members of the court were not quite ready to accept the young counsel's interpretation of the law. Apparently the majority did, because within a half hour the stay was denied. The decision means:

Only the FCC has the power to issue licenses; hence a stay order which would permit continued operation would in effect be the granting of a license.

Certain types of FCC permits are not subject to appeal if refused or revoked. Falling under this classification are temporary authorization, experimental licenses and other types of permits which are not ordinary full-term licenses.

Expiration of a radio license ends the right to use the air.

WCCO Artists Bureau Sets Commercial Dates

MINNEAPOLIS, March 4.—Chevrolet Motor Co. has bought a series of 12 programs from WCCO Artists' Bureau for production at establishments of Twin City Chevrolet dealers. Dealers and customers will attend. Programs will include five acts—a dance routine, accordionist, singer, organist and balancing turn. Series open March 6.

WCCO Artists' Bureau will produce stage show slated to open the new Mayo Civic Auditorium in Rochester, Minn., March 11. Program will include Mack Maierich's Orchestra, line of 12 girls, Plehal Brothers, Charles Brugga, Dorothy Taggart, Bowdell Brothers and other specialties.

Para Buys Air Serial

SAN FRANCISCO, March 4.—Paramount Pictures, Inc. has purchased full rights to I Want a Divorce, radio program owned by S&W Fine Foddy Inc., according to Earl Brinscher, S. Staffs agency for S&W.

SUMMARY OF

(Continued from page 1)
down Edward G. Robinson's rating, program not exhibiting drawing power generally accredited it in Williamsport, Watertown and Portsmouth. Robinson, Paul Whiteman, the Carnation milk show and Jack Haley each rated 8 per cent. Other ratings are shown on Page 6 for the half-hour programs.

Quarter Hour

Comparison among the 15-minute shows must be limited, due to there being few programs in the same category as to the number of weekly broadcast periods. Thus, Walter Winchell is the only one-time-a-week candidate, drawing 7 per cent, as did Jimmie Fidler, broadcasting twice weekly. In the three-time-a-week programs, Easy Aces ranked first, followed by Uncle Sam and Lum and Abner.

In the quarter-hour strip shows, the expected comes to pass in Amos 'n' Andy amounting the highest percentage. 9. Lowell Thomas and Panke Carter follow in that order. Amos 'n' Andy totaled the highest percentage of any quarter-hour program.

Daytime programs will be analyzed in next week's issue of The Billboard.

Radio Talent BY JERRY LESSER

Macy Store Can't Afford AFRA Scale; Drops Series on Own WOB

AFTER auditioning a flock of New York actresses for the new Kitty Keene show, which goes on in the Chicago studios soon, a Chi girl, Gail Handshaw, finally landed the lead...

Curtis Arnell, who plays the lead of "Pepper Young's Family," thought he had caught an out-of-season deer hunter reddened last week-end while up at his country place in New Hampshire...

ing the New York police. Jean Paul King acted as emcee at the Hollywood, Fla., fiesta last Friday. There are no plans for replacement of the MGM show with "Snowbowl."

JACK HALEY has had his third 13-week contract renewed, but will be on the air for the summer. He will not appear at the New York Fair, as rumored. Goodrich Tire and Rubber Co. will not go on network as planned...

Advertisers and Agencies BY PAUL ACKERMAN

GOODRICH Tire and Rubber Co. thru Guthrauff & Ryan, buying time on news and sports periods. Ceyer, Cornell & Newell start 28 nighttime spot announcements for Nash April 1.

Shakespeare Theater in England, may direct. Bill Adams is reported taking vocal lessons to promote sales of the Roosevelt voice.

Buster Phelps, recently set for the Terrace show and unaware that an AFRA card was necessary, was allowed to broadcast after Constance Bennett coughed up the \$27 for Phelps' membership.

NBC Kidoodlers negotiating a deal with Elshfeld Toy Co. for later to manufacture and market toy instruments bearing the fourwomen name. Being a cameo to collector of camoes on Hobby Lobby.

NEW YORK, March 4.—A program series on WOB for three years in behalf of the station's owner, R. H. Macy & Co., will not go on as scheduled this season because the department store could not "afford" the program under the new AFRA scale.

writing it every day—just to keep the records straight.

THERE are still plenty of departmental maneuverings going on at the CBS-WHBM outlet, following last week's axing. Newest development was a flock of rumors aimed at the publicity sections on the strength of a visit from Louis Ruppel, CBS's new press chief...

hour program pay. Macy's then decided not to go back on the air, because the show would cost too much. Although Macy's is one of the largest and wealthiest department stores in the country, the decision not to renew the Boys' Club does not surprise those familiar with department store advertising practices.

Atlantic City Group Seeks WPG Replacement ATLANTIC CITY, N. J., March 4.—A third group has injected itself into this city's muddled radio wave length puzzle, the Neptune Broadcasting Corp., asking the Federal Communications Commission for permission to construct a new radio station here.

"pinch" in the building trade). Eternal Road debate cost Ellis \$10,000. He paid 15 Cts for candy and other concessions and got back 5 Cts. Ellis claims he still has to go some to get back the \$350,000 he spent on the upper and lower ballrooms, even though he has been operating the spot at a profit since the first month.

FCC WASHINGTON

(Continued from page 3) venience of covering regional markets at the desire of larger advertisers. Cross-examination from the FCC seems largely concerned with the contacts between affiliated stations and whether there is ownership or connection with advertising agencies or sales representatives.

OLD HAMMERSTEIN

(Continued from page 3) to sell the affair to the general public. Center has housed opera, ballet, wrestling, boxing, etc., all of which took quick diva. Scottish Rites Society obtained the building about 18 years ago, at which time the society was in its heyday, and spent \$800,000 (not say) to build the ballroom on the seventh floor.

LES ATASS

(Continued from page 4) to hit the airplane from here. First on the list to break in was Craig Earle's Professor Quixote show for a four-week stay. Craig will make shorts during his sojourn.

Chicago Air Briefs BY HAROLD HUMPHREY

EDGEWATER BEACH Hotel switched its remote wife biz Saturday from CBS to NBC. Later net also will install a wife in the College Inn, Sherman Hotel, next Saturday when Gene Krupa's Ozis takes over there.

goes in for a week at the Palace Theater Friday.

AMERICANS AT WORK show will be aired from Chi Saturday with Edward (Big) Higgins, barber at the Drake Hotel, getting the call for the lead role.

SEE EXPIRATION

(Continued from page 3) made at the second convention of the American Theater Council, and partly incorporated in the agreement between Equity and the managers, but the session limited itself to the code, resolving to discuss the other issues at a subsequent meeting.

Todd Posts Bond For Swing "Mikado"

NEW YORK, March 4.—Michael Todd is posting additional bond with Agnew Equity and going ahead with his plans for a commercial production of a swing Mikado following expressions of sympathy in his dispute with the FTP from unions, one of which protested to President Roosevelt, asking that the project pay regular commercial salary scales if the production continues as a competitor to regular ventures. Gustave A. Gerber, Todd's attorney, requested the stagehand and musician unions to repeat the protest filed by Theatrical Managers, Agents and Treasurers' union.

Todd had applied for membership in the League of New York Theaters but withdrew. The League had considered protesting against the manner in which FTP was allegedly operating against commercial enterprise but has not been able to get a quorum expression from its board of governors.

Elissa Landi Play In Maplewood Try

NEW YORK, March 4.—Elissa Landi's *Rebellion in Shadow* was given a tryout this week, starting Monday, at the Maplewood Theater, Maplewood, N. J., with the author in the leading role. It was announced as the work of "Mady Francis," but word got around and in midweek Miss Landi broke down and admitted authorship. She said that she had been afraid that it might be mistaken for a hunk of autobiography.

As it stands there's little or no chance for a Broadway showing. There's very definitely a play in the theme, which revolves around the dual problem of understanding and love, but Miss Landi signs utterly unable to cleave to a single clear line. The first of the two acts chases itself around in circles, never managing to get the tin can of obscurity off its rather puppyish tale. The thought is involved and the expression muddled, and willing customers have quite a time of it trying to dope out what Miss Landi wants to say. Also, there's a plentiful lack of action and a plentiful presence of verbiage; and the constant movement of characters on and off stage (in most instances managed with the aid of a doorbell) ended by bringing laughs.

The plot tells of Katherine Marshall, a novelist (described somewhat quaintly on the program as "an authoress"), engaged to Ernest Graves, a lovable ordinary guy who adores her but doesn't understand her. Vivian, her young friend, is engaged to Felix Foulkes, a philandering and artistic symphony conductor from London. Kate, writing a new novel, finds that she is in love with its hero, and she also discovers that that hero is based on Foulkes. When the character refuses to respond to his author's guidance, but instead insists on finding happiness with a young girl patterned after Vivian, Kate destroys the manuscript.

But when Felix, later on, comes in and declares his love for her she realizes that she loves not Felix, but only her own idealization of him in her book. She refuses him, he breaks with Vivian, and Kate decides to find security by marrying the unsuspecting but golden-hearted Ernest. It's a pretty lame ending after what has gone before.

The story (and the thought behind it) definitely offers the basis of a play. But most of the essentials are given in the first half, and the second act degenerates into a weary round of entrances, exits and circular talk.

Miss Landi, playing her own Kate, does better work than I have ever before seen her do, bringing sincerity and honesty to the part. Sherrill Oliver, featured as Foulkes, offers a beautiful job throat, giving honesty and belief and fine effect to a long succession of all-but-impossible lines. Wilton Graff is consistently helpful as Ernest, while Ezzonia Rawls gives a strangely uneven performance as Vivian. In costume, in the scene from Kate's novel, she does really beautiful work, but in modern clothes she is evident, ineffective and painfully amateurish. Excellent bits are contributed by John Raby and Ann Tyrol.

The Maplewood Theater, incidentally, is a large and lively house with practically perfect acoustics. Its next two hits will be Dorothy Mackall, in *Personal Appearance*, and Jane Wyatt, in *Coquette*. Burr.

FTP Efficiency

NEW YORK, March 4.—Paul Edwards' plan to check up on workers of the FTP is being put into effect on the Federal Theater Project next week, and FTP supervisors are all steamed up. According to some reports, the breach that tossed Ted Maunts, publicity director, and Irving Mendel, head of the *Living Newspaper*, out on their respective ears was said to have been at least partially precipitated by their opposing the new timekeeping system.

The new ruling forces supervisors to turn in a schedule of where their workers will be each hour of the day one week in advance. If FTP snoopers find that the workers are not complying with the schedule the worker will be hauled on the carpet for not being at a certain place at a certain time, and the supervisor will get it for certifying that the worker would be there.

Imagine doping out the necessary peregrinations of a press agent, for example, a week in advance.

Hepburn Socks "Story" In Philly; Others Fair

PHILADELPHIA, March 4.—Katharine Hepburn provides the bright spot on Philly's legit business. *The Philadelphia Story*, catapulted by rave reviews, turns in a sizzling 260 for the second week at the Chestnut with a \$3 top. First week garnered a nifty \$23,500. The show closes tonight because of previous commitments.

Grosses at other houses are only fair. The Yiddish community turned out to pay \$7,500 at the Locust to see *Three Cities*, Maurice Schwartz's drama display in a one-week stand, with a \$2 top. Engagement closes tonight.

Estimated grosses for *Golden Boy*, with Betty Furness and Phillips Holmes, is \$7,000, with a \$1 top; *The Importance of Being Earnest*, with Clifton Webb, Estelle Winwood and Hope Williams, opens Monday.

The Women at the Forest, also with a \$1 through the house, closes a nine-week stint here with an estimated \$8,000. The *D'Opdy Carte* troupe in a Gilbert and Sullivan repertory opens Monday.

A 75-cent top netted *Sprockets*, the WPA offering at the Walnut, \$2,300.

Jewish Playgoers Apathetic To New (to Them) Revue Form

NEW YORK, March 4.—While Maurice Schwartz is touring other Jewish centers with *The Three Cities* he has turned his Yiddish Art Theater hub over to the Yiddische Bande, a stock troupe of showbizlers coming to these shores for the first time from Poland and presented with the blessings of Schwartz in association with Ignatz Son.

Their first effort is mysteriously titled *The World Trembles*. It will take more than a mere stunt to bring them more than titters here. Theatergoers suffer no conscience qualms when traditions are shattered on the English-speaking stage, but it's no go for the foreign-born and their first generation that make up the patronage of the Yiddish stage. There can be no deviation from form. It must be heavy drama (and no light drawing-room comedy will suffice) of a book musical with an equal balance of comedy in the book and song-dance sequences when the pit fiddler scratches out the minor strains.

Departing from the conventional, the Bande bows here with an intimate musical revue sans the fancy and the frills of a Carroll. And in the memory of this theatergoer it's the first time that a revue pattern was ever presented on the Jewish stage on this side of the Atlantic. Depending entirely on its song characterizations, the matches and picaresque for this corner of the theatrical world, *The World Trembles* as a revue is sorely lacking in comedy and dance elements to make it acceptable fare for the Jewish stage. It is a vaudeville show rather than a revue, but just the same lacking in variety. It must be remembered that these audiences play right along with the players—and *The World Trembles* fails to move them.

Cast, a hard-working, well-meaning

OUT-OF-TOWN OPENINGS

"Five Kings (Part One)"

COLONIAL
(Boston)

Condensation by Orson Welles of Shakespeare's chronicle plays. Presented by the Mercury Theater. Directed by Orson Welles, technical supervision by Jean Rosenthal, scenery designed by James Mooroom, costumes by Millia Davisonport, incidental music composed by Aaron Copland.

The cast: Robert Spaulight, Burgess Meredith, Guy Kingsley, John Emery, Estace Wyatt, William Mowry, Edgar Barrier, Erskine Sanford, Orson Welles, Gus Schilling, Fred Stewart, Lora Baxter, Alice John and others.

Orson Welles is again attempting to improve upon the standards set by William Shakespeare. Whether or not he has done so must be left to the judgment of a critical public.

Welles has undertaken to condense into one evening's entertainment, albeit a long, long evening (the opening night audience saw the curtain rise promptly at 8 and the final curtain descend some time after midnight), the story of English history from the period of Richard thru Henry IV and Henry V. The chronicle plays of Shakespeare are presented in this Part One of what bids fair to be a continuous performance; with the completion of Mr. Welles' idea of delving still further into this realm one suspects that some time in the future one may attend a Welles play for at least two days and still not have seen the finale.

It is magnificent, it is gorgeous, it is different, it is almost stupendous. One should hearken back to the days of Hollywood when adjectives reigned supreme to find words of sufficient potency to describe the play. Yet one wonders if audiences will remain tirelessly thru it when it reaches Broadway. When the last curtain fell on opening night Mr. Welles and his players were given a tremendous ovation. Many of the commentators had, of course, of necessity left to catch midnight trains, but that audience which remained waxed entirely enthusiastic.

In its staging *Five Kings* is singularly novel. There are no less than 33 scenes presented on a revolving stage upon which rest four ready-made settings. The curtain is lowered only twice during the action of the long play. At other times the changes are made without even momentary intermission and often the characters walk in full view of the

audience from one scene to another, apparently quite naturally.

The towering scenery is impressionistic rather than realistic. It is built of plain, unpainted boards roughly nailed together. The effect is strikingly impressive.

The play opens with the splendid chorus, "O, for a muse of fire that would ascend," from *King Henry V*, spoken by Robert Spaulight, and then plunges headlong into the occasion to the throne of England of Henry IV, after the murder of Richard. Scenes in the Boar's Head Tavern alternate with scenes in Henry's palace, the castle of Northumberland and the battlefield of Shrewsbury. Mr. Welles' plan has been to follow the development of Falstaff, the companion of Falstaff and his roisterers, into the conquering hero who once again laid France prostrate at the feet of England. Hence he is combined not only with the hot-headed and robust Hotspur, whom he kills in a duel, but with his own early character. One of the most appealing and tearful scenes is that in which the new King Henry V, formerly Prince Hal, renounces Falstaff and his old companions.

Burgess Meredith not only shares honors with Welles, but at times steals the show with his splendid portrayal of the young Prince Hal and later the grown man. For both Meredith and Welles there must be only the highest praise. But, of course, to Welles there must go the glory of having conceived something that is new out of something that is very old. It seems incredible that after acting as producer, playwright, designer, editor and all else he should then give such a perfect picture of the robust, hearty Falstaff. If there be any criticism to offer it must be that he does Falstaff a bit too well, converting the clowning, jovial convivial and obese character into something that is just short of being repulsive.

John Emery does a thunderous job of playing Hotspur, but one not entirely convincing as yet. Morris Ankrum is an effective Henry IV. Gus Schilling, East Side accent and all, is a delightful Bardolph, and Edgar Kent a humorous Justice Shallow.

Welles will prance here and out there, and out of it all will come a play which will run perhaps three hours instead of the present four or more. *Five Kings* will attract if for no other reason than that Orson Welles is its guiding star. It will hold interest afterward for the excellence of the production itself, for the splendid acting and for the high value of the idea. Floyd E. Bell.

American Academy Students Present "Christopher Bean"

NEW YORK, March 4.—Last Friday the American Academy of Dramatic Arts presented the Sidney Howard comedy, *The Late Christopher Bean*. The performance was a bit spotty.

Peter Jaye, in the part of Dr. Hargob, squared off with all the assurance anyone could possibly demand, but it seemed he suddenly recognized an audience beyond the fourth wall and couldn't forget it. As the routine, kindly old country doctor who had unwittingly succeeded a genius he was doing beautifully until the audience was suddenly let in on the author's plan to befuddle the nice old medico. It appeared that Mr. Jaye took the audience's laughter at the situation for delight in his ability to play comedy and went on and got lost from that point. He showed the pit-dweller that he was in on the plot, too, and so missed what should be the chief aim of any actor, illusion—becoming no longer a country doctor, but just a (See AMERICAN ACADEMY on page 27)

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Vaude Grosses

Kemp-Martin Big at N. Y. Para; Film Helps Kyser; Berle Opens Strong; Shaw a Sock in Philly

NEW YORK.—Paramount copped the top Broadway gross last week with a \$50,000 box-office take that can be credited to a well-rounded bill, Hal Kemp was on stage with Tony Martin as a special attraction. The pix was Cafe Society, which was good for exploitation but painful to look at.

Hal Kemp's second week, with the barbered version of Yes, My Darling Daughter running the first week, grossed \$47,500—an appreciable difference over Kyser's first week take of \$38,000 with the pix, Of the Record.

Roxy ran into a good \$40,000 week with Henry Youngman, Peg Leg Bates, Florence and Alvarez and Cappy Barra as the stage attractions, and Wife, Husband and Friend on the screen. Entire bill running over a second week.

Loew's State dipped way under last week with a poor \$15,000. Stage bill consisted of Lucky Millinder, Frankie Albertson, Bertelle Taylor and Herman Hyde, with Beachcomber on the screen. However, Milton Berle, heading the current bill, opened big over the week-end.

Second week of Made for Each Other at Radio City Music Hall with Eleanor Helm as the stellar flesh attraction, took in \$68,000.

CHICAGO.—The new stage shows at the Chicago and Palace will have to do all the pulling this week and week-end receipts indicate that the pictures won't be of much help. Chicago put off Yes, My Darling Daughter a week and brought in Cafe Society, a Paramount weakie, to support the flesh end headed by Roger Fryer's band, Ann Southern, Geller Brothers and Jackie Green. Looks like a \$30,000 week. Palace has Bobby Brinn on screen in Fisherman's Wharf, and Blackstone's magic revue. Early response points to a \$20,000 figure. (Breen's personal appearance was delayed on account of illness.)

Last week ended a month's run of Ganga Din at the Palace to the sweet tune of \$17,500 and rolled up an aggregate gross of some \$60,000. Chicago dropped to some \$24,000 with the Littlefield Ballet and Stand Up and Fight, the former failing to draw the masses. State-Lake and Oriental held their own, the former with a bill headed by Gaby Three Stooges and Lambert getting \$14,000 and the Oriental scooping up an equal amount with another double-feature and five acts.

LOS ANGELES.—Paramount, with Maxine Sullivan, Fanchon & Marco Rowe and Smith Hallow Orchestra, jumped its gross to \$19,000, one grand above average. Pic, St. Louis Blues. Week ended March 1.

WASHINGTON, D. C.—Loew's Capitol, week ending February 25, made its average gross of \$16,500 with Mital Green, Count Berni Vici and pic, St. Louis Blues.

Warner's Barie, with Gus Van and Lindeal show, dropped to \$15,000, one grand below average, week ending February 23. Pic, Let Us Live.

INDIANAPOLIS.—Lyric, with Happy Pelton Orchestra, Lucienne and Ashour, Dare and Yates, Louise Dunbar and Lorraine, Ken Neely and Marty Sneed, grossed \$7,800 week ending February 24. Future is slightly below average. Pic, Wings of the Navy.

BOSTON.—REO Keith, week ending February 22, grossed \$12,000, two grand above average, with Randall Sisters, Six Harvards, Jack Lenny and Staler Twins, Bert Walton and Variety, Gambols; Pic, Aricou Lepion and Condict's Code.

DETROIT.—Benny Goodman and his band played the Fox last week, taking in \$32,800, the biggest business in almost the year, despite bad weather, including a nine-inch snowfall over the week-end. Credit went entirely to Goodman for the band in attendance, with The Three Menaceurs on the screen.

NEWARK, N. J.—Week ending March 1 saw both flesh houses, Paramount and

Shubert, sliding off a bit. This is only natural, as previous week both houses hit new highs with Artie Shaw and Benny Goodman, respectively, appearing for the first real battle of swing. Final tabulation, by the way, found Goodman to be the top man, his gross at the Shubert amounting to \$24,000. Shaw brought in \$23,400.

Rudy Vallee and orchestra with St. Louis Blues on the screen (Paramount) held up nicely through the past week and the A. A. Adams house profited with an \$18,900 gross.

Shubert was forced to buck the Bronx, Ford, right across the street, because the latter house hurriedly booked in Yes, My Darling Daughter a few hours after the Newark censor board passed it last Monday. Ted Lewis on the stage and Vivien Leigh on the screen in Storm in a Teacup, therefore, were only able to attract \$10,200. Considering everything, not so bad.

PITTSBURGH.—Vincent Lopez and orchestra, supplemented by Patricia Hill, Betty Huston and Abbott and Costello, netted \$19,000 at Stanley, not bad considering business conditions in city, but not terrific. His last appearance here, Thanksgiving week, grossed \$28,000. On screen, Topper Takes a Trip.

ALBANY, O.—First stage presentation in almost three years at Loew's here: Follies Revere, grossed \$9,237 for four days, February 24-27, regarded as encouraging and may pave the way for further flesh attractions. Follie here has been first-run duals for months. The Follie unit had it all to itself, since Palace had no stage attraction. Four Girls in White (MGM) was the screen fare.

PHILADELPHIA.—Artie Shaw brought prosperity back to the Fox, which has replaced the Barie as local Warner vaude house, with a sizzling \$30,000. Figure is higher than that made by Benny Goodman two weeks ago by \$5,500 but lower than Goodman's \$34,500 made last March. This is Shaw's first vaude appearance here. Film, Tullipin (Fox), failed to keep the audience quiet. Management distributed banners in effort to get the jitterbugs out of the house after one show.

Mrs. Peabody Sues Winchell

NEW YORK, March 4.—Libel suit for \$300,000 was filed against Walter Winchell and The Daily Mirror, Inc., in the United States District Court Tuesday by Maude Peabody, wife of Eddie Peabody, banjoist.

Complaint claims that on December 5, 1938, Winchell published personal references to Mrs. Peabody in his column in The New York Daily Mirror which were "false and malicious." The comments were allegedly made by Winchell in reporting a suit for divorce pending between Mr. and Mrs. Peabody. No answer has been filed as yet.

Joy's Strand Goes Flesh

NEW ORLEANS, March 4.—Joy's Strand Theater, long-time flicker house downtown, brought in septa acts week ago last and promises weekly change of flesh.

4TH ESTATE'S

(Continued from page 3) noted with an enterprise at the fair is Steve Hannagan, R. J. Sipchen's press frook for Sun Valley-Winter Wonderland village. Hannagan is getting a reputed \$25 O' for giving birth to publicity brainstorms.

Frank Buck's Jungleland gets the eye-opener, Carol Weld, former Paris correspondent of Chicago Tribune and New York Herald Tribune and show trade paper writer who returned from Paris about eight months ago.

Tom Finkle office is commissioned to handle J. T. Schless's Morris England Village. Oliver Saylor office, long press rep for Morris Geut, is down for Geut's Miracle Town Hilltop village. There

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is also an ad agency hook-up. Al Wilds, current publicity supervisor of Harlem's Savoy dancers, will act in the same capacity for Moe, Gale's Savoy burlesque at the fair. International Parachuting Co., which inked one of the first amusement contracts, seems to be struggling along handily sans formal p. a. The function being in the hands of the impresario, Jordan L. Mott, whose promotional work has already been felt by way of the nationally circulated magazine.

March 13 is deadline set for retention or rejection of publicity machinery for Dash Bro's Cuban Village. By that date, board of directors will have met to consider about 40 separate publicity presentations which local and out-of-town p. a.'s and offices have trotted over to the village's downtown ballroom.

Dufour & Rogers have just annexed two more shows, Yesterday, Today and Tomorrow (Life exhibit) and a crime show, both of which will probably get separate press handling apart from their fix set-ups. If plans go thru on crime display, sponsoring name, which will be State Warden Lewis E. Lawes or Philippe Lord (Genp Barstler, Seth Parker, etc.) will sell to the public prints like the proverbial hotcakes. Add radio hook-up as Lawes is on NBC and Lord CBS.

Many projects such as the rides will not provide for publicity independent from the fair, whose press chief is Purley Boone, his department being divided into a number of units under his supervision. Claude Collins handles news-reels and John & Young radio. A separate division is the promotion department, directed by Charles G. Green, formerly secretary of the fair corporation. Green is concerned with books, pamphlets, posters, folders and literature in general.

Children's World, highly subsidized six-acre village with one of the best locations in the fun stretch, has assigned Tom Macdonald to head the drama. Frank W. Darling is impresario.

Industrial and commercial exhibits practically blanketed by the ad agencies, which will act as clearing house for paid-ad and free space locally and nationally. Radio will play a big part in exploitation, with many exhibitors offering their own programs. And it's anyone's guess as to how many portable units and remote broadcasts there'll be.

PRODUCERS HOT

(Continued from page 3) creases the minimum salary. A minimum is put in force to help small companies and road shows weather storms for the time being. (He cited Tobacco Road and Bachelor Stern as examples of productions which, because of the low minimum, were able to get started and keep running until they gained box-office momentum.) They were able to give employment to entire companies for months, but the new conditions would not make that possible. Equally in establishing so many impossible rules that it is driving producers out of business. Actors are forced to go into radio and motion pictures because of lack of employment. Soon there won't be either actors or employment.

Kermit Bloomgarden: "I think it is going to hurt production in that managers will have to be more careful in the kind and size of show they produce. They will not be so willing to do large productions with large casts as they would ordinarily. If they have 10 people in the cast and pay the additional \$35 each, the increase of \$350 would be too much. It raises not only production costs, but bonds also. Only in rare cases do managers pay just the minimum unless the actor is just a beginner or in a bit part, and then the \$40 is fair. The minimum of \$75 would hold back those who ordinarily would get \$100 or \$125. It would create an early equalization of salaries."

Morris Jacobs (Sam Hartle office): "I cannot go on record for Mr. Hartle more than to say that he is not in favor of it."

Forrest Haring, for Dwight Deere Wiman: "It will further hamper profitable production and jeopardize the few jobs presently available. Mr. Wiman is not in favor of it and he usually pays his casts well over the minimum. Most of the actors who have to depend upon the minimum aren't worth even that much." In many cases the increased minimum would eliminate entire productions which would otherwise provide jobs. There won't be any profit left in production.

Several managers refused to speak individually, preferring to be represented by the League of New York Theaters.

Vaude Reviews

Fay Straight Vaude Off to Strong Opening at 44th St.; Real Variety Bill; No Mike

With so many people full of schemes to "bring back vaudeville" and the newspaper writers alternately plugging and then damning vaude, Frank Fay takes the spotlight to do what every performer dreams of doing: put on a vaude show that will knock your eye out.

Well, Fay doesn't exactly do that, but he does put on a great straight vaude bill. The show has names (Fay himself, Elsie Janis and Eva LeGallienne). It has rock talent (Smith and Dale, Johnny Barnes and others). It has the girls (Chester Hays troupe) and it has 10 formal comedy, an element that has always spiced good vaude bills.

The show has plenty to hold you, even tho' it does run from 8:30 to 11:40 (second night timing) and, for the 50 cents to \$2.75 evening scale, it is a swell bargain. One show a night, with the Sunday scale a trifle higher, and a single matinee at 55 cents to \$2.20 (Saturday).

Figuring on the basis of the 44th Street Theater's 1,323 seats, the venture can gross \$2,500 a night, Sundays \$2,000 and matinee \$2,200. This means about \$1,000 a week, if the show becomes a sell-out.

Fay dominates, of course. Using his manager'ship as a theme, he ribs himself all thru the show. He is slow, so far as modern comedy pace is concerned, but his leisurely style is also his charm, and his sly hints, the sardonic humor and the ad ribbing make him a true delight. It

is relief to get back to an emcee who doesn't ask for a "big hand for the little girl." For jaded night club patrons who have been getting their vaudeville during eight-course dinners, this sort of real old-fashioned vaudeville is a pleasure. But the old-fashioned applies only to the form, not the content, for Fay's vaude bill has plenty of talent.

Elsie Janis, of course, whoops it up in next to closing. After a 10-year retirement and having brushed up with a few Sunday night concerts recently, Elsie has no trouble packing the boys with 25 minutes of spoofing, singing, dancing and, for a sock finish, a cartwheel. She wisely refrains from lamenting "the good old Palace days" and, like Fay, takes the attitude that vaude has nothing to apologize for and that it can hardly make a comeback when it never left us. Noel Cravat is at the piano.

Eva LeGallienne is the other big point of interest. She does the first half with the balcony scene from *Romeo and Juliet*. Charming as ever, she and Richard Waring make a good but not especially outstanding job of this immortal scene. Then Waring comes out for some very funny banter with Fay. Robert Milton staged the R. and J. scene.

Featured are Smith and Dale and the Merry Maes. Smith and Dale are spotted fifth in the first half and their doctor's office sketch won bowls. Their dialect talk is still a riot, corny as their style of comedy may be. The Merry

Maes (Helen Carroll and George, Joe and Ted McMichael) harmonized their way thru trick swing arrangements for five numbers (two being encores). Their style is obviously for the radio, but they managed to overcome the obstacle of working without a mike. Unusual novelty singing turn.

Poodles Hanneford and family of five do a lot of fancy leaping, mounting, balancing and stunting on the broad backs of a couple of white horses, providing the show with a typical opening turn. Avis Andrews, colored singer, has a low intimate voice and a lot of charm, but she drew only a fair hand. We liked her.

Fay followed with an amusing comedy scene with four of the Chester Hays 16 girls and then the entire troupe came out for a sleek ice precision dance. The girls do another number later, this time a pictorial fan dance in which the white fans contrast with the shiny black costumes. Blond Helen Leitche solos each time, revealing grace and good technique.

Glen Pope, magician, entertained with his amusing sleight-of-hand tricks and a satirical comedy situation with a sal assistant.

Flo Mayo opens the second half with balancing and other breath-taking stunts atop a swinging trapeze. A swell novelty turn, ending with one-arm swivovers. A Miss Janis introduces Johnny Barnes, a young tap dancer who looks like a real discovery. He is nimble, fast and rains out a torrent of taps.

For the finish, Fay has staged a nutty turn that brings the show to a successful and very funny finish. Fay sings and gabs, with Abek Beer at the piano, and is interrupted by plants who insist on showing their talent on the stage. This brings on Rose Kesner's swell comedy and high kicks. Pedro and Louie slide-for-life backward on a rope from the balcony. Nino Verelys comedy and operatic singing, Harry Elbert's heckling, Fred Hillebrand's head-talk comedy and Maxine DeShon's strip-tease. Corinne Morie worked in this number the first night but dropped out.

No mike is used thruout the show, enabling the acts to achieve a greater sense of movement. It is a pleasure to hear normal voices again in a vaude bill.

Tom James leads the pit orchestra. Harry Belmar, originally announced as staging the show, apparently is out of the picture. Al Lee is general manager for Fay and Danny Collins is Fay's personal rep. Nat Dorfman is the p. a. Paul Deane.

Loew's State, New York

(Reviewed Thursday Evening, March 2)
Milton Berle has always been strictly socko at the State and Thursday's opening was no exception.

Was in top form when caught during late show and was throwing out the gags with marvelous timing and effect. As usual, Berle restricted himself to no particular spot but emceed and appeared with all the acts, doing his usual nut act with the Five Jansleys and a screwball love turn with vocalist Mary Jane Walsh. In his capacity as emcee Berle steals much of the thunder that would ordinarily accrue to the other performers, but he can hardly be blamed for it inasmuch as it all goes to make a better show. Included in his routines were the hoke radio commercial, magic turns, acrobatic imitations, etc. His fitness has reached the stage where every gesture and mannerism are used as comedy aids.

Mary Jane Walsh and Joe Morrison do the tonal assignment. Miss Walsh, well known to these parts, clicked best in a slow, measured delivery of *Get Out of Town*. Changed tempo with *F. D. E. Jones* and was excellent, showing not only talent but plenty of style.

Joe Morrison, vocalist, has much on the ball. Has genuine ability and does not rely on trick arrangements. Did well with *Begins the Beguine*, but other part of act was rather hoisted around by Berle.

Smart Set, four pairs of ballroom dancers, have some flash value. Did waltz and adagio routines and novelties.

Five Jansleys, standard Risley turn, a very good act of its kind. In addition to straight Risley they did tumbling difficult three-high stunts. Berle clowning around very much with the turn.

Pic. The *Shining Hour*. Excellent house. Paul Aclermann.

State-Lake, Chicago

(Reviewed Friday Afternoon, March 3)
The Balaban & Katz cohorts rate another pat on the back if only for their increasingly generous bookings of

comedy acts that are inside to order for this pop-priced house. Few theaters in the country take an average comedy turn more to their heart and almost any performer who has a few decent laughs sprinkled on his merchandize is bound to make a sale.

This week Britt Wood, Pepito, Ed Rickard and Nogie and Fay score in order. Wood, in the third spot, show-stopped with his rube antics and his harmonica craftsmanship. His material is amusing and clean thruout and doesn't fail to please no matter what he does. Once legitimate on his mouth organ with *My Hero*, turns hillbilly on a guitar and first show opening Fay was applauded back for several harmonic tidbits.

Ed Rickard, on second day, still has a good novelty in his inventive shadow-graphs. Behind a lighted screen he manipulates a pair of active hands that bring to life several entertaining caricatures.

Pepito has a different enough act to be able to follow Britt Wood and record an impressive response of his own. While the offering on the whole is a conglomerate of odds and ends, individually it is merited burlesque. Turn could stand some tightening here and there, particularly for the less intimate houses. Bear his "human doll" and baby takeoffs and his operatic exit. Tall and sexy blonde helps out with some contortion work and as keyboard assistant.

Mitzel Green, featured, is a total stranger to those who know her only for her screen work. She is full grown and blond but still not very sure of herself. She was greeted heavily but probably because of what she used to do and not what she offers this week. Kid has plenty of talent but is not used in the proper direction when applied to straight, moody songs of the *Get Out of Town* variety or straight song arrangements. She looks best as a comedienne and undoubtedly can develop an original personality along these channels.

Novak and Fay follow with their pantomimic satire of two *acquibribats*, and as a next-seat woman remarked, "they get into a greater mess than any two men I have ever seen." It's funny stuff that winds up with a legit hand, balancing trick.

Toy and Wing, glassy Chinese tap and musical comedy team, open the bill smartly and speedily. The work is polished and both make an excellent appearance. Audrey Corley and her baton twirling champions, local college group, furnish a rah-rah finale. Work with flash and stadium enthusiasm.

Business good first show. On screen. *While New York Sleeps* (20th-Fox). Sam Honigberg.

Music Hall, New York

(Reviewed Thursday Evening, March 2)

What purports to be entertainment here this week is a lifeless, monotonous crawling production built around the wedding rhyme, *Something Old, Something New, Something Borrowed, Something Blue*. From the cold uninspired singing by Sara Ann McCabe in the prologue and, subsequently, between features to the Rockettes' precision kick, there's nothing to keep an audience awake.

For the "old," choral ensemble re-enacts an 1890 harmony session without gusto or any particular color. Ballet offers interpretive dancing of the bare feet variety against an incongruous steamship background. It answers the purpose of "new." Dean Murphy was way off on his imperceptions for the "borrowed" aspect. Of his repertoire, which included Joe Brown, Herbert, Lionel Barrymore, Paul Huni, George Arliss and Charlie McCarthy, only the dummy was genuine and recognizable. The Glee Club slobbered no more interesting appearance than did the musical bits, while Ted Lester's gamut of musical instruments slowed up the final. All three added attractions were shy on the showmanship, being completely lost to the shuffle.

There's no support from the picture. Stagecoach, horse opera weakened by glorification. Sylvia Woods.

Princess and Baby

YVONNE

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Letter List

NOTE-Mail held at the various offices of The Billboard is classified under their respective heads - Cincinnati Office, New York Office, Chicago Office, St. Louis Office. Requests to have mail forwarded must be received in Cincinnati by Friday morning (early) and in New York, Chicago and St. Louis by Thursday morning, otherwise names of those concerned will be repeated in the following issue.

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NEW YORK WORLD'S FAIR

Flushing, L. I.

April 30 to October 31

GOLDEN GATE INTERNATIONAL EXPOSITION

SAN FRANCISCO

February 18 to December 2



2 New D-R Shows To Cost \$140,000

NEW YORK, March 4.—Dufour & Rogers have been awarded contracts for two additional shows at the W. P., making the duo the leading multiple show contractors in the fun area. First new one is Yesterday, Today and Tomorrow, along lines of the Life exhibit, and a crime show, *Gang Busters*. Former will take 9,000 square feet at estimated construction cost of \$85,000 with budget from April 30 to October 31 gauged at \$3,000, or a little over \$1,307 a week for the 26-week period. Anticipate minimum gross of \$300,000 and maximum of \$700,000.

Crime show will take 10,000 square feet at estimated cost of \$75,000 and operating out of \$50,000 for season's period. Estimated minimum take is \$400,000, with maximum \$850,000. Interesting to note duo bases receipts on 40,000,000 expo attendance.

Show will broadcast once a week from the spot and same cast involved in airing will participate daily in akit, program to be changed weekly. Pair's other show, *Strange as It Seems*, occupies 16,000 square feet, with construction cost \$85,000 and ground rental \$10,000. The three shows involve \$225,000 in construction.

Lord To Direct Crime Show

NEW YORK, March 4.—Phillip Geib, producer of *Gang Busters* and other radio shows, today signed with Dufour & Rogers to direct duo's Crime Show at World's Fair, which will be titled *Gang Busters*. There will be a CBS hook-up.

Dodgem Strike Is Averted

NEW YORK, March 4.—Strike of short duration occurred on Wednesday at the Dodgem ride, under construction, when carpenters refused to handle materials made by nonunion shop, described as from Philadelphia. Walkout was immediately adjusted thru entry into the picture of an AFL official called in by the fair, an expo attache said.

The Flushing Front

Words and Music by ROGER LITTLEFORD JR. and LEONARD TRAUBE

NEW YORK, March 4.—Amusement zone participants were augmented this week by Norman Bel Geddes, the designer, who signed for a "moderized" peep show of conventional design; by Gilbert Noon, who obtained the privilege on shooting galleries within villages besides contract for two independent jobs; and a recently formed syndicate to operate upward of six rides.

Syndicate consists of Harry C. Baker, Harry G. Traver, Edward L. Schoeppe, Philadelphia park architect and designer; Norman S. Alexander, Woodside Park, Philly, and R. L. McIntosh, Birmingham, Ala., amusement entrepreneur who also holds several pop-corn subcontracts. To date group will build and operate six rides, including a Snapper (tub or caddie-rip), Left-in-the-Dark, Midget Auto Speed Race, Stratoslip, Turtle Chase and a 100-foot-high observation crane to be tabbed Sky Ride. Baker and Traver have separate contracts to operate a giant Coaster and Fun House. Construction is well under way on latter two, with building activity on others scheduled to get under way momentarily.

Phillip Geib, scenic designer, who at one time was interested in the Cuban Village, has started construction on his Crystal Palace show, signed couple of weeks ago. (See FLUSHING FRONT on page 45)

Syndicate Ready To Back Projects

NEW YORK, March 6.—Backed by wealthy business and banking interests, New York Syndicate, Inc., begins functioning today from offices at 545 Fifth avenue as a finance firm interested in amusement projects at the World's Fair.

Group is headed by Frank L. Crocker, local lawyer, and the Elliott-Mitchell investment banking house, and will work in close harmony with fair officials. Purpose of new firm is to help finance amusement projects either previously signed by the fair or considered eligible for fair participation in an attempt to facilitate occupation of the entertainment sector. Lack of financial backing has been chief cause of the drastic hold-up in that sector in recent months, some concessionaires finding it virtually impossible to secure proper finance standing in ventures that have been approved by concession department heads.

Working in close touch with the fair and the syndicate will be several consultants; chief among them being Frank D. Shean and associates, whose responsibility it will be to check entertainment merits and feasibility of projects negotiating for syndicate aid. Shean, a veteran concessioner and official at large expos, will have as associates several well-known officials at other large expositions, including Chicago, San Diego and Cleveland.

Part of syndicate's funds come indirectly from the Manufacturers' Trust Co., of which Harvey D. Gibson is the bigwig. Mr. Gibson is also chairman of the finance board of the fair, indicating that the fair looks upon the move as a last opportunity to finance several amusement enterprises scheduled for participation in the fun zone. Several enterprises of major character are expected to do business with the syndicate almost immediately should they receive an okay from the syndicate consultants.

Concessioners Again Attack Proposed Protecting Cover

NEW YORK, March 4.—Proposed capcoped embellishment to World's Fair amusement area, under fire by W. P. Concessioners' Association, was under attack again yesterday when concessioners, acting for their projects and the association, filed a formal protest with reps of the fair in a meeting on the subject. Contractors met with Jay Downer, the Rockefeller engineer who is vice-chairman of Fun Zone's board and of board of design and the man who built Playland, Rye, an chief engineer of Westchester County Park Commission. Playland has a protecting covering in the form of columns and wooden crosspieces fronting attractions flanking the greenward or mall. Downer is the accepted daddy of the expo fun zone archway.

Those who entered vigorous protests for their enterprises were Frank Buck, Lew Dufour, Harry G. Traver, Cliff Wilson, Morris Gent and others in the group of 555 showmen attending the huddle with Downer and also Maurice Marney, director of exhibits and concessions. Efforts to convince expo to withdraw proposal believed futile. Downer defending his scheme with equal vigor. Brought out that covering would cost \$100,000, would be 27 feet high, 30 feet wide, affording 20 feet to building lines on both sides, with 50-foot spacing between the structural steel poles. According to blueprint, there will be 18 to 20 breaks or cross-axes for. (See CONCESSIONERS on page 45)

Weddleton Resigns as Chief Of Concessions; Oust Others

Sibley, Pollitt and more appointees are to leave department—New Yorker is reported slated as head—directors in conferences to improve expo's status

SAN FRANCISCO, March 4.—First shake-up in Golden Gate International Exposition's staff since the opening two weeks ago came on Thursday with the resignation of Frederick Weddleton, widely known outdoor showman, who has been director of the department of concessions since inception of the fair. He announced his intention of quitting effective on March 15. There is a report that a New York firm will be brought in as head of concessions. It is said by those close to the expo management that Weddleton's move was the result of long-standing differences over questions of policy. It is also said that overwork has made a rest imperative for him.

Four Weddleton appointees in the department will be ousted as their chief leaves on March 15, it was announced, these being Walter R. Sibley, John A. Pollitt, Clancy and McFaklin, who have worked with him during preparations for the expo. Recently H. Michaelson, George Michaelson, Jackman and others were reported dropped from the department of revenue control.

That there may be further changes in the higher brackets is predicted as fair directors continue a series of conferences called with a view of improving the fair. Directors are said to be far from satisfied with the present status of the expo. It having been pointed out that attendance on the first 10 days was about 500,000 short of the figures for the Panama-Pacific Exposition here in 1915.

Greenwich Being Rushed

Just how busy the Gayway was during the two premiere days and Washington's Birthday, when crowds were greatest, is indicated in figures for seven attractions that were top: Incubator Babies, 8,000; Stella, 18,587; Cavalcade of the West, 18,742; Life Show, 11,116; Ripley's Odditorium, 27,008; Gloria, 12,287; Nude Ranch, 55,449.

While these figures point to prosperity for their operators, secondary ones evidently are being signified by visitors, and the Mark Twain show, stamp exhibit and Holy City have gone on a contributory basis. Leo Singer's Midget Village is still closed, spot being overhauled to make it more habitable. Show, expected to reopen in about a week, is being bid for by Kindel & Graham. It is said.

Greenwich Village of Harry Seber and John R. Castle is scheduled to open on March 11. A large crew has been getting the spot ready for occupancy by a troupe of 50 dancing girls and pose artists directed by Noel Wesley, Hollywood, who is here to start rehearsals. Seber and Castle are on the grounds daily supervising construction of the village, which will be one of the largest on the Gayway, occupying 3,400 square feet. General admitt will be 10 cents, with "extras" inside, including more than a dozen separate girl shows. Exterior will have an elaborate paint job.

J. W. (Patty) Conklin, of the Conklin Shows and manager of Prolexand at the Canadian National Exposition, Toronto, on the grounds on Tuesday, liked the set-up and predicted that the expo would be a big success.

Cantor's Troupe Opens

Eddie Cantor opened last night for a week's appearance, bringing 60 dancers, singers and comedians. Four shows daily, five on Saturday and Sunday, and Cantor. (See WEDDLETON RESIGNS page 45)

Saturday, February 18.....	128,697
Sunday, February 19.....	93,017
Monday, February 20.....	97,376
Tuesday, February 21.....	31,348
Wednesday, February 22.....	127,730
Thursday, February 23.....	21,253
Friday, February 24.....	21,228
Saturday, February 25.....	50,468
Sunday, February 26.....	64,937
Monday, February 27.....	16,430
Tuesday, February 28.....	17,424
Wednesday, March 1.....	19,769
Total	621,008

Connick Warns Food Hypers

SAN FRANCISCO, March 4.—Practice of some expo caterers in overcharging patrons must stop, was the warning this week of Harris Connick, general director of the fair. "Any attempt of a concessioner to charge prices not authorized by the exposition will be summarily dealt with. Profiteering will not be tolerated even if we are forced to close the offending establishments," he said.

AFA Scale for Girl Revue

SAN FRANCISCO, March 4.—Harry Seber, representing Greenwich Village girl show, has agreed to terms in the American Federation of Actors' contract for entertainment in the revue on the Gayway. All of the girl performers will be paid \$30 weekly, same scale which prevails in other shows on the midway. Principals are to get from \$35 to \$50 weekly.

Cleanings

By WALTER K. SIBLEY
SAN FRANCISCO, March 4.—The \$3.40 per capita spent on concessions the first five days is the world's record for an exposition. Panama-Pacific expo here in 1915 had per capita spending of 87 cents. A Century of Progress, Chicago, the first year made what was then a record of \$1.17 per capita. While it is not thought that this great spending will continue, it does appear that spending will be higher than ever before at a world's fair.

When Maurice Morney, director of concessions of the New York World's Fair, and his party, mostly all connected with the New York Fair, visited here and took in the fair they did not visit the concession department. If this had happened on a carnival lot the party would have been talking all around with many a guy stepping off their corns.

Norman Metzel, son of the manager of Rockaways Playland, Rockaway Beach, N. Y., arrived from New York to become connected with the revenue control department.

When Ben Williams, Eastern carnival owner, touring by auto, visited the expo, (See CLEANINGS on page 45)

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Rail Show For Baddeley

Will operate Royal Canadian Family Circus in Western provinces—four cars.

VANCOUVER, B. C., March 4.—It has been announced by Bill Baddeley, well-known Western Canadian showman, that he will switch from Carnival business, with which he has been connected for the past 25 years, to circus, traveling under the name of Baddeley Bros. Royal Canadian Family Circus.

Show will travel in four railroad cars and play British Columbia, Alberta, Saskatchewan and Manitoba territory, with the opening dates scheduled for the third week in April at Vancouver, B. C., under auspices.

A new big top has been purchased, an 80' with three 40-foot middles. Menagerie top is a 50 with two 30-foot middles, annex 30 by 80.

General Manager Baddeley has just returned from a trip to Los Angeles, where he contacted the J. E. Henry family. Baddeley has appointed George E. Henry Jr. as assistant manager. He is negotiating with his father, J. E. Henry Sr., for his complete managerial. Maxine Henry, wife of George E. Henry Jr., will be with the show; also Max and Gertrude Craig and Clifford Henry.

General Agent Stewart J. Scriven has returned from a booking tour.

The management states the show is the only registered circus in the Dominion and will play territory never before visited by a circus.

There will be Sunday showings in the form of sacred concerts with several well-known singers and musicians.

Several members of the famous Cariboo Cowboy Band have been contracted to supply music for the circus and after-show. They are radio and recording artists, all being members of the American Federation of Musicians, the management says.

Lux Heads Show Print Credit Assn.

CHICAGO, March 4.—A credit association was the outcome of the meeting of show-print representatives held here Monday and Tuesday, and George H. Lux, representing the Eric Lithograph and Printing Co., was chosen temporary president.

Because the representatives of several firms were unable to attend the meeting it was not possible to accomplish all that had been hoped, but it is planned to hold another meeting in about six weeks. At that time various angles of the credit situation will be discussed, and it is expected that permanent officers will be chosen at that time and a specific name will be given the association.

Those who attended the meeting were Luk, Charles W. Jordan Sr., of Central Printing and Illinois Lithograph Co.; Walter Harvey, of Donaldson Lithograph; William Hatch, of Hatch Show Print; Phil and Mike Shapiro, of Globe Poster Co.; Jake Stupilo, of Triangle Poster Co.; and Jack Ausler, of Cross & Harris. Representatives of Central Printing Co., Enquirer Job Print, U. S. Printing and Engraving Co. and Colgram sent regrets and pledged support to the association.

Binghamton Fine for Clayton

BINGHAMTON, N. Y., March 4.—Clayton's Circus played at the Binghamton Recreation Hippodrome February 28, giving two performances in the evening. Show was sponsored by the Southern Tier Women's Bowling Association of this city. House was packed at both performances.

Indoor Circus News

News of indoor circuses which do not travel as units will be found in the "Sponsored Events Department" of The Billboard during the winter.



BUD E. ANDERSON, who has been in circus business for 23 years, will have a new show this season titled Bud E. Anderson's Jungle Oddities and Circus. It will be transported on 18 trucks.

Thriller Acts To Be Featured at Chi Stadium Show

CHICAGO, March 4.—The Great European Olympia Circus to be staged at the Chicago Stadium in April plans to depart somewhat from the usual circus pattern. There will be no top-jaw or swinging ladder girls, a minimum of manege numbers and a tournament and finale different from the usual style, according to Sam J. Levy, of Barnes-Carruthers, who will stage the show for the stadium. Acts of the thriller type will be featured. Show will have one ring and two stages.

Among the acts engaged are Pee-Jay Ringers, the Great Fusser, the Wallendas, the Paroff Trio, Gustie Filicescu, Zaccchini, Aerial Ballet, Loyal Resonant Troupe, Powers' elephants, perch acts with the Antaleka featured, Chinese troupe of 22 people, Fallenberg's and Ramanoff's bears, Christensen's dogs, the Flying Posters and an all-gold number featuring Breng's Golden Horse. Eddie Allen will be equestrian director.

P & W Officials on Trip

DETROIT, March 4.—Dr. M. Watts, manager of the Parker & Watts Circus, and Jack Fenton and Pete Brovold, of the banner department, spent Wednesday in New York. They are now here in the interest of the show.

Lewis Signs Hoxie

JACKSON, Mich., March 4.—Paul M. Lewis has just closed a contract with Jack Hoxie to appear with Lewis Bros. Circus for the coming season.

Unemployment Insurance

For details of the regulations and workings of the Unemployment Compensation laws affecting outdoor show business, as adopted by the States, District of Columbia, Alaska and Hawaii, and also that part of the Social Security Act known as Title IX, see story on the first page of the Carnival Department in this issue.

Attendance 163,732 First Week at Detroit Shrine Show

DETROIT, March 4.—Detroit's Shrine Circus attendance is running 10 to 20 per cent ahead of last year. Manager Tomis (Eddie) Stinson said early this week. Attendance for the first week's run was 163,732, with three fairly bad days at the start, totaling only 50,000 due to the flu epidemic. Attendance the second Monday, usually the poorest day of the week, was 14,720, indicating that the total attendance will go well over 300,000.

Admission, with prices ranging from general admission at a quarter up to \$1.40, averages about 85 cents, so that the gross for the Shrine will be in excess of \$250,000 for the two weeks.

Concessioners reported their sales considerably ahead of last year.

Paul Del Rio Back

Paul Del Rio, midget, feature of the concert, was back in the show Tuesday night after missing the first eight days

due to the flu. His two sisters carried on. Concert attendance has been running 2,500-3,500 a night.

Ray Dean, announcer, who had a painful abscess last week, paid tribute to the circus' medical staff, Doctors Bowman and Bryant, who were able to cure his condition without missing any shows.

Fred Bradna and Merle Evans will leave for a vacation, which they plan to spend fishing at Sarasota, Fla., after the Shrine Circus at Rochester, N. Y.

Marvin Cramer, one of Clyde Beatty's assistants, was clawed by a tiger, Boole, Wednesday morning when he came too near the cage. The animal ripped his overcoat to pieces and drew him up to the cage before he got away. His injuries were deep gashes on the right leg. He is in Highland Park General Hospital.

Mrs. Orton Badly Injured

Two injuries, one serious, occurred at the show during the Monday matinee. Mrs. Vernon Orton, trapeze performer, fell 40 feet when she slipped in a swinging act. She suffered a broken arm, several broken ribs and spinal injuries. She is in Highland Park General Hospital, where her condition was reported as serious.

Margaret Strickler, trick rider, fractured her right foot when her horse slipped and she fell.

Members of the show attended the Monday luncheon of the local Variety Club, composed entirely of showmen, in the English Grill of the Book-Cadillac Hotel. The eight Reynolds' sisters, Emmett Kelly, Otto Griehling and Lew Jacobs, clown, presented individual acts. Among others present were Stinson, Bradna, Orrin Davenport and Beatty, all of whom spoke briefly.

Anderson Signs Duvall as Agent; Kafron for Band

EMPORIA, Kan., March 4.—George Duvall has been engaged as general agent for Bud E. Anderson's Jungle Oddities and Three-Ring Circus. He was here this week conferring with Mr. Anderson. Jack Kafron has been signed as band director.

An order for new canvas and side-show banners was recently given to Jimmy Morrissey, of Baker & Lockwood. A specially designed line of paper, accentuating the Jungle Oddities theme, is being printed by Neal Writers.

Eugene (Arkie) Scott, M. F. (Alabama) Campbell and Frank Whalen arrived here February 17, accompanying a baggage carload of animals which Mr. Anderson bought in Rochester, Ind. About 500 folks, including school children, were at the Santa Fe station to watch the unloading. W. M. Richards, superintendent of schools; Chief of Police Roy Clay and Mayor Frank Loettlter were among the onlookers. William Allen White's Emporia Gazette assigned a special reporter and photographer, Gwendolyn Morgan, to obtain a story. The Gazette titled it Anderson's "Noah's Ark."

Three more lions and a steel arena arrived Wednesday from Los Angeles. Campbell, ring-stock boss, is working. (See ANDERSON SIGNS on page 25)

No Change in Russell Size

Kitzman again car manager, Brooks musical director—Werner supt.

ROLLA, Mo., March 4.—Russell Bros. Circus will go out the same size it has been for the past two years, using a big top of 120 feet with three 50-foot middle pieces. It was revealed at winter quarters this week.

Supplementing the recent appointment of Oscar Wiley as general agent, announcement was also made of several other members of the staff.

Francis Kitzman will again be advance car manager. He and Mrs. Kitzman, as usual, are spending the winter at Hollywood, Fla.

C. C. Brooks has been re-engaged as musical director. He and his wife have been in Stockton, Calif., since December.

George Werner, lot superintendent for four years, will be general superintendent. He has been at quarters for several conferences.

The office will be in charge of Robert Brown. He was formerly with the Tom Mix Circus.

Justus Edwards, of the press department, has been in quarters the past week laying out the publicity matter.

C. W. Webb, manager, is making gratifying recovery from his recent serious illness. He is now able to be up and about the house and take an active part in the show's plans.

With the contracting of acts steadily progressing, Mrs. Webb promises an exceptionally strong program with many new features. She has been a busy person supervising activities in the workshop while Mr. Webb has been hauled up and will turn next to wardrobe and other details.

The Angel of the "White Tops"

The angel of the white-tops has returned to her home. Mrs. Addie Sparks, known to many circus folks as well as laymen, has left us, but her Christian deeds of mercy, her many sacrifices, as unselfishly made to those less fortunate than she, her cheering voice of encouragement and her ever-welcome logic counsel will live always as a memorial and testimonial to her true purposes and ambitions.

"Miss Addie" lived a full life—a life given to helping others freely, of comforting those burdened with trials and tribulations and of administering to the sick and needy. The fullness of her life and her purposes and ideals are known not only to those associated with her and her husband, Charles Sparks, but to those in many instances not associated in the circus world or outdoor-amusement business.

No person was too lowly or in too humble a status of life that this "angel of the white tops" would not help. Her legion of employees idolized "Miss Addie," literally worshipping the ground upon which she walked. To them she was truly "the angel of the white tops." To them she was one in whom they might confide, with implicit faith, their troubles, knowing that she would counsel and console them. Her influence was found everywhere about the lot and her presence was as radiant as a ray of sunshine into the deepest recesses of some cavern.

"Miss Addie" realized her purpose here amongst us mortals. She realized the purpose for which our Father had given her the strength and great will power she possessed to fulfill that purpose and she accomplished magnificently His wish; yet to us her passing is untold in estimates of sorrow.

Let her influence and her deeds of goodness, wisdom, counsel and sacrifices be a lesson to us all and would to God that we might all be as perfect as was "Miss Addie."

She has gone from us as a mortal, but she shall live ever with us as a true example of a noble Christian woman whose life was dedicated to giving and not taking.

AL C. BRADLEY.

PROTECTS SHOW EMPLOYEES

Interstate Clearing System For Unemployment Claims

A number of outdoor showmen have asked The Billboard for information on the regulations and workings of Unemployment Compensation laws as adopted by the States, District of Columbia, Alaska and Hawaii, and also that part of the Social Security Act known as Title IX. Because the provisions of these laws, especially as they pertain to the show world, are so involved, The Billboard had a special representative familiar with them and also with show business, make a study of the laws for the benefit of its readers. This necessitated several trips to Washington for conferences with government experts and a complete check-up with the similar State laws. Nothing is given here that has not been checked with the proper government officials.

The basis for all unemployment legislation in the United States is Title IX of the Social Security Act, which imposes an excise tax of (at present) 1 per cent on all pay rolls of employers coming under it. So far it has been impossible to get an official ruling from the Social Security Board or the Miscellaneous Tax Division of the Treasury Department, which enforces the act, exempting outdoor show business by classifying it as a seasonal industry. Instead of granting exemptions it seems to be the tendency of the Social Security Board to extend coverage to a number of heretofore exempted industries and bring as many employers and workmen as possible under the regulations of the act.

Under the Unemployment Insurance regulations the word employer is defined as follows: "Generally a person is an employer if he employs eight or more individuals on each of some 30 days during a calendar year, each such day being in a different calendar week. . . The several weeks need not be consecutive weeks."

This would exclude competitors and individual contractors in show business (See PROTECTS SHOW on page 42)

Roth Is Building Large Dance Floor

COLUMBUS, Ga., March 4.—With the signing of the Sonny Page Orchestra by L. E. Roth's Blue Ribbon Show, officials of the organization announced this week that they are building a new dance floor, which will be in line with the show's attractions, under a 60x100-foot top. The Page Kiddie Band, a different unit from the Sonny Page Orchestra, will play the afternoons downtown and nightly at the marquee from 6 until 8 p.m., with the Page Orchestra taking over in the dance hall about 8:30 p.m. each night. Officials are of the opinion the innovation will make a good addition to the rear end of the midway, and Manager E. L. Roth announced that it will not be on the order of the old '40 camp.

In addition to Sonny, who leads the orchestra and plays trombone, roster includes Mildred and Alma Page, trumpet; Harry Blythe, drums; Walter McCutcheon, sax; Myrtle Page and Ethel Page, saxes; Felix Porter, guitar, and John Farr, piano.

Zacchini Framing Own Show for 1939

TAMPA, Fla., March 4.—Zacchini Brothers, of cannon-act note, will take out their own carnival in 1939, under the title of Zacchini Bros.' Shows.

The seven brothers have established quarters here and are building all equipment in a well-equipped machine shop.

Plans call for the shows to use the modernistic motif thruout, with the boys themselves building semi-tractors and special steel van bodies. They recently insured their show, cannon acts and motorized equipment with Charles A. Lent.

Ontario Fairs to Sims

TORONTO, Ont., Can., March 4.—Fred W. Sims, owner-manager of Sims Greater Shows, according to William Cooper, has signed contracts to furnish the midway features at the following Ontario fairs: Orillia, Tillsonburg, Elmira, Napanee, Oshawa, Barrie, Orangeville and Welland.

HASC Auxiliary, K. C., Celebrates 19th Anniversary With Big Party

KANSAS CITY, Mo., March 4.—Ladies' Auxiliary, Heart of America Showmen's Club, celebrated the 19th anniversary of its founding with a birthday party in the Aztec Room of the Hotel President here on February 24. Invocation by Chaplain Myrtle Duncan was followed with seating of guests at an appropriately decorated heart-shaped table. Tullips donated by the men's club and a huge birthday cake added much to the pleasant scene which greeted guests.

Place cards were carried on the backs of porcelain elephants, whose trunks were held high in the air as an omen of good luck. Menu consisted of green and ripe olives, celery, Hawaiian salad, Milt Mignon, parsley potatoes, buttered asparagus, rolls and coffee, with baked Alaska as dessert. Mrs. C. W. Barker, acting as toastmistress, called on First Vice-President Ruth Ann Levin, who welcomed members and expressed friendship and confidence in the club for 1939.



GUESTS AND MEMBERS of the Ladies' Auxiliary of the Heart of America Showmen's Club at the Birthday Dinner on February 24 in the Aztec Room of the Hotel President, Kansas City, Mo., celebrating the 19th anniversary of the founding of the auxiliary. Photo by Crosswell.

SLA Frolics On April 10

"Biggest buy in entertainment," says Chairman Johnson—Levy fun head

CHICAGO, March 4.—George W. Johnson, chairman of the sixth annual Spring Frolics of the Showmen's League of America, has appointed committees and is hard at work on plans for the event. Show will be held in the College Inn of the Hotel Sherman on the night of Monday, April 10. Usual fine supper will be served, and in addition to the regular College Inn entertainment there will be a number of additional acts.

Spring Frolics has grown to be an important event in the League's entertainment calendar and one that attracts (See SLA FROLICS on page 60)

Munn Returns to Zimdars

NORTH LITTLE ROCK, Ark., March 4.—Buddy Munn Jr. has been re-engaged as press agent of the Zimdars Greater Shows, it was learned here this week. Another addition in Dr. Spaulding, graduate of the University of Minnesota, who will serve as staff physician, marking the first year the organization has carried its own doctor.

Royal American's Orlando Opening Near 1938 Figure

ORLANDO, Fla., March 4.—Royal American Shows opened at Central Florida Exposition here on February 27 to business which came close to last year's first day. Opening days being children's day, grounds were jammed, with the grand-stand performance, a free vaudeville show, receiving good patronage, and the shows and rides enjoying big business. This despite the fact that citrus crops here have been bringing disappointing prices. Tuesday afternoon was light, but the night picked up substantially and all attractions were crowded until a downpour at 10 p.m. cut into business.

Mrs. Carl J. Sedlmayr returned from Tampa, Fla., to her residence in Miami, but is expected to return to the shows soon. Raymell will leave for New York in search of talent, for her two new shows, Carl Sedlmayr Jr. is attending Rollins College at Winter Park, Fla., five miles from here, and is visited frequently. (See ROYAL AMERICAN'S on page 52)

Hopi Indians Bally For Pix, Conn. Houses

BRIDGEPORT, Conn., March 4.—Loew-Foll theaters in New Haven, Hartford and Bridgeport using Elythe Sterling's Hopi Indians to exploit United Artists' Stagecoach. Date set by Cliff Younger, Prison Show producer, thru Harry Shaw, manager New England L-F. houses, Matt Saunders, local manager, who tramped with Buffalo Bill years ago, copped first prize and \$500, plus fee best exploitation in Motion Pictures' Greatest Year contest.

Younger has electrical shows set Tomorrow Today, electrified fantasy built by Floyd Lamb and featuring daughter, Jerry. Outfit booked on Paramount Shows, opening Worcester, Mass., next month. Show consists of "wild" and fantastic effects made possible with electrical apparatus," according to Younger, and depicts silent sound, audible light, heatless booking, motion that doesn't move and weights that fall up instead of down among about 20 effects.

Fidler Gets Mich. Festivals

ST. LOUIS, March 4.—General Agent Roy J. Cousins returned here from a trip north on Wednesday and advised he had signed three Michigan festivals for Fidler's United Shows. They are Big Oil Festival, Hastings Forest Festival, Manistique, and National Cherry Festival, Traverse City. Work is progressing nicely in quarters here, owner Sam Fidler in charge. Show opens in East Abington, Ill., on April 10.

Golden Belt Signs Lewis

MENDOTON, N. C., March 4.—G. M. Hight, secretary of the Golden Belt Fair here, announced this week that the Art Lewis Shows had been signed to present the midway at the 1939 event. Model Shows have been contracted to furnish the midway attractions at the Vance County Colored Fair, also held here.

Lottridge Joins Jackson

TORONTO, Ont., March 4.—E. Jackson, owner of the Jackson Shows, said last week that Harry Lottridge, former owner of the Harry Lottridge and Royal Canadian shows, operating in Canada from 1924 to 1933 and lately producer of celebrations and special events, had been appointed general agent and concession manager of the organization.



JOE GLADY, recently elected first vice-president of the Pacific Coast Showmen's Association, is a native of Brooklyn and for many years was associated with major Eastern carnivals. Now a prominent West Coast showman and connected with the W. C. (Spike) Huggins Show, on which organization he operates four shows, Glady is much traveled, having presented his attractions in Hawaii, the Antipodes and the Orient.

THE AMUSEMENT CORPORATION OF AMERICA

Royal American Shows, Tampa, Fla.
 Beckmann & Gerety Shows, San Antonio, Tex.
 Rubin & Cherry Exposition, Mobile, Ala.

Announces the Following Fairs for Season of 1939:

BATTLE OF FLOWERS, San Antonio, Texas.
 ILLINOIS STATE FAIR, Springfield, Ill.
 IOWA STATE FAIR, Des Moines, Iowa.
 OKLAHOMA EXPOSITION, Oklahoma City, Okla.
 BRANDON EXHIBITION, Brandon, Man., Can.
 SASKATOON EXHIBITION, Saskatoon, Sask., Can.
 REGINA PROVINCIAL EXHIBITION, Regina, Sask., Can.
 CANADIAN LAKEHEAD EXHIBITION, Ft. William-Port Arthur, Can.
 WEST TENNESSEE DISTRICT FAIR, Jackson, Tenn.
 MISSISSIPPI FAIR AND DAIRY SHOW, Meridian, Miss.
 INDEPENDENCE JUBILEE, Calumet, Mich.
 MIDSUMMER FESTIVAL, MILWAUKEE, WIS.
 MINNESOTA STATE FAIR, MINNEAPOLIS, MINN.
 FLORIDA STATE FAIR, Tampa, Fla.
 NATIONAL COTTON SHOW, Memphis, Tenn.
 CALGARY STAMPEDE AND EXHIBITION, Calgary, Alta., Can.
 MICHIGAN FREE FAIR, Ionia, Mich.
 SOUTHEASTERN FAIR, Atlanta, Ga.
 EDMONTON EXHIBITION, Edmonton, Alta., Can.

TRI-STATE FAIR, Superior, Wis.
 TENNESSEE STATE FAIR, Nashville, Tenn.
 ALABAMA STATE FAIR, Birmingham, Ala.
 MISSISSIPPI STATE FAIR, Jackson, Miss.
 SOUTH TEXAS STATE FAIR, Beaumont, Texas.
 FLORIDA ORANGE FESTIVAL, Winter Haven, Fla.
 GULF COAST FESTIVAL, Pensacola, Fla.
 CHATTAHOOCHEE VALLEY EXPOSITION, Columbus, Ga.
 GULF COAST FAIR, Mobile, Ala.
 MID-SOUTH FAIR, Memphis, Tenn.
 STATE FAIR OF TEXAS, Dallas, Texas.
 TULSA STATE FAIR, Tulsa, Okla.
 MICHIGAN STATE FAIR, Detroit.
 TENNESSEE VALLEY A. & A. FAIR, Knoxville, Tenn.
 NORTHWEST FAIR, Minot, N. D.
 NORTH DAKOTA STATE FAIR, Grand Forks, N. D.
 KANSAS FREE FAIR, Topeka, Kan.
 FLORIDA EXPOSITION, Orlando, Fla.

We would be pleased to hear from reliable and progressive people desiring to connect with a progressive organization.

Address each show individually, or

The Amusement Corporation of America

112 West Randolph Street, Chicago, Ill.

Still Dates Only for
 New One, Empire State
 NEW YORK, March 4.—John H. Thielen Jr., animal trainer, announced formation of the Empire State Shows under

his operation. Outfit will play still dates and celebrations exclusively in New York and New England territory, carrying three free acts and John Palmer-Henderson's Band of eight pieces and working at a 10-cent gate, said Thielen. Show will also feature Thielen's Jungletand Parade with a large number of cages and pens for stock, now quartered in Catskill, where opening will be in late April.
 Free acts announced by Thielen are the Billy Siegrist flying act, Fred Delmar's Lions and Leasher's Aquatic Sensations. J. J. Mistrot is concession superintendent.
 Thielen has been an indie showman on midways and also operator of an animal farm in Catskill Mountains. Former quarters in Cairo was leveled by fire a few years ago.

SHOW TENTS and TRAILER CANOPIES
 Falcon Bag & Cotton Mills
 1810 W. 12th St., Chicago, Ill.
 1810 W. 12th St., Chicago, Ill.

Important Announcement
 New 1939 Chevrolet Trucks and Passenger Cars available for immediate delivery.
CHAS. T. GOSS
 With STANDARD CHEVROLET COMPANY, East St. Louis, Ill.

LIABILITY FIRE AUTO
INSURANCE
 for CARNIVALS - PARKS - CONCESSIONERS
CLEM SCHMITZ
 RADIO CITY - - - - - NEW YORK

UNITED STATES TENT AND AWNING CO.
 S. T. JESSOP, Pres. GEO. JOHNSON, V. P.
 OVER 40 YEARS OF SERVING THE OUTDOOR SHOWMAN, WITH AN UNDERSTANDING OF HIS NEEDS AND OPERATING PROBLEMS. DEAL WITH THE HOUSE "WITH AND FOR YOU."
 701 North Sangamon Street (Phone: Haymarket 0444), Chicago, Ill.

"RO-LO" FUNHOUSE
 55 Ft. Front—Indirect Lighting—Stippled Flash. Modernized German Original. A proven Money Maker—Leads on one Track. Success in '38 brought Many New Orders for '39.
ALLAN HERSHELL CO., Inc.
 16, Tonawanda, N. Y.
 Mfrs. of Rocket Rides—Gerrycars—Kid-die Auto Rides.

"THE RIDE OF TOMORROW" SILVER STREAK
 GIVES YOU COLOR APPEAL - CAPACITY - DAZZLING SPEED - TANDEM SEATING - THREE MECHANICALLY BANKED TRAINS - THE MODERN STREAMLINED PROFIT PLUS RIDE FOR 1939.
 LIGHT TOWERS PORTABLE STAGES, AUTO SPEEDWAY, HI-DE-HO RIDER-O
SPILLMAN ENGINEERING CORP., North Tonawanda, N. Y.
 WORLD'S LARGEST BUILDER OF AMUSEMENT DEVICES

INSURANCE
 BUY THRU THE ORIGINAL SHOWMAN'S INSURANCE MAN, WHO KNOWS YOUR PROBLEMS THRU ACTUAL EXPERIENCE.
 Can Give Numberless References From Coast to Coast.
SAVE MONEY
 Reasonable Rates on Every Type of Insurance - Trucks, House Triggers, Concessions, Circuses, Carnivals and Parks. No Risk Too Small or Too Large.
CHARLES A. LENZ
 "The Showman's Insurance Man."
 4725 INSURANCE EXCHANGE - Tel. Wab. 3033 - CHICAGO.
 (Easy Weekly or Monthly Payments.)

Invest in the Time-Tested
TILT-A-WHIRL
 Flashy - Reliable - Money Getter
 For Particulars, Price and Terms Write
SELLNER MFG. CO., Inc., Fairbault, Minn.

BOOMERANG
 The Famous Ride Sensation
 Send for Illustrated Circular.
BOOMERANG MFG. CORP.
 HARRY WITT, Sales Mgr.,
 366 HAMILTON AVE., BROOKLYN, N. Y.

Advertise in The Billboard—You'll Be Satisfied With Results.



The Big Annual

SPRING SPECIAL

ISSUE OF

The Billboard

This is the big, important buyers' guide edition of The Billboard which all Show People refer to and rely upon throughout the year. Any product or service taking part in this "Show for Show-Minded People" gets unusual attention and reception. No matter what they need, Show People refer to The Billboard.

Read

All about it on the inside!

9 More Months of Advertising

Buying on the part of Show People keeps many firms busy throughout the year. Don't overlook this vast market for SALES !!

THE wide-spread, world-wide Amusement Industry spends billions of dollars annually for equipment, merchandise and supplies. Products of every description—from paint to powder, Kewpie Dolls to trucks, balloons to floodlights, soft drinks to sound systems — are widely used every day of the year, making purchases necessary at periodic intervals.

Thousands of buyers in this lucrative market are influenced by the advertising they see in The Billboard, their favorite trade paper, covering all branches of the industry—Indoor, Outdoor, and the Allied Fields. The Billboard offers advertisers a choice market of easy spending big buyers. The Annual Spring Special Edition is their "catalog" and remains on their desks or within easy reach throughout the entire year.

Plan now to be well represented with large space. The low rate of \$350.00 per page enables all advertisers to give their products and selling stories forceful, dominant display.



These important features will give your advertisement preferred and lasting reader attention...

- 1. COMPLETE DISTRIBUTION**—The usual demand for the annual Spring Special has always made it necessary to double the regular print order. This year's distribution plans will require a run almost two and a half times the regular issue print order, guaranteeing every advertiser coverage of all buying prospects. Copies of the issue will blanket the Amusement Market early in April.
- 2. SPECIAL EDITORIAL FEATURES**—Articles on management, promotion, operation and other specific subjects relating to the different branches and divisions of the industry will be used, assuring an added amount of reader attention.
- 3. ATTRACTIVE 4-COLOR COVER**—The complete departure from the regular issue photographic design will immediately set the Spring Special Edition apart as something unusual and out-of-the-ordinary, creating an urge to look between the covers.
- 4. CATALOG-TYPE EDITION**—Over the years, Show People have come to regard the Spring Special as an annual catalog-type issue. The 1939 edition will be the 36th. Whenever a purchase must be made, prospective buyers of your products or services will turn to the Spring Special. Make sure they will see your advertisement by reserving space now.

Show Business in 1939

**PUT ON A SHOW
FOR SHOW PEOPLE**

IN THE
**SPRING
SPECIAL**

ISSUE OF

**The
Billboard**

DATED - APRIL 8, 1939

**The Most Important
Issue of the Year!**

**RESERVE YOUR
SPACE *Now***

The additional editorial and advertising matter for the Spring Special issue will necessitate doubling the number of regular issue pages, therefore making it necessary to go to press earlier than usual. Avoid any possible chance of your advertisement missing the issue. Mail your reservation today.

**PRINTING
STARTS
MARCH 29TH**

Manufacturers of nationally-known products such as trucks, tires, gasoline, oils, coffee, beverages, liquors, light bulbs, etc., etc., should not overlook the tremendous size and buying volume of the Amusement Field. Firms with products and services of specific purposes and uses in relation to Show Business should be represented in The Billboard consistently to do a thoroughly effective job of selling.

1939

A Year of Show Business Opportunities!

At no time in recent years has so large a portion of the country's populace been so keenly "amusement minded" as it is today. The reason will be found in the World's Fairs on both the Atlantic and Pacific Seaboards. These gigantic undertakings, because of their national significance and importance, have stimulated a longing and desire on the part of the American people for new, lively and interesting entertainment. And it looks like their wishes will be fulfilled.

Aggressive showmen are preparing for a banner season with bigger and better shows—improved and up-to-date equipment—more modern programs of entertainment—changes and additions that are certain of getting and holding the crowds, which will give them profitable seasons.

Manufacturers, distributors and jobbers of equipment, merchandise and supplies used in the various branches of Show Business are face to face with opportunities of an exceptional nature. This is the year to make a concerted drive for business in the Amusement Market.

The Annual SPRING SPECIAL issue of The Billboard is the forerunner of a long buying period. Decide now to be represented.

The Billboard Publishing Co.

25 OPERA PLACE Phones MAin 5306-7 CINCINNATI, OHIO

BRANCH OFFICES

NEW YORK OFFICE
Palace Theater Bldg.
Madison 3-1616, 7, 8, 9

CHICAGO OFFICE
4th Floor Woods Bldg.
Central 8480

ST. LOUIS OFFICE
390 Arcade Bldg.
Chestnut 0443

PHILADELPHIA OFFICE
7222 Lampport Rd.
Madison 6395

L. Lawrence Phillips Presents



40th ANNUAL TOUR

"MIGHTY MONARCH of the TENTED WORLD"

Opening Augusta, Ga., Saturday, April 1st

Again taking to the road with the largest array of superior attractions in our history. A modern Midway brilliantly illuminated, unsurpassed in the outdoor amusement field. The Johnny J. Jones Exposition is the world's OLDEST independent amusement organization. Our financial resources are equal to any similar organizations and are such that we are at all times in a position to avail ourselves of the progressive innovations of the show world. Our resources stand as bulwark in our dealings.

CAN PLACE one Grand Show of merit that is in keeping with our standards. NO exclusive on shows . . . we will entertain proposals from reputable showmen who have novel and practical ideas to augment our midway.

Opening for new and novel riding devices not conflicting with what we have. **CONCESSIONS**—Can place high-class Picture Machines, Scales and other legitimate Concessions. No exclusive on concessions, but will book limited number only. Talented Minstrel Show Performers wanted. Address: **EDDIE JAMEISON**.

ONE OF THE FINEST ROUTES OF STILL DATES AND FAIRS IN THE COUNTRY

Our fairs commence early after our **BIG FOURTH OF JULY CELEBRATION** and include Salem, Ill.; LaPorte, Ind.; Indiana State Fair, Indianapolis; Kentucky State Fair, Louisville; Chattanooga, Tenn.; Shelby, N. C.; Hickory, N. C.; Danville, Va.; Greensboro, N. C.; Orangeburg, S. C.; Georgia State Exposition, Macon.

ADDRESS ALL COMMUNICATIONS TO—

Johnny J. Jones Exposition

WINTER QUARTERS
AUGUSTA, GEORGIA

PERMANENT ADDRESS
511 C ST., N. E., WASHINGTON, D. C.

Ballyhoo Bros.' Circulating Expo.

A Century of Profit Show

By STARR DeBELLE

Sand Gaff, Fla.
Week ended March 4, 1939.

Dear Mixer: Some show people are ever looking forward to something. For years many have lived off the "next week will be a good one" propaganda and "our fall dates will put everyone in pay dirt." But Ballyhoo Bros. promised their people. "We will positively play Florida," and fulfilled that promise. Now with our Florida tour about washed up, they decided to pop up the entire personnel with either "two weeks in tropical Cuba" or "the banner spot of the season." At the last meeting of our board of directors it was decided to give them the "banner date."

En route to Sand Gaff, our much-lamented banner stand, the show's entire personnel was in high spirits. The coaches rang with laughter, with even the 300 stateroom dogs meeting in the dining car on friendly terms. Show and ride operators held railroad time tables in their hands checking off towns as we passed thru them and figuring the miles yet to cover before they reached the Promised Land. So strong had the bosses worked the "banner date" that they started to believe it themselves, even going so far as to let those already on the nut draw a deuce in brass.

At 2 p.m. on Sunday the five sections pulled into the yards and were greeted by some 5,000 cheering natives, of whom 2,000 were local business men. Our special agent, Ag Bankerimansky, stood in their midst holding two suitcases filled with copy for banners from every merchant in the burg and was inquiring for the show's painter. After conferring with Smoky Arch, the show train master, the train was switched to allow the paint wagon to be unloaded first. Pete Ballyhoo saying, "We always get the show off the nut before we put it on the lot." The merchants were enthused with the appearance of everything and everybody. After looking over the train

and wagon, the local paint man felt as tho his money were well spent. As the coaches were drawn up in front of the depot, the launtyman rubbed his palms with glee as he counted the number of underbirted men who were hanging out of their berth windows. When our workmen shouted in unison, "When do we eat?" great hopes rose in the breasts of the baker, the butcher and the grocer.

The cleaner and presser appraised our people for a capacity business, the feed man looked over our stock and knew he was in for a mop-up and the ice man felt that we would use his entire output and that he would even have to put ice on some of our people. Monday morning truckload after truckload of supplies landed on the lot but were sent back until the orders could be confirmed by our special agent, who had departed for the North early that morning. Outcome of the entire banner spot was that our people had to carry the banner all week. Rather than lose our independent show and ride operators, the bosses called them into the office and changed their contracts from 50-50 to 90-40 and they take five per cent of the banner money. The paint man didn't ask for a kickback but he did ask the bosses to take down his banner reading, "This Show Uses Roscoe's Paints Exclusively," he being of the opinion that it wasn't good publicity.

MAJOR PRIVILEGE

Colley's Re-Engagé DuShane

HUGO, Okla., March 4.—Frank C. DuShane said here Sunday he had been re-engaged as general agent and assistant manager of J. J. Colley's Shows, making his 14th season with the organization. Contracts to furnish the midway at the Le Flore County Fair, Pottawatomie, Okla., for the third consecutive season and the Okmulgee (Okla.) County Fair for the fifth year in a row have been awarded the show, he said.

CONCESSION TENTS

Give Measurements as Indicated BUY from Factory SAVE Money

POWERS & CO., Inc.
26th and Reed Sts., Phila., Pa.

JUICE STANDS --- ICE BALL STANDS

Send for our new 1939 Price List on Fruit Concentration and Supplies. GOLD MEDAL CONCENTRATES have been the leader in their field for years. Highest Flavors, Lowest Prices. Tie up with the leader this year and do more business with a larger profit. Send for your Price List Today.

GOLD MEDAL PRODUCTS COMPANY
100 East Pearl Street, CINCINNATI, O.

MIGHTY SHEESLEY MIDWAY

OPENS MARCH 25

All People contracted and holding contracts answer this call.

Can place any Novel Show, also Long-Range Gallery and legitimate Concessions. Ride Help—Can use Ferris Wheel Operator, Octopus Foreman and other Help.

Address J. M. SHEESLEY, Brownsville, Texas.

LAST CALL-SPRING FESTIVAL-LAST CALL

AUSPICES CITY DYERSBURG, TENN., DOWN TOWN LOCATION.

WANT Manager for Athletic Show, New Outfit Complete. Adam "Pop" Erbe wks. CAN PLACE Octopus, with or without transportation. CONCESSIONS: Ball Games, Slow Jobs, Pinc-Y-B-Win, or any 10¢ Stock Concession. Exclusive on Wreath sold. Exclusive for sale on French Custard, Lead Gallery, Palmate. CAN PLACE High Aerial Act—30 weeks' work. Must be good.

WALLACE BROS. SHOWS
352 N. Front St., Memphis, Tenn., TH March 12; then Dyersburg, Tenn.

WANTED TO BUY

DIAMONDS WANTED - HIGHEST CASH PRICES PAID. Sizes 2 to 6 carats. Bank references. P. O. BOX 845, Philadelphia, Pa.

At Liberty Advertisements
WORD, GASH (Fing Line Large Black Type) 25 WORDS, GASH (Fing Line and Name Black Type) 1c WORD, GASH (Small Type) 10c. No Ad Less Than 25c. Figure Total of Words at One Rate Only.

AT LIBERTY ACROBATS

AT LIBERTY - BAR PERFORMER, STRAIGHT or Comedy. Aerial or Ground Bar. LOUIS OCZYVIRK, P. O. Box 376, care Mr. Madwitz, Macon, Ga.

AT LIBERTY AGENTS AND MANAGERS

FAST-STEPPING CONTRACTING AND BILLING Agent - For Tent, Circus or Carnival. Close contractor, copy, litho, card, handle news-papers. Good suspense worker. Have car. AL W. MARSHALL, care Billboard, Arcade Bldg., St. Louis, Mo.

AT LIBERTY BANDS AND ORCHESTRAS

AVAILABLE AFTER MARCH 15 FOR LOCATION - 40-Piece Swing Orchestra. Also Gai Vocalist Tom Donay style, plenty experience night club, radio, floor shows. Go anywhere, prefer Chicago, Union. Plenty singing and entertainment. Write or wire BILLY RICKARD AND HIS ORCHESTRA, 411 Lincoln Ave., Kalamazoo, Wis.

AT LIBERTY MAGICIANS

AT LIBERTY - (Obedient) Youngster Mental Control. Stage, dance, talk, up to bits, best act, join on wire. Also one woman's show for night club. BARRY (RICK) WHEAT, 1435 Christian St., Philadelphia, Pa.

HOTEL TRIO - Villa, Ocala, Fla., leading Hotel, Illinois. Woman, (no men), young. Appearance, union, Packard. New location starting. Experience: ten years; three States. Hotel club, Florida. Hopkins writes TRIO, 77 Walnut, Chicago, Ill. mh18

AT LIBERTY BILLPOSTERS

LITHOGRAPHER AND BILLPOSTER - AT Liberty for Carnival. W. D. JONES, 20 Elm St., Springfield, Mass. mh11

AT LIBERTY CIRCUS AND CARNIVAL

LOW SALARIED POSITION WANTED BY Middle-Aged Man - Taking tickets, etc. No speaker. Circus or carnival. Reliable. Can furnish references. LEONARD HUNT, Ashsbuta Co., Canada, O.

AT LIBERTY COLORED PEOPLE

AT LIBERTY - COLORED Pianist, Read and write. Want to join some good show or big carnival. Address COMPTON SMITH, 154 Sycamore St., Macon, Ga.

AT LIBERTY DRAMATIC ARTISTS

JUVENILE LEAD - (4) act. Quick, steady, dependable. Age twenty-four, five feet, eleven inches tall, weighs 160. Six years' experience in radio shows and vaudeville. A-1 speaker, excellent stage and comedy specialties. Excellent wardrobe. Ready to work on stage or wire. No special act request. Don't miss. DONALD NORTHUP, 30 E. 16th Ave., Denver, Colo. mh20

AT LIBERTY MISCELLANEOUS

LADY PSYCHIC READER and Palmist - Experienced. World's Fair, Toronto, sing, play piano and guitar. Would connect with San Francisco. Refers advice and moral protection for religious. Write The Billboard, Cincinnati, O.

AT LIBERTY M. P. OPERATORS

SOUND PROJECTIONIST - AGE 34, MARRIED, sober and steady. Go anywhere. BOX 314, Newton Heights, Conn.

AT LIBERTY MUSICIANS

ALTO SAX, CLARINET, ARRANGER - CAN give recommendations if necessary. Travel anywhere. Prefer to join a good swing band. Address MUSICIAN, 615 S. Third St., Coshwa, Ind.

AT LIBERTY SINGERS

AT LIBERTY - SINGERS - SOBER, RELIABLE, single. Prefer location. Can go anywhere. LAURENCE FAUBEL, Windsor, Neb.

AT LIBERTY BALLOONISTS AND AIR

AT LIBERTY - (Obedient) Youngster Mental Control. Stage, dance, talk, up to bits, best act, join on wire. Also one woman's show for night club. BARRY (RICK) WHEAT, 1435 Christian St., Philadelphia, Pa.

AT LIBERTY PARKS AND FAIRS

AT LIBERTY - HIGH DRIVING AND BOON Walking Dog Act. Attractive dog (Sheltie) 60-lb. laddy and 4-year old, on chain 30 feet and walks through. W. RAYSON, 280 Central Ave., Atlanta, Ga. mh28

KIDDIE RIDE OWNER AT

Liberty - For Beach, Park or Carnival. Have rides. J. MILICENCA, 1307 Madison Ave., Great Rapids, Mich.

AT LIBERTY BALLOON ASCENSIONS

BALLOON ASCENSIONS - WITH ONE OR MORE Parachute Drops furnished for all occasions. Modern equipment. HENDERSON BALLOON CO., Haskins, O. mh25

AT LIBERTY MUSICIANS

AT LIBERTY - HIGH DRIVING AND BOON Walking Dog Act. Attractive dog (Sheltie) 60-lb. laddy and 4-year old, on chain 30 feet and walks through. W. RAYSON, 280 Central Ave., Atlanta, Ga. mh28

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Additional Ads Under This Classification Will Be Found on the Next Page.

DEALS

(Continued from page 58)

Make some operator with a clock item could stir up some life in this field again. It's worth thinking about, anyway.

HAPPY LANDING.

SLA FROLICS

(Continued from page 48) a capacity house. For this reason Chairman Johnson urged all who plan to attend to get their reservations in early...

Committees appointed are: Press, Nat Green (chairman), L. Harvey Carr, Alvin (Star), DeBelle, Walter Hale, Robert E. Hickey, Frank B. Joering...

PRICED FOR QUICK DISPOSAL

Table listing various household items and their prices, such as Electric Shavers, Vacuum Cleaners, and Sewing Machines.

MILLS SALES CO. 701 BROADWAY, New York, N. Y. WORLD'S LOWEST PRICED WHOLESALES

ELGIN - WALTHAM RENEWED & GUARANTEED. NEW 1939 Catalog Now Ready. LOU MALTZ

FREE SPOTS Wholesale Catalog. BOOK OF BARGAINS. 4000 SPECIAL BARGAINS. SPOTS CO., 2326 Elm St., Le Center, Md.

Heart of America Showmen's Club

Reid Hotel

KANSAS CITY, Mo., March 4.—The weekly meeting on February 24 was called to order by President McAllor. Minutes of the last meeting were read and approved and routine business taken up...

An article which appeared in The Billboard recently caused some misunderstanding between the HASC and the IAS, giving some the impression that the HASC would hold its annual banquet and ball following the Toronto (Ont.) meetings...

Showmen's League of America 165 W. Madison St., Chicago, Ill.

CHICAGO, March 4.—Because of the absence of regular officers Past President Zebbie Fisher presided at the March 2 meeting. Membership committee presented applications of Elmer (Al) Brown and William H. Watts. They were elected...

Museums

11th Week in Pitt Good For Lauther's Oddities PITTSBURGH, Pa., March 4.—Warm weather and a big increase in patronage greeted Carl J. Lauther's Oddities on Parade Museum as the unit entered its 11th week here...

Laf Showman's Best. Welcome letters were received from Joe Scholtz, John D. Starkey, Tom W. Allen, Harry A. Hilton and Harry H. Hargrave, president of the FCBA, Brother Joe and Margie Balfier are confined in a Toronto hospital...

Ladies' Auxiliary Regular March 2 meeting in the Sherman Hotel was presided over by President Leah M. Brumleve. First Vice-President Ida Chase, Second Vice-President Edith Streblich, Third Vice-President Maudie Geiler, Secretary Estel Miller and Treasurer Phoebe Carasky Invocation by Chaplain Clara Holie Barker.

Members were enthused over Phoebe Carasky's return from Florida. She said she met many out-of-town members on the road. Mrs. Carasky will be confined in Billings Memorial Hospital for several days. Welcome letters were received from sisters Mrs. Charles Goss, secretary Missouri Show Women's Club...

Michigan Showmen's Association

DETROIT, March 4.—Members, at the February 28 meeting, resolved to use every effort at their command to combat the city council's recent ruling banning carnivals here and to attempt to convince the council that such action is depriving nearly 2,000 carnival employees and their families of the means of a livelihood.

Meeting was presided over by President Harry Stahl. Seated with him were First Vice-President Ed McMillen, Third Vice-President Hymie Stone, Treasurer V. A. Baker, Secretary and Past President Leo Lippa.

Plans also were completed for the club to sponsor a party for its Cemetery Fund in the clubrooms on March 17.

Museums

Philadelphia Houses PHILADELPHIA, March 4.—Museum business picked up considerably this week because of much better weather. South Street Museum has on the stage Walter Smith's Colored Revue and Belio, magnetism, Mike, Zocolla, physical culture demonstration, and Prince Singh, mentalism on the platform...

Look at Life To Remain Out Until Late in June CINCINNATI, March 4.—Ray March Brydon, veteran show operator, in a letter to The Billboard this week announced that he will keep his Look at Life Museum on the road until late in

June, playing principal cities in stores, before going out with a large museum under canvas. A special tent, 30x150 feet, is to be constructed. Plans call for a square end, with five 20-foot wide sections, held up by 64 poles. Side wall will be 12 feet high, 10 of which will be canvas. A one-foot section at top and bottom will be made of netting, permitting ventilation. Tent will be white, trimmed in blue and red, while the side wall will use orange, red and blue coloring. Special stages, covered in multicolored canvas, will be constructed. Banner line will be circus style, and a 30-foot entrance arch will be built. Unit plans to use 20 platform sets.

Miller Scores in Charlotte

CHARLOTTE, N. C., March 4.—Miller's Modern Museum two-week stand in a Main street store next to the Broadway Theater and across the street from the Imperial Theater proved a winner. Marvin Smith closed here and Dave Dixon replaced him on the platform, with Esther Thielen doing the sweet-box turn. The Charlotte News carried several stories and pictures of Popeye and the De La Cruz Filipino Midgets. Newsboys were guests on several nights. Holydays, with Al Butler in advance, opened a day after this organization at the local Ford plant. School matinee two days of the first week clicked. Maurice Miller, who has been handling the museum, left for Miami, Fla., accompanied by his mother. They will remain there for the rest of the winter. Earl Fygmie is sporting new velvet suits. Reported by Frank J. Lee.

Kortes Moves to Birmingham

BIRMINGHAM, March 4.—After a successful 14-week stand in New Orleans, Pete Kortes' World's Fair Museum moved in here on March 2 and located at Third Avenue and 10th street, occupying a building recently vacated by a chain store. Reports Roy B. Jones. Unit originally planned to remain in New Orleans thru Lent. Show is scheduled for a four-week engagement here.

UNDER THE MARQUEE

(Continued from page 36) Bright and at the Chicago Stadium Circus for Barnes & Carruthers. When his indoor season closes he will have played 17 weeks. He was at the Famous Bar Store, St. Louis, five and one-half weeks during the holiday season. Will be at Parrot for B. & C. this summer. When Barnett finishes the Detroit Shrine date he will head for Chicago.

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St. Louis

ST. LOUIS, March 4.—E. E. Farrow, manager of Wallace Bros. Show, spent several days here while purchasing...

Harry (Happy) Cunningham, right forward last season with the West Coast Amusement Co. and prior to that with the Wallace Bros. and Gold Medal shows...

Norman Vaughn, brother of Eddie Vaughn and publisher of The Elk Horn, visited The Billboard on Wednesday while en route from New York to Tulsa, Okla.

FLUSHING FRONT

but kept in the dark until just recently. Will be a walkthru, with two-bit gate, and will cover about 3,400 square feet...

Besides the Palace, other projects launching construction this week included Morris Gest's Gidget Village, the Scotland-owned Giant Causeway and Joe Oble's Baytop.

Riva, the Indian Village originally planned by Col. M. H. Billingsley and Myrtle Powell, has apparently been discarded.

at San Francisco and showing final ticket purchased first week of the expo there. It is numbered a little more than 20,000, which isn't bad at two-bits a crack.

Settling—Charging the fair with curtailing their power, misusing the names of committee members to promote exhibits and failing to safeguard the public information imparted by the fair...

The Lighter Side

"All we have to do is turn on the juice." An official statement that Norman Bartlett's Bobalod is ready to operate. "I am 75 per cent ready, including the snakes..."

Financial syndicates are going and coming with every tick of the clock. Some of them are so demanding and exorbitant in their proposals that showmen are referring to them as skindicates.

WEDDLETON RESIGNS (Continued from page 31) tor's regular Monday night broadcast is stated: Expo bosses are considering...

CONCESSIONERS

(Continued from page 31) pedestrian and possibly bus traffic. It's a wooden arch arrangement with fluorescent lighting for illumination in a riot of colors.

GLEANINGS

(Continued from page 31) he was amazed at its beauty and completeness. He was accompanied by his daughter. After a two-day visit they started back to New York town, out of which Ben is like a fish out of water.

Col. J. N. Wisner, old-time circus man and ex-president of New Orleans Cotton Exchange, who arrived from Texas, where he has been living the last few years, appears in perfect health.

At opening of the Scotch Village An Clisban, on February 24 with an enormous crowd, Mayor Ross delivered a welcome to the Scots, after which a banquet was served to guests.

Mrs. Bertha Melville, after being that the Scooter in which she is interested was off to a good start, began the trek by car to Miami, Fla., where she will spend about a month before opening her attractions at Myrtle Beach, S. C.

Joe Rogers, of the Dufour-Rogers combination, after getting the Life Show open and watching it break records, rested and then hopped a plane for New York to assist in readying the Dufour-Rogers attractions there.

Gilf Wilson's Monster show, little show that makes the big ones step lively, broke another record when it played to 9 per cent of gate attendance. Gilf left for New York on February 24.

Ralph Fogelman, owner of the giraffe horse, Brooklyn Supreme, has done a beautiful job on his building, front to particular being very showmanlike, pictures of horse and equipment being posted.

Ed Wolfe, hustling concessioner at big expositions, is buying everything available in his various lines. Since the fair opened space is going like wildfire.

The Cavalcade, with its open grand stand, has been suffering because of cold nights. It is felt that the attraction will give a good account of itself when the expo gets into full swing.

Every attraction operated by a skilled outdoor showman or ride man is doing good business. Shows run by indoor showmen or that have been framed by those not familiar with the fair game are suffering and may eventually go by the board.

Cameron's Happy Valley Ranch, about ready to go, occupies nearly four acres on the Gayray. Cameron is venturing more money on success of this fair than any other operator, already having invested upwards of \$200,000.

Sally Rand's Nude Ranch is breaking records for this type of show daily. Official books say her show is playing to 25 per cent of attendance.

Musee Mechanique, a beautiful frame-up and worthy attraction, is not doing well. The manager no doubt will profit from observation of other attractions on the Gayray.

A number of chess games have been booked and built, but as yet police have not given the word to go. All these games are of the type operating daily at the beach, also in the city of San Francisco.

Olive Hope Trick Show, booked and backed by some of the fair officials, is still dark. More than \$20,000 has been spent on this building. It is said, and rumor has it that the project is troubled with the "shorts," the brass plate refusing to put any more into the Ventures.

J. Ed Brown, who was director of concessions at San Diego Exposition and in the same position at the Dallas expo, has been engaged by Treasure Island Catering Co. as co-ordinator, company operating more than 100 stands.

Forty per cent of visitors to this expo arrive in automobiles and the parking concession is doing land-office business. This company has the greatest investment of all concessioners.

Headless Girl Show, running Girl Wilson a close second in 10-cent attractions, is generally conceded to have the most artistic frame-up on the Gayray.

Tom Wolfe, spreading out, is building a Venetian Glass show to be managed by John Beckman. Tom also is negotiating for a Mexican restaurant.

Johnny Branson is putting on a third show, the Globe of Death. Julian Harvey's Trans-Lux Theater is doing fine business.

Space Rate Called Too High

CINCINNATI, March 4.—H. W. Crowell, San Leandro (Calif.) concessioner, writes The Billboard, ament some lack of financial backing for attractions and space rates at Golden Gate Exposition, that he considered a location there but could not see his way clear to meet prices asked.

See PAGE 5 LAFAYETTE SOUND SYSTEMS LEAD IN PROFIT POSSIBILITIES AT THE '39 WORLD'S FAIR!

GRANDSTAND WANTED Steel, 3,000 to 6,000 capacity. Also Steel fabricated buildings. Write full description and price. CLEVELAND CO. FAIR Shelby, N. C.

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INTO 1939

"Pop Time" moves along into 1939. With so many State Legislatures in session during the first half of the year, what will come out of the legislative mills is naturally the most pressing subject.

It appears that more than 150 bills relating to the coin machine industry were introduced in Legislatures during the first two months of 1939. No check is available to show what proportion are favorable and what are unfavorable. There is a tendency in bills "to tax amusement machines for revenue purposes." This trend has been anticipated and is in fact a favorable trend, altho some excessive tax laws are likely to come out of the present legislative storm.

Apparently a few States will have to try out excessive taxes to see that high taxes cut down the possible revenue, while moderate or low taxes increase the possible revenue from licensed amusement machines. The trade itself is not prepared with enough authentic records to show what standard machine earnings are, and too much publicity has been given to the exaggerated earnings of machines for legislators to believe otherwise at the present time.

If the pulse of the trade is judged accurately, there seems to be less fear of adverse legislation among operators this year than in previous years. Altho a full quota of adverse bills have been introduced, and in a few States some of these adverse bills appear to be a real threat.

The attitude of the trade seems to be one of watchful waiting and perhaps operators have learned to control their fears more. Now it is always possible that an adverse bill may pop out of committee and become law to the complete surprise of the trade. But it seems now that the trade has gained wisdom in watching legislation and can better judge the reform bills, the "shake-down" bills and those that have organized force behind them. The less attention that can be paid to the "shake-down" and similar bills, the better it is for the trade.

Some real push is being put forward to secure favorable legislation on amusement machines in a few States. Due to the emergency of market conditions it is felt that these plans should be kept secret. It is to be hoped that if the trade pulls itself out of the present emergency enough unity can then be found to do a good job of promotion, with full and intelligent publicity just as the lottery movement has been given.

A few bills adverse to vending machines and to phonographs have appeared, which is a matter of concern because of the organized agencies that may support such moves. Liquor locations are having their problems and the full sympathy of the trade is with them.

The old-age pension movement is still making big strides forward. This movement may make the licensing of lotteries and all forms of petty gambling imperative in time. Business supported old-age pension candidates in the election last November, but universal old-age pensions may mean the upsetting of the profit system as it is known in American business. So when business faces the full cost of the old-age pension movement, organized business is likely to set up a cry for lotteries, licensed gambling or anything that will help to pay old-age pensions. In such an event amusement machines might get favorable legislation in many States.

The Gallup poll recently showed that 94 per cent of the people favor some kind of a pension for the aged. Public opinion seems to strike an average of \$40 per month. The pension idea will thus be a vital factor in politics in the future.

About 30 Legislatures have one or more bills concerning the liquor trade, which means that the largest group of locations also have many things facing them.

It is encouraging to note how Cleveland operators were able to adjust themselves to new conditions, following an unfavorable court decision. It is an indication that the variety of machines produced makes it possible to comply with local sentiment when once the trade has enough unity to act promptly. Such incidents are costly, of course, but it is thus possible for operators to stay in business.

Which leads to the most encouraging thought of all in the trade today, and that is the courage, patience and endurance of the professional operators. They still stick to their job, face the discouragements that appear and continue to buy machines as they can find locations for them.

If operators could be persuaded to quit cutting each other's throats so often, they would be a remarkable bunch of fellows after all.



Gus Uhlmann, in *The New York Post*, shows Pop Time on the run.

What the Records Are Doing for Me---

In this, the operators' own column, the music merchants of the entire nation help one another to select the biggest money-making records. It is a service by the operators and for the operators. When contributing to this column be sure to include the name of the recording, the name of the artist and the type of location the recording goes best in.

Address communications to
WHAT THE RECORDS ARE DOING FOR ME, THE BILLBOARD PUBLISHING COMPANY, 1564 Broadway, New York City.

Philadelphia

March 4, 1939.
To the Editor:
Do you mind if I first take a bow for the system we've installed for picking the discs to be placed in our locations? I've tried many with varying degrees of success, but the one we follow now hits the high mark for the closest approach to infallibility. It's a pleasure to report that our conclusions nearly always coincide with *The Billboard's* summary.
I offer my system to *The Billboard* gratis, and I guarantee that any operator who installs it will find that he withdraws records only when the threads show signs of hard wear. The method is simple. Just supply the locations with a number of self-addressed postage prepaid postcards to be used for marking down the platters most frequently re-

quested. After a busy evening at the phonograph there are usually enough requests to fill up the spaces on the cards.

In this way we know exactly what discs a particular spot wants, and we make every effort to supply them in a hurry. We have learned that certain tunes that are the rage in some neighborhoods can't be sold in others. We now keep charts of the type of music which every location is apt to demand. The returns in the coin box justify our faith in this method, and I'd advise every progressive operator to follow suit.

Very often we're ahead of other ops in our choice. It's a known fact that the tunes coming from a film musical don't catch on to the full extent until they reach the neighborhood houses. But our requests returns always note that several ask for the number as soon as it hits town in the center-city theaters, and by the time the movie is playing around the corner our machines have them.

There are some notable exceptions in film tunes, namely Bing Crosby. It's a safe bet to stock his platters as soon as they're released. Right now we're getting a big play from *The Funny Old Hills, I Cried for You* and *You're a Sweet Little Headache*. We're happy to pay tribute to his tonality since the revenue from Crosby items is no small part of our gross.

Around here in Philly, Artie Shaw is the man of the hour and the biggest money maker in my stable. For instance, if I should attempt to withdraw his *Begin the Beguine* I venture to say my place would be picketed by an army of outraged jitterbugs and my machines boycotted. This platter was installed in August and is still going strong. His wax of *Sofly as the Morning Sunrise* and *Hold Tight* are enticing a steady flow of buffaloes. I'd strongly advise stocking every number in Shaw Album of Popular Music. There are 10 tunes in this series and all of them are going to give the needles lots of exercise.

Deep Purple by Larry Clinton is getting a big play, pushing *My Heretic* out of the lead, but latter item is still strong enough to warrant a place in the phonograph. Other topnotchers include *Hold Tight, My Heart Belongs to Daddy, Umbrella Man, Penny Serenade* and *There's a Hole in the Old Oaken Bucket*.

At the present time business has taken a dive due to the Lenten season. This—like death and taxes—is inevitable and at the end of the hot cross bun period we look forward to resuming our old stride.
FRANK P. ENGLE,
Automatic Amusement Co.,
Philadelphia.

Baltimore Phono Group Growing

BALTIMORE, March 4.—According to D. Davison, president of the Phonograph Operators' Association of Maryland, Inc., the association is growing each week. He announced that the following new members had joined recently: Messrs. Schwartz and Martini; also the firms of Columbia Vending Co., Keystone Music Co., Aura Specialty Co. and Callahan & Downs.

He declared that members were very enthusiastic and determined to continue the drive for new members. "There has been no initiation fee," he said, "but after April 1 an initiation fee will be charged."

OFF THE RECORDS

(Continued from page 15)
Altogether delicious is Duke Ellington, than whom there is no man whomer, making every whirl of the Brunswick wax count for rickshaws Old King Doon and Boy Meets Horn, the boy being his scorchy trumpeter, Rex Stewart. For a better appreciation of the boogie-woogie art of piano motion, Vocalion's series, supervised by John Hammond, is a complete dish of disks for any musical

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gourmet. Albert Ammons rolls his bass hand for *Shout for Joy*, Meade Lux Lewis bows with *Bear Cat Crawl*, Pete Johnson, with Joe Turner singing the blues, takes two sides with *Goin' Anywhere* and *Roll 'Em Pete*, and the threesome en masse make for a third disk with *Boogie Woogie Prayer*. In the elimination, it's Johnson ahead in the keyboard stretch, his *Roll 'Em Pete* being the most exciting of all six sides in the set. Pianology of a more conventional nature is found in the showpieces of Willis (The Lion) Smith (in Decca, *Passionate and Morning Air*; with Bluebird *Using a Fox*), Walter Melrose, soloing at the Steinway with *I Ain't Got Nobody* and *Viper's Drag*. And for the piano fans, Walter wades into a couple choruses on the electric organ for *Kiss Me With Your Eyes*, coupled with *Last Night a Miracle Happened*. As a rule Walter is bad on the ballads and this couplet is no exception to the rule.


Cascading Chords
IT'S worth a spin on the turntable, and I just as inviting for a spin on the polished floor with Al Kavelin, making his disk debut on *Vocalion with Love, It's Giv'g My Life for You* and Carmen Lombardo's newest, *Some Rainy Day*. Kavelin trade-marks his arrangements as "cascading chords"—the embellishment of cascading chords adding a distinctive touch to his highly commercial and smoothly dispensed symphonies. Stylization is more pronounced in *Almanac's Elegy*, or rather that's where Carmen found his inspiration for *Some Rainy Day*. Indeed an auspicious platter program for Kavelin. But we can't say as much for some of the other firsts. Master of factly, it's only stock standard stuff for the vocal debut of *Epoch Light with It Took a Million Years* and *Among Those Sailing*; unimpressive ballroom blaring for Walter Powell on the same label with *Devil's Holiday* and *Definition of Spring*.

For diversified musical tastes, there's musical enjoyment in the twingponic treatment of *The Japanese Sandman* and *Rogert's Scale* by Paul Whiteman's Swinging Strings; Johnny Hodges really in another world in his alto blues blowings on *Vocalion for Jim in Another World*, coupled with *Dancing on the Stars*—even ethereal in his phrasings on the pop; John Kirby and his peerless Onyx Club pipes on *Vocalion* for a boogie woogie *Eggscent Blues*, picking up the tempo with *It Feels So Good*—and the six of them are so good; Russ Morgan applying his smartly tailored music for a couple cakewalks on Decca, *Goodbye My Lady Love* and *El Green's Cakes Walk*—and they aren't old-fashioned, either; Decca's Deanna Durbin *Souvenir Album*, the screen lark singing three operatic arias and as many pop tunes from her *Waltzes*—even if they sound as if they were lifted from the screen's sound track; Louis Armstrong going dandy doubling on Decca with *Jeepers-Creepers* and *What Is This Thing Called Swing?* and it's a priceless lecture that Professor Bachimo delivers, and the harmonizing of *Three Sharp and A Flat* on Decca for Harlem shouting with *Erny-D*, backed by *Tom Gettin' Sentimental Over You*—shades of Billie Holiday when the male voice pipes

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Alphabet of a Successful Merchandising Machine

By BILL GERSH

Director of Sales Promotion for
Byrde, Richard & Pound Ad Agency,
New York City.

THE return swing to the automatic merchandiser has been definite in the past months. This is more or less due to the fact that the coin machine operator who entered into the business during the present era of highly specialized amusement game operation has sought an outlet for the knowledge he has gained in a field where he would not have to contend with as many problems.

To understand the merchandising machine of today there must be some knowledge of the machines of years past. Those who were engaged in the industry even five years back will recall the many merchandisers of those days with wonderment and ask themselves how they had the nerve to insist that their machines were the highest development of modern, economical merchandising in view of the merchandise vendors being presented today.

The changes have not only been radical but have proved the progress of the merchandising division of the industry even while it languished in the shadow of amusement game popularity. This is one division that is destined to lead the industry. Don't for a moment get the idea that the amusement and service machines will ever fade out of

It would hurt the industry instead of gaining for it the necessary co-operation from the storekeepers. The very first essential of the merchandising machine must therefore be modernism of design. Design that will withstand criticism of even the most exacting retailers.

(B) Simplicity of Operation

The modern merchandising machine must be simple for the average person to understand and operate. There have been machines introduced with intricate systems for merchandising, delivery and operation. In almost every case these machines have failed. Simplicity can aid and encourage purchases. The average man or woman is embarrassed by any machine they are forced to stop and study before they insert their coin, or even find the proper place to insert coin. This should be one of the very first check items for the purchaser of automatic merchandisers, simplicity of operation. It will be generally noted that this is just what most of the merchandise machine manufacturers have accomplished in their present models. And are continuing to simplify the method of operation in every possible way, especially now that electrically operated machines are entering the picture.

(C) Long Life

The automatic merchandiser must be constructed for long-life operation. Not only because of the cost of the average machine, but because the merchandising machine operator is selling in most cases items that require the type of construction that will assure him constant working operation. Machines that work sporadically not only irritate the purchasers but actually lose customers and locations. The demand for better operating mechanisms in merchandising machines is greater than in any other division of the industry. The success of the cigaret merchandiser is one outstanding example in this direction. Penny machines on some locations today are as much as 20 years old. This in itself is a tribute to the fine manufacturing processes used by the merchandise machine manufacturers. This check item should be on the list of every operator who is in the merchandise machine business or who intends entering this business. More rapid amortization of machine cost is only possible with excellent mechanically constructed machines.

(D) Quick, Inexpensive Repairs

As is readily understood there is nothing in this world that is perfect. Merchandisers must be constructed to allow for quick and inexpensive repairs. Parts must not be too expensive in comparison to the general cost of the machine itself. One of the greatest necessities in automatic merchandisers is for quick repairs on location. Where manufacturers have made parts interchangeable they have helped make their operators successful. That is why the average manufacturer in the automatic merchandiser division of the industry spends more time and more money to produce a machine than do manufacturers in any other division of the industry. Most of the outstanding merchandisers have their main working parts die-cast. This allows the operator to quickly change a part that goes out of order and to obtain that part at a very nominal price.

(E) Sturdy Finishes

Next in line, while we are on the subject of the mechanical principles of automatic merchandisers, come the new finishes that are being used. Some of these in late years have been among the most beautiful ever introduced. But not only must these finishes be attractive, they must also be so built that they can withstand the most severe abuse and yet be repaired when necessary without too great expense. Some of the finishes which have attracted operators have proved to be headaches in the long run for their repair departments. This was due to the fact that when chipped, scratched or marred, nothing could be done to repair them. The entire cabinet had to be repainted. And usually a homemade repair job would place a very fine modern machine in a secondhand condition long before its



BILL GERSH

the picture. They will not. But the merchandising machine is truly automatic sales development, bringing economy of sales promotion to thousands of products. It will eventually be accepted by American industry just as it has accepted other economy-producing products of this great machine age.

Therefore in view of the fact that the eventual destiny of the coin machine industry lies in the automatic merchandiser, it is important for operators, even those who may not be interested in automatic merchandising equipment at this time, to acquaint themselves with the elementary essentials of these machines.

Every merchandiser offered for sale to intelligent vending machine operators creates three important factors for research and consideration. They are: 1. Mechanical Principles, 2. Merchandising Principles, 3. Operating Principles.

These three can be again divided into the alphabetical denominations to which they refer and in such case be much more easily grasped by the newcomer to the automatic merchandising machine division of the coin machine industry. They can be used as a chart by the more experienced operator for checking against the claims which may be made for the machine itself.

Under the first heading, Mechanical Principles, there follows:

(A) Modernism of Design

The automatic merchandiser must comply with the principles of modern design to meet the modern store trend. This is understandable in view of the fact that present fixtures in modern locations are of such beauty of design and outstanding workmanship that to attempt to locate a machine not matching this modernism would be a mistake.

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time. This is an important feature for the operator who is thinking of tomorrow as well as today.

(F) Slug Protection

Now to the greatest mechanical necessity of all, protection against slugs. A merchandise machine must be, as far as possible, slugproof. It must be able to reject all common forms of slugs and a great many uncommon types without throwing out good money which has been worn thin. The industry has tremendously advanced in this regard. It must be remembered that the reason this feature is stressed as the most important of all the mechanical features is because when a merchandise machine is slugged there is a definite loss resulting. A photograph of an amusement machine can actually use slugs for discouraging play, as many operators use these types of machines. Usually do, but the merchandise machine cannot afford this diversion. A pack of cigarets lost by slugs creates a loss which many sales are required to balance. The same is true of any other merchandise item. That is why experienced merchandise machine operators, when looking over a new vendor, will bring a pocketful of slugs along which have caused them the most trouble and spend hours at a time attempting to slug this new machine with all the systems and tricks which they have learned over a great period of time.

The mechanical principles are of first consideration, for without these there would be no use checking into the further features of any machine; the second set of features, merchandising principles, are just as important. The features are compiled from a long series of experiences by the leading experts of merchandising machines, men who have been engaged in the business for a great number of years and who have studied each individual principle. Like the mechanical principles, these have not been arranged in any special order. Each shares in the importance of the whole. Continuing this alphabet, and now under merchandising principles, we come to:

(G) Must Fill Public Need

The very first requirement of any merchandising machine is that it must fill a definite public need. One of the best examples of this feature is the cigaret merchandiser. They not only have the faculty of meeting public needs for emergency sales built up

NEW! DIVIDER MODEL PENNY PACK



Separate Cash Box for Location!

This world-famous penny cigarette center game, now with remarkable Daval coin divider, is an unsurpassable combination which combines all attractions and diverts between location and operator, and results in greater profits.

Price Only \$27.50

PALMANTIER - KING SALES CO.
1107 TUSCARAWAS - CANTON, O.

McCALL'S WEEKLY SPECIALS

NOVELTY GAMES	\$29.50
CHICO MARVEL (Revised)	45.00
EXHIBIT BOUNTY	45.00
EXHIBIT BOBS	50.00
JITTERBUG (Revised)	45.00
JITTERBUG	45.00
WAG TIME (1st Prize)	45.00
TRIPLE PLAY	45.00
GERCO ZIP	45.00
COUNTER GAMES	\$ 7.50
BELL BLADE	6.00
BELLY HOOKET	12.50
DEUCES WILD	12.50
BUCKS WILD	12.50
WESTERN HORSES	6.50
TALLY (Revised)	12.50
MISCELLANEOUS	\$25.00
WURLITZER #12	25.00
POMPATIC (1st Prize)	25.00
W. S. BELL OR EXCHANGE	25.00

817 Locust St. ST. LOUIS, MO. **CALL NOVELTY CO.**

cepted under a great many more important conditions on almost every location simply because they fill a definite public need. The same is true of the gum machines and many of the candy machines and others now on the market. If the machine does not fill a definite public need it naturally has little value.

(H) Not Competitive To Cut Price Items

To be successful in any business there must be some elevation above the price-cutting influence which at present seems to greatly predominate retailing. Therefore the merchandise vended by any machine should not be in competition with cut-price merchandise. It would be an unusually hard and pioneering task to introduce machines to any city where the same merchandise fine machines are expected to vend can be purchased for one-third the price. The only chance such a machine would have would be for emergency purchases and these are never great enough to produce sufficient income for success.

(I) Must Vend Recognized Merchandise

To be truly successful and to gain quick recognition from the public the merchandiser must vend nationally advertised and nationally recognized merchandise. This is one statement which is thoroughly agreed upon by every experienced merchandise machine operator. A nationally advertised product has gained the confidence of the public. Sales are three times faster than for unknown products (this is an unusually conservative estimate) which means that even if the margin of profit is smaller, the machine will continue to earn more steady income for many years to come.

(J) Staple Item Necessary

For assured success with any merchandising machine the product to be vended must be a staple item so that sales can be accurately gauged both winter and summer. A staple item always has a greater chance for success. It is part of the public's existence. It has acceptance anywhere in any community. As the merchandiser operator grows with his business he soon learns the necessary amount of merchandise he needs both winter and summer and this makes for better operating as well as less overhead expense.

(K) Flexibility Necessary

Every merchandiser must be flexible so that it need not be confined to any one type of location. This is the result of many years of effort on the part of better merchandising machine manufacturers. At first many operators who entered the business catered certain equipment to one type of location. Today machines of a single type can be found in almost every kind of retail establishment from shoe store shops to the leading department store, as well as in lobbies of office and apartment buildings. Without this type of flexibility the operator starts out with a distinct disadvantage hard to overcome.

(L) Portability

Many years ago a new vending machine manufacturer entered the field and his very first ad carried the statement, "Our machines are portable." Look for portability in every merchandiser. It is one of the real necessities. Locations that do not pay, locations that require changes and dozens of other conditions that must be met with from the operating standpoint require that the modern merchandiser be portable in every way.

(M) Adjustable

Every merchandiser must be adjustable to more than one brand of merchandise so really be a lifetime machine. For example, one of the most profitable discoveries a few years back by the peanut machine operators was that pistachios were profitable. Instantly they arranged for the sale of pistachios thru their same machines. The same must be true of candy bar machines. If one bar does not prove profitable in location and some other bar does, then the machine must be so constructed that the operator can make this change even if the bars are different in shape or size. The same is true in the matter of chewing gum, cigars and other items. Of course, there are machines which are arranged for individual items. But unless taken on for very large operations such machines have proved themselves to be less profitable when used in conjunction with other merchandise vendors.

(N) Must Be Co-Operative

Every merchandiser should be co-operative to another, in short, cigar ma-

chines are co-operative to cigaret machines. By attaching a cigar machine to a cigaret machine many operators have been able to realize extra profits. This is true where candy, gum and bulk merchandise machines are concerned. On certain locations in Brooklyn there are as many as five bulk merchandisers on only one or two stands in front of some of the thickest candy stores. Each vending a separate and distinct item and yet each co-operative to the other. Pistachio nuts, peanuts, sunflower seeds, pumpkin seeds and pine tree nuts. Just as the modern cigaret machine operator attaches cigar and gum and candy machines to his present machine, so should each merchandiser be complementary to the other. The this feature will not make a merchandiser unprofitable, if it does not exist, yet is a feature that can aid in general profit if it is there. In short, it is just as easy to service an extra machine on the same location.

(O) Conserve Space

No merchandiser should take up too much space, yet it should be sufficiently attractive to get customer attention and aid location appearance generally. Of late years this has become a great feature. Drug stores with their many cut-rate merchandise counters. Candy stores with their many top stands. Taverns with their devices. And almost every type of retail establishment featuring something highly connected with its own line to gain more customer profit has forced the intelligent manufacturer to make his machine more compact in every possible fashion. This is one feature that should not be overlooked. Even as merchandisers grow larger, yet the demand for space is at a premium and the resistance is always greatest on the part of the retailer where more space than is generally used for vending equipment is being asked for.

(P) Impressiveness

In addition to all these other features so necessary to the success of each machine is this all important fact, it must be impressive. Sufficiently impressive to gain the respect of both the public and the location. Without this respect no merchandise machine ever gets the right attention or the proper profits.

(Q) Quantity Contracts

Of late years another important fact has arisen. That the merchandise the machine sells must not only be nationally advertised but of such character that the operator can contract in large quantity so that he can effect a savings in this direction, which naturally means a greater profit margin. Many cigaret machine operators are today purchasing direct in large quantity. The savings gained in this fashion tremendously help to boost profits. Candy operators learned this a long time ago. All down the line of merchandise machines this is becoming more and more apparent.

(R) Novelty Appeal

Every merchandiser must also have that certain something known to the trade as novelty appeal. In short, when

a purchaser exclaims, "What a novel way to sell this merchandise," then the operator knows he has attracted the right sort of attention to his machine. Almost every merchandiser that has ever proved successful has this novelty feature. It is especially true in the case of the new soft-drink machines. Some even state that the novelty feature is more predominant than any other. It is a feature which means a great deal toward gaining the good will and attention of the purchaser.

(S) Make Non-Profit Merchandise Profitable

The greatest accomplishment of the automatic merchandiser is to be able to replace non-profit merchandise investment for the retailer and to make it profitable. There is a great field open today for the machine that will replace the three for 10 cents candy bars being carried by so many retailers because of chain-store competition. The being sold at a loss to themselves, these stores must continue to carry this merchandise so as not to drive their customers to the chain stores. The machine that will make this profitable just as the cigaret machine eliminated retailer investment and made cigaret sales profitable for thousands upon thousands of merchants throughout the country will have accomplished another great advance for general merchandising machine equipment. It is this outstanding quality which has placed the modern vending machine in the limelight of American sales promotion.

(T) Take Advantage of Advertising

Every merchandiser must be so constructed that it will be able to accept and take advantage of the national and local advertising for the product it vends. In this fashion the merchandising machine popularizes itself without cost to itself. It certainly would be a shame to sell a product as greatly advertised as Wrigley's gums and force the public to search for the name on the machine. The machine must feature the product that it sells as prominently as possible so that it takes advantage of the thousands of dollars being spent on the product. In the very near future this will become even more important than it is today, as more national manufacturers recognize the automatic merchandiser. It may not be long before these same manufacturers will be glad to pay for space on machines by advertising discount.

Now the third and most important principle, the operating principle. Here both the mechanical and merchandising principles are covered from the standpoint of profitable operating and therefore tagged operating principles.

(U) Reasonably Priced

The automatic merchandiser must be priced within its earning possibilities. In short, it should be possible to realize the cost within a reasonable time. This is one great necessity where both the territory, the type of purchasers, the construction of the machine, its price



DIAMOND BELL
The above machine is the first and only Bell type machine on the market with a coin top showing the last 3 coins, the best protection against slugs.
Built for 1c-5c-10c-25c Play
Made Only By
WATLING MFG. CO.
4640-4660 W. FULTON ST.
CHICAGO, ILL.
Est. 1888—Tel.: COLUMBUS 2770.
Cable address "WATLINGITE," Chicago.

we okay Keeney's
SPINNER-WINNER
Console-Action, Counter Game

"Small in size, but big in earnings!"

Silent Sales Co.
204 11th Ave., So.
MINNEAPOLIS, MINN.



FRED CONDRIN (left), well-known Mansfield, O., operator, checks the new 1939 Luxury Light-up phonograph and gives W. C. Deaton, Gellon, O., a substantial order for Rock-Ola phonographs. Deaton is district manager for Rock-Ola in Ohio.

WARNING!
Beware of Imitations!
There is Only One Original

PUNCH BALL
The Sensation of the Counter Game Industry

\$1995
BALANCE COO

Distributed by
LEHIGH SPECIALTY CO.
155 Green St. Philadelphia, Pa.

ADVERTISE IN THE BILLBOARD — YOU'LL BE SATISFIED WITH RESULTS

MAKE SPEEDY MONEY WITH EXHIBIT'S "SPEEDY"

and the profit possibilities all add an equation which makes for careful study. In short, the price may be reasonable in comparison to the profit possibilities.

(V) Capacity Important

The machine must have sufficient capacity so as to hold down servicing overhead. This feature is considered one of the mechanical features, it is placed under the operating principles because it is so much involved with the general profit possibilities of the merchandiser. Efficiency of operation and employment of modern business methods are two of the most important necessities for profitable automatic merchandising operation.

(W) Gradual Growth

Every merchandiser must allow the operator to build his business on a gradual and steady basis. It must not force too big a route on him at once, otherwise he will be unable to earn a decent profit on his investment. Only by gradually developing with the machine does he learn the necessities of his business and grow with it. This feature is one that should receive much more consideration than it does at the present time.

(X) Market Price Sales

The machine must sell the merchandise at market price and yet bring profit to the operator. In short, where cigars have been forced down in price and retailers have demanded reduction to meet this cut from the cigar machine operator he has been able to meet this condition and yet earn profit. All machines should be constructed along this line. As stated formerly, there is a tremendous market for a machine that will vend the popular out-price candy bars at three for 10 cents but at the same time earn profit for the operator.

(Y) Speed Servicing

One of the most important features for better operating profits is that the machine must lend itself to speed servicing. This improvement on the part of most of the merchandisers today has resulted in many operators throughout the country being able to increase their routes without having to increase their servicing personnel. As far as profits are concerned, it has been responsible for a distinct and pleasant rise in most instances.

(Z) Withhold New Models

No manufacturer should outmode his machine too rapidly. This may seem like holding back manufacturing progress, but is not really so. The manufacturer that seemingly is continuously introducing a new model is running himself out of business just as fast as he is his own operators. The cost of the average machine should be carefully gauged by the manufacturer as far as amortization of this cost on the part of his operators is concerned. After such periods he can introduce new models. But he should not stop experimenting and seeking to better his product, for only in this fashion can he keep himself and his operators sure of their future in the automatic merchandising business. A happy medium can very easily be reached by any manufacturer who will talk with a cross-section of his operators to get their opinions.



Now metal base illuminated bumpers. "Look-Easy" Play appeal only 10 bumpers to hit... 10 lights to put out... to score 2 points.

After all bumpers hit—each bump thereafter scores 2 points. Thereafter points pile up big and fast.

Points show on back board only when made.

Pop out ball return—sweetest come close ball action you've ever seen. Fully metered. \$84.50

5 Ball Novelty

FREE PLAY \$10.00 Additional
EXHIBIT SUPPLY CO.
4322 W. Lake St. Chicago, Ill.

Wow!
what earnings!

Keeney's
SPINNER-WINNER

worth ten times its low price



Order from
Central Distributing Company
105 Linwood Blvd.
Kansas City, Mo.



MEL (NIMROD) BINKS, Keeney's engineer, demonstrating all-kill angle of Keeney's Pop Shot, payout table and free game.

"ASKER"

She Knows All the Answers!

Amazing New MONEY-MAKER!

Appeals To Everyone
Ideal for Any Location
No Fillers—All Profits



"ASKER" is a remarkable new machine totally unlike anything you've ever seen before. It has plenty of flash, tremendous player appeal, 100% profit, low in price. Facts already have PROVED this kind is a real MONEY-MAKER for ANY location. Mysterious in operation, it answers any one of 12 questions for 1 cent. Answer LIGHTS UP and remains lit long enough for players to read. Different persons get different answers to the same question. Nothing vended, no fillers, ALL PROFIT for you. Economical, no electricity needed. Operates on three dry cells inside machine which last for months. Modern in design, beautifully colored. Small in size, 26" high, 12 1/2" wide, 10" deep. Counts or floor style. Wire or write for complete details and prices NOW!

OPERATORS SUPPLY CO.
4311 N. Lincoln Ave., Chicago

CONSOLES.		CASH IN ON THESE VALUES.		Balls Entry	
5038 Ball of Trick	\$105.00	Event Race 7-Cent	\$36.50	Ball Entry	\$25.00
Times	85.00	Exhibit Chameleon	\$4.50	CHICAGO EQUIPMENT.	
Keeney Club	85.00	ONE-BALLS.		K. O. Fighters	75.00
Red Head Track Times	85.00	Grandstands	37.50	Blower's 8x28 Derby	85.50
Grey Head Track Times	85.00	Substantia	37.50	Magic Finger	45.00
Tadpole	35.00	Spot Page	79.50	Charlie Postcard Opt. Machine	18.00
Dark Horse	35.00	Fairgrounds	32.50	Goldmine Machine	27.50
Madison Longhorns	55.00	Flotronics	32.50	World Series	35.00
Liberty Bells or Derby	30.00	4-3 Bumped Teeth	28.00	Face Front Microscope	18.00
Over	30.00	Across the Board	30.00	Glosser	55.00
1927 Lincoln Field	45.00	Quinn's Change	45.00	Roll Over Microscope	30.00
1932 Lincoln Field	55.00	At-50-Bent	30.00	Roll Over Microscope	30.00
Teaser	30.00	Quinn's	30.00	Streamline Electric	35.00
Riddle Club	19.50	My-Dee	30.00	Wheels	35.00
Club House	30.00	Artistics	22.50	Flip Chart Mirror Back	25.00
Domino	25.00	Probus	19.00	Melita	25.00
Paces Race, Black, 20-1	65.00	Photo-Finish	14.00	Dome or Flat Top Merchandiser	25.00
Baby Favorite	27.50	Carson	14.00	Keeney Vending	48.00
Bally Balls	25.00	Bump-A-Like	14.50		
Bunkley Track Goal	55.00	Vendors—For Cash or in Trade.			

WANTED—Late Used Novelty Vendors—For Cash or in Trade. Mail Deposit, Balance C. O. D. CLEVELAND COIN MACHINE EXCHANGE, 2338-S Prospect Ave., Cleveland, Ohio.

Detroit

DETROIT, March 4. — Leon Wolock, manager of the Standard Vending Service, is busy servicing his machines these days.

D. Reak, who specializes in peanut machines, has moved his headquarters, formerly on the west side on Clark Avenue, to the north end of town on Elopelle street.

The music machine business showed a distinct upturn this week, with several, good-sized sales to operators reported. Among those on the list of "bigger and better" customers were Chadwick Coin

Machines Co., E. W. Mitchell, Eugene Agery, Harold C. Hannay, of Dearborn, and Jake Huddleston—all established operators—and two newcomers, Sigmond Kacynski and the Monarch Music Co.

Sam Klebers, Detroit pin game operator, has returned after spending several months in Cuba, fully recovered from his recent illness. He is resuming active operation again.

Al Shifrin, manager of the Detroit Coin Machine Exchange, reports a veritable epidemic of buying activity among Detroit operators. So pronounced has this been that the floors of the distributor have been "sold clean."

William Lyle, north end operator, specializing in bulk vendors, placing most of his location in grocery stores. He makes his headquarters in the Maple-Orto.

American Coin Machine Co., Detroit distributor, has just opened new offices and headquarters at Room 307, Steinfeld-Loveley Building, which is in the heart of Detroit at Woodward avenue and Grand boulevard. The former location on the extreme east side, on Kercheval avenue, is still being maintained as a warehouse, however, Frank Healey is manager of the company.

Joseph Presard, who is operator in the arcade at Jefferson Beach, Amusement Park during the summer, is making his headquarters at Harper avenue and the Ten Mills road this winter.

James M. Sanders is replacing a number of his machines, including wigm and cigar vending. He is also considering expanding into the music machine field.

William Roseme, Detroit music machine operator, is again buying new machines. Roseme, incidentally, is changing over his business, formerly carried on under his own name, to the Monarch Music Co.

AMAZING New COUNTER MACHINE "PUNCH-A-BALL"!

"Punch-A-Ball" is one of the F-A-S-T-E-S-T money-makers ever devised. Up to 500 plays per hour. No coin chute! No cash box! No Refills! First cost is last cost! Player merely pushes a plunger and a plain or colored ball is dropped into a ruled window compartment. After merchant checks balls in window for award, he turns key in rear to clear. Number of colored-balls can be varied. Accurately records plays and winners. Punch-A-Ball is two machines in one, because it can also be had with baseball glass showing rewards in either cigarettes or balling averages. Baseball glass is interchangeable with standard glass. When ordering specify which desired. Size 12" high, 7" wide, 4" deep."



\$1850

Immediate Delivery. 1/3 Deposit, Balance C. O. D.

We will take your old Counter Game in trade. Here is your opportunity to dispose of old equipment for NEW. What have you?

MONARCH COIN MACHINE CO.
1731 West Belmont Ave., CHICAGO, ILLINOIS

CONSOLES		ONE BALLS		SLOTS	
Galloping Demons	\$69.50	Post Time	\$10.50	Chiefs, 5-10-25c	\$23.50
Pedal Races	69.50	Chester	14.50	Yellowheads	10.00
Taylor's	29.50	Entry	14.50	Cherry Ball, 25c	40.50
Liberty Bell	34.50	Pole Finish	12.50	War Eagles, 5-10c	22.50
Track Time	60.50	Goals	12.50		
Millie Crop Game, 25c	49.50				
PHONOGRAPHS		COUNTER-GAMES			
Wardlaw P-10	30.50	Gingers	\$74.50	MISCELLANEOUS	
Wardlaw P-20	40.50	Ball Slide	8.50	Rapelle	\$70.50
Wardlaw P-12	65.50	Patchette	9.50	Europe Bowling	79.50
Wardlaw P-15-A	129.50	Bally Mill Wheel	0.50	Easy Eye	40.50
Do-Do-Mi	40.50	1/3 Deposit With Order.		Shaver Strikeline	79.50

GERBER & GLASS 914 DIVERSEY, CHICAGO

Bally Has New Multiple Reserve

CHICAGO, March 4.—"Now it can be told!" exclaimed Jim Buckley, general sales manager of Bally Mfg. Co., releasing first general announcement on Pacemaker, Bally's newest multiple one-shot. "We began shipping Pacemaker several weeks ago. But we purposely held back general announcement until we had obtained enough collection reports to justify the enthusiasm we believe this great game deserves. Every report received so far—and we've received plenty with the repeat-orders we've been getting—proves that Pacemaker is, beyond question, the fastest money-maker ever built in the multiple class.

"Pacemaker has every feature operators have always wanted in a pay table—all combined in one great game! All the proven play appeal of mystery selections, changing odds, win-place-show-purse awards. The multiplied earnings guaranteed by multiplied payouts. The common and keep on of a sweepstake reserve that climbs up, up, up to a very juicy top. And new flash and action features galore—including a new adjustable sweepstakes light which permits greater operating flexibility; new projector-type reserve register; new illuminated plastic light-box molding; new illuminated plastics on the playfield; a new de luxe richly grained cabinet. Pacemaker is a machine which will rank in payout history with such historic games as Bally's original Multiple and the famous Fair Grounds."

Order New Runs On Pot Shot

CHICAGO, March 4.—"They have cleaned us out of our current runs of all three models of our new Pot Shot," stated J. H. Keeney, head of the company of the same name, "and we have recently put thru additional releases on the four-coin multiple payout model, as well as on both the three-coin multiple and single-coin free game.

"Pot Shot introduces a new all-skill play principle whereby the player's ability to secure a winning is entirely dependent upon the skillfulness of his shot. There

MARION SPINNER-WINNER

We stand behind Keeney's Spinner-Winner console-action, counter game

MARION CO.
"Save with Dave"
564 W. DOUGLAS
WICHITA, KANSAS

WANTED

Will buy Bally Lucky Strikins. Quote Lowest Price.

Wire
MANN NOVELTY CO.
4815 Cottage Grove, Chicago.

GLOBE 1939 SPECIAL

250 HOLES PLENTY of ACTION 5 CENTS BARREL STYLE TICKETS.

Each Combination repeats 12 times. Field Rows contain 100 Tickets: 1 Each \$15, \$12, \$10, \$9, \$8, \$7, \$6, \$5, \$4, \$3, \$2, and \$1 \$1.00.

Action Rows contain 15 Tickets: 2 \$25.00, 1 \$10, and 12 \$5.00. Takes in \$126.00. Average Payout, \$84.00.

Price \$4.90 Ea

GLOBE PRINTING CO.
1023-27 Race Street, PHILADELPHIA, PA.
WRITE FOR OUR 96-PAGE CATALOG.

FLASH

Thousands of profitable locations available in your Territory for this counter type MONEY-MAKERS Pays for itself in less than an hour's time. Operators report \$15 to \$25 a day. Be first in your territory.



Wire-Write Your Order Today.

STONE BROS.
888 So. ADA ST., Dept. K
CHICAGO, ILL.

NOT COIN OPERATED.

Size 8" x 10"	TERMS:	Size 10" x 10"
Each \$2.00	1/2 Dozen, Each \$4.00
6 to 10 2.70	Box C.O.D.	5 to 10 3.90
11 to 24 2.40	F. O. B.	11 to 24 3.20
Over 24 2.20	CHICAGO, ILL.	Over 24 2.90

These Are Special Prices for Limited Time Only.
For Sample and Check With Order.

We Manufacture Ladies' Make-Up, Cosmetics, Filled With Candy if Desired for Use with Salesladies.

MILLS VEST POCKET BELL

\$49.50
The World's Greatest Automatic Pay-out Counter Game. We Will Take Your Used Counter Game in Trade On Purchase of Mills Vest Pocket Bell.

1/3 Deposit, Balance C. O. D. Cash \$5.00 for "Mexico." Patent Pending 0075.

IDEAL NOVELTY CO.

are built six holes across the short playing field without a single pin, spring or bumper to interfere with the shot.

"Another popular feature is Pot Shot's accumulative award for accumulative winners; likewise the consolation award on the out hole. The payout and multiple-play free game models come in a console cabinet. The single-coin free game comes in a table-type cabinet.

Exhibit Speedily Turns Out Speedy

CHICAGO, March 4.—With production at full-capacity on its big variety of machines, Exhibit Supply Co. is also speedily turning out the new pinball game called Speedy.

"Speed is the watchword in production," officials state, "and also we are telling operators that the way to make speedy money is to use the Speedy game. It has an appeal to the player which convinces him that it is a game easy to play for there are only 10 bumpers to hit."

Player shoots to put out the bumper lights which are turned on with the rotation of coin. It is offered in 5-ball model and also a free play model.



HARRY STONER takes over the role of m. c. at the Stoner Employees' Annual Party held recently in Aurora, Ill. & a gala time was had by all.

THEY WON'T LAST LONG AT THESE PRICES!!!
COUNTER GAMES
BALLY BABY CIGARETTE \$ 6.50
LUCKY PACKS (USED 2 WEEKS) 13.50
SMOKE RELLS (USED 2 WEEKS) 13.50
DAVAL TALLY (WITH RESERVE) 10.00

NOVELTY PIN GAMES
LONG STRETCH \$6.00
LONG REACH 7.50
1/3 Deposit in Cash, Money Order or Cashier's Check must Accompany Order. State Method of Shipment Preferred.

MORRIS NOVELTY COMPANY, INC. Phone 4545
4545 Manchester Ave., ST. LOUIS, MO. (Frontline 0757)

MERCURY TOKEN PAYOUT



PENNY OR NICKEL PLAY

- M** MERCURY is the classiest counter game ever built! Such elegance never graced a location before.
- M** No side handle. Bakelite Ball releases mechanism on the downward stroke. On winning combinations the Award Token is vended automatically.
- M** MERCURY Discreet Model shown above displays Award Token behind window, plunger deposits token in cash box after award has been paid.
- M** MERCURY will open your territory for you. Its winning power is a sensation.

NOW ON DISPLAY AT ALL JOBBERS

GROETCHEN TOOL CO. - 130 N. Union - CHICAGO



SALESBOARD OPERATORS!

GET ACQUAINTED WITH ACME!
 25 YEARS EXPERIENCE
 MANUFACTURING BOARDS
 OUR SLOT SYMBOLS
 GET ALL THE PLAY

ILLUSTRATED IS 2400-HOLE LIBERTY BELL
 Takes \$120.00. Av. Profit \$44.32.
 Price \$5.30.

Write for 4-Color Circular of New Boards

ACME F. & M. CO., 1211 W. MONROE ST., CHICAGO, ILL.

OPERATORS CARDED COUPON GAMES
 A DIFFERENT GAME FOR EVERY TYPE OF BUSINESS
 BEST SELLERS --- SMALL SIZE --- QUICK TURNOVER
 SEND FOR COMPLETE CATALOG TODAY.
 MIDWEST MERCHANDISE COMPANY 10TH & BROADWAY KANSAS CITY, MO.

truly amazing VANAK

SLUG REJECTOR

Patented Check and Check Separator give extra protection. Individual checks available for each operator—no added income required! Get your jobber to write.

A. DALVIN CO.
 4211-13 Ravenswood Ave., Chicago.

Natchez, Miss.

NATCHEZ, Miss., March 4.—March brought new business and better business to operators of this section. There are several new locations, the newest being the new Kit Kat Cafe, operated by Gene Forbish, Jake Sanguinetti and John McGivaran. Machines installed are owned by Seramao Novelty Co. Operators say business is much improved and all look forward to more and better biz.

A new Wurlitzer machine has been installed at the Burton Bar Shop by Dan Tucker, owner of the La-Ark-Tex Co. Burton's also has a number of other pin games. Cafe is owned by

Houston

HOUSTON, March 4.—With the admission of seven members at the February 23 special business meeting, the Music Operators' Association of Houston became literally a 100 per cent organization. Every music operator in the city and surrounding territory is now a member.

This meeting was attended by more than 50 music men, the largest number ever assembled in Texas for a business meeting. Working agreement with International Brotherhood of Electrical Workers was ratified.

A vote of thanks was extended to the board of directors for the conscientious and diligent manner in which it has labored the past several weeks in bringing about the affiliation of the local association with the international association and drawing up the working agreement with I. B. E. W. Board of directors are Fred McClure, J. W. Williams, William Peacock, Lester Hearn, Jack Armstrong.

E. C. Steffens, of Chicago, president of International Association of Automatic Electric Phonograph Owners, spent almost a week in Houston. He was present at the February 16 business meeting of Houston Music Operators' Association when the affiliation of that group with the international association was ratified. His very excellent speech on that occasion will long be remembered by all those who heard him.

Mr. and Mrs. Steffens attended the Mardi Gras festivities at Galveston and the National Flower Show at Houston Coliseum.

William H. Thibin, Guy Neece and L. D. Phillips, of Beaumont, were visitors at the February 23 meeting of M. O. A. of Houston.

M. B. James, of Navigation Coin Machine Sales Co., is planning an excursion into Old Mexico for his customers.

David Kapp, recording manager for Decca, spent several days recording in Houston. Among the numbers recorded are some with local atmosphere and played by local talent. This was the first event of its kind ever held in the city.

I. P. Webb, official of Rock-Ola phonograph division, and Fisher Brown, Southwestern distributor for Rock-Ola phonographs, spent a week in Houston making some changes in distribution for the Southwest. Due to heavily increased sales and in order to insure prompt delivery and efficient service to the operator, the following set-up was arranged: The State of Louisiana will be taken care of by Louisiana Amusement Co., managed by Melvin Malloy; Ken Wilkinson has San Antonio and surrounding territory; Fisher Brown will, of course, continue in Dallas, Ft. Worth and North and East Texas; Stelle & Horton, of Houston, have Houston and South Texas area.

Stelle & Horton have appointed Harold Dalley, owner of South Coast Amusement Co., as jobber for Rock-Ola phonographs. It has also been arranged so that Melvin Malloy will spend more time on the road than in the past.

Mrs. Amelia Burton and managed by John R. Long.

Machines at the New Economy Drug Store owned by John Hodge and supplied by Seramao Co. report a good play. Other spots here also anticipating better business during annual Garden Pilgrimage, which runs March 4 thru March 19, bringing approximately 50,000 to city to see ante-bellum homes. New \$4,000,000 tire factory, Armstrong Tire and Rubber Co., will open here April 1. Work continues on the Mississippi River bridge crossing and other industries, giving operators new openings as new business establishments are opening on all sides.

Willie L. (Bill) Eld, owner of Wurlitzer machines and pin games, says business is good at his new Wind Mill night club. He had a capacity crowd for annual Freeman's Ball and week-end dances. His machine business, too, is improving and the record which gets the biggest play in all kinds of places is it makes no difference how.

IT'S HERE



THE MOST SENSATIONAL 5-BALL NOVELTY GAME WE'VE EVER FEATURED HAS JUST ARRIVED!!! PLUS THE 3 GREATEST HITS IN NOVELTY GAME HISTORY! ACT QUICK!!!

GEORGE PONSLER

33 W. 60th St., New York

11-15 E. Runyon Street, NEWARK, N. J.

1435 Bedford Avenue, BROOKLYN, N. Y.

900 North Franklin, PHILADELPHIA, PA.



"Best counter game in 50 years"
 —Sam May

Keeney's SPINNER-WINNER SAM MAY & CO.

2011 Maryland, Baltimore, Md.
 401 S. Maguire, Antwerp, Tex.



MILLS VEST POCKET
 Automatic Ball Paper Operator Machine.
 Size 8 7/8". We now have in stock for immediate delivery conventional models—Ball Box of Cigarette Rolls—Society when ordering.

KEYSTONE NOV. & MFG. CO.
 26th & Huntingdon Sts.
 PHILADELPHIA, PA.

Mills Yearnomatic	5 Machines	} Each \$4.95
Story Racers	10 "	
Slacko	2 "	
Game Football	2 "	
Bally Replay	1 "	
Mystic	1 "	
One Ball Pay-Out Tables		
5 Air Derby Bally	Each \$6.95	
5 Air Racers	Each \$6.95	

All machines in good condition, and ready to go on location. Cash with Order. W. S. B. Miami, Fla.
 TRI-STATE AMUSEMENT CO.
 417 S. W. 10TH AVE. MIAMI, FLA.

ADVERTISE IN THE BILLBOARD YOU'LL BE SATISFIED WITH RESULTS.

ATLAS VALUE PARADE
Attention! Foreign Buyers!

Our Export Department is Equipped to Handle Your Requirements Efficiently and to Your Satisfaction. Send for Illustrations of Reconditioned Phonographs. We Offer You BETTER Machines for LESS Money.

Table listing various models of gramophones and their prices, including Rock-Ola Windsor (1938 Model), Beborg Model C, and Beborg Model D.

Write for Our Latest Price Bulletin, Listing Our Complete Line of New and Used Phonographs, Paytables, Gramophones, 3021 Machines, Counter Games and Novelty Machines 1/3 Deposit, Balance O. O. D. Cable Address: "ATNOVCO."

ATLAS NOVELTY CO.

2200 N. Western Ave., CHICAGO, ILL. (Main Office), 1021 Fish Ave., PITTSBURGH, Associate Office: ATLAS AUTOMATIC MUSIC CO., 3151 Grand River Ave., Detroit, Mich.

AMERICA'S LARGEST DISTRIBUTORS

GRAND STANDS...\$99.50 | WINNING TICKETS \$99.50 | SPORT PAGES...\$79.50
KENTUCKY CLUBS...\$7.50 | SKILL TIMES...\$9.50 | TRACK TIMS...\$9.50

35 Brand New Penny Three Real Cigarette Counter Games All in Original Cartons - GEMS, \$7.75 - PRINCE, \$8.75

Complex block containing 'CONSOLES', 'PAYOUTS', 'NOVELTIES', and 'COUNTER GAMES' sections with detailed price listings for various items like Dory D, Bally Balls, and various counter games.

NATIONAL SUPER VALUES
GUARANTEED AND RECONDITIONED!
World's Largest Phonograph Store
NOVELTIES
Coke 24...\$1.50
Echitty 42.50
Heavy 42.50
Big Time 40.00
Old Ball 30.00
Bassoon 30.50
Parsons 30.50
A Reserve 30.00
Exception 32.50
Jitterbug 38.00
Viola 35.00
Revlon 32.50
Daily V. 32.50
Sultans 31.50
Flora 30.00
Zeta 30.00
Pain Springs 29.00
Map 28.00
Barbino 22.00
Booker 20.00
Baby Arcade 19.00
Jungle 19.50
Happy 19.50
Duo 18.50
Daily Novels 18.00
Ball 18.00
Army 18.00
Bally Zephyr 15.00
Top 14.00

Approval Given
Jennings' Ciga-Rola

CHICAGO, March 4.—Ciga-Rola, O. D. Jennings' cigaret merchandiser and cigaret sales stimulator, has been approved, according to the firm, by lawyers because there is no gambling involved and, therefore, if a player can't lose, how can it be considered gambling? The opinion, in part, read: "If the purchaser carries out instructions there is no question or hazard on his part, that he will receive both cigarets and amusement for the standard retail price of the cigarets. On the other hand, when the purchaser deposits 5 cents in the vender and sets the amusement feature in revolving motion and the vender releases a package of cigarets, he would be purchasing cigarets and amusement for five cents." "In the event the purchaser deposited five cents in the machine and it did not release a package of cigarets, upon deposit of an additional 10 cents the vender will vend a package of cigarets for a total purchase price of 15 cents." "The purchaser never takes a chance of losing. If he can't lose, how can it be considered gambling? All customers of the machine are benefited by patronizing this vender for the reason that the average selling price of cigarets sold thru this machine is less than the retail price of 15 cents per package." Said firm officials, "As a stimulator of sales, the Ciga-Rola has increased cigaret sales manifold in many locations."

Spinner-Winner
In 287 Cities

CHICAGO, March 4.—"Never before have we made as many shipments to so great a number of cities as has been the case with our Spinner-Winner counter game. In spite of the fact that the first Spinner-Winner winners were shipped less than three weeks ago, 287 cities are already represented in shipping list to date. That," stated Ray Becker, Kenney sales manager, "is quite a record for a game so new and indicates its country-wide approval." "We shall soon be able to furnish Spinner-Winner with a cigaret dial in addition to the dice and number dials now available. It is also made with a chute taking pennies, nickels, dimes or quarters; or a chute taking nickels only." "We must admit our inability to fill orders as promptly as we would have liked," concluded Becker. Nevertheless, we have now been able to augment sources of material supply and factory forces so that we are now shipping Spinner-Winner orders within 24 hours of their receipt."

GUARANTEED USED GAMES
NOVELTY
Bromo-Bowl \$4.00
Ohio W. 9.00
Zeta 20.50
Daily Speed 17.50
Lobby Out 5.00
Penny Flash 10.00
Liter Flash 12.50
Eter. Sc. Bd. 4.50
Long Bob 16.00
Stars 17.50
Central 10.00
Poker 12.50
NOVELTY
Bater Up...\$ 7.50
3 Stars 6.50
Coke Derby 12.00
PAYOUTS
Re. Page \$8.50
Big Race 39.50
Wills 1-2-3 37.50
St. Charms 44.50
Paces Race (Brown Cabinet) 125.00
ATTENTION!
See our ad in merchandise section for complete details on nationally advertised Kenney Games. TERMS 1/3 with Order, Bal. O.O.D.
L. BERMAN & CO., Evansville, Ind.
123 N. W. 5th St.

THEY'RE SAYING A LOT OF NICE THINGS ABOUT

Free Play Chubbie



Operators everywhere are talking about Free Play Chubbie—About the fascinating play appeal—the handsome earnings and the smooth, trouble-free operation—and they're all speaking from experience. Better see Free Play Chubbie at your distributors today!

Free Play Chubbie fully motored

\$84.50

Regular Chubbie fully motored

\$74.50

Stoner Corp. AURORA, ILL.

CHUBBIE BUDIN'S
IS STILL THE OPERATOR'S BEST MONEY MAKER! ORDER FROM WATCH FOR STONER'S NEW LIDO NOVELTY GAME
SPECIALTIES, INC. 174 SO. PORTLAND AVE. BROOKLYN, N. Y. (Tel., Nevins 8-7528)



The Sensational Board
2500 HOLES INDOOR SPORTS Per Sale
YOU GET THE THRILL OF PLAYING REAL POKER!
TICKETS printed in full color on playing cards, and represent winning and losing Poker hands. Winners receive 12 to 120 times the value. 12 ROYAL FLUSHES and Last Deal on Board and 15-10-2-7-6-5-4-3-2 and 13, 01.00 ACE JACKPOT has 36 Holes, containing 2 \$25.00 and 25 \$5.00.
Board Table in. 25.50 @ 35.00 \$126.00
Pay Out (Average) 77.57
PRICE (Semi Thick) \$5.00
An Exact Copy of This Board Made in a 1800 Holes, Table in. 35.50 contains 3000.00
Pay Out (Average) 59.59
PRICE (Semi Thick) \$5.43

AJAX MANUFACTURING CORP. PHILADELPHIA, PA. Write for 1939 Catalog.

ADVERTISE IN THE BILLBOARD YOU'LL BE SATISFIED WITH RESULTS

FREE!! FREE!!
GREATEST FULLY ILLUSTRATED COLOR MACHINE CATALOG
Published Every 2 weeks, Contains Hundreds of Bargain Values
Clear the World, Cable Address: "ATNOVCO," Merrick, N. Y.
YOU CAN'T LOSE! EVERY NATIONAL MACHINE GUARANTEED PERFECT REGARDLESS OF PRICE!
Flora \$22.75
Eaton \$20.00
Suspense 17.50
Track Meet 9.00
RNL \$20.50
Grand Slam \$16.00
Eaton \$22.50
World's Fair \$9.50
W-Lo 18.00
NATIONAL NOVELTY CO., MERRICK, L.I. N.Y.

SPOTTEM

Biggest Bally Hit
SINCE FAMOUS BALLY RESERVE

And actually earning more money on location than Bally Reserve ever earned! Not a reserve game—BUT how it takes in the cash! Clear SCORE BUILD UP and FREE NUMBERS feature holds play by the hour! Try just one sample and get the cash-box convince you!



\$89⁵⁰

FREE PLAY MODEL
(NOT BUILT IN REGULAR NOVELTY MODEL)

Write for descriptive folders on Bally complete line.

BALLY MFG. CO. 2640 BELMONT AVENUE
CHICAGO, ILLINOIS

BALLY'S LATEST PACEMAKER

SPOTTEM MILLS VEST POCKET

Size 7 1/2" — Conservative Model — Automatic Payout

Distributors for all leading manufacturers of coin-controlled machines.

Immediate Delivery.

ENID MINT COMPANY

C. M. McDAMM, Enid, Okla.
711 No. Indiana "Cash Us For a Better Deal."

FLIP FLOP FUZZEE

Watch the Pennies



Not a make-shift... a real game. Player drops, spins or shoots coin. Accurate record of payouts. 6-tumbler lock. Triples cigarette sales.

LEGAL... CLEVER AMUSING!

Sample \$3.95
No 1/2 Dep. Ret. C. O. P.
Chicago (Chicago St. Overhead)

STAR MFG. & SALES CO.

3901-05 WAYNE - KANSAS CITY, MO.

William Young Dies

DETROIT, March 4.—William Young, father of William Russell Young, president of the Pop Corn Robot Co. here, passed away February 28. Besides his widow, Carrie, he is also survived by two other sons, Stanley B. and F. Wade, and two daughters.

San Francisco

SAN FRANCISCO, March 4.—Business has been steady this week in the bay area with less spectacular spurts of activity. Visiting operators were numerous, according to jobbers, but many of them caught the sight-seeing bug at the fair and carried it over to Coin Machine Row.

Wolf Sales reports big doings with Bally's Spottem. Owner Reiwitz says he had five shipments this week and he could have used five more; the operators can't seem to put them out fast enough.

Best bets of the week at Advance Automatic, where Lou Wojcher again reigns supreme after his jaunting about the country, are Keeney's Pot Shot and Genco's Punch-a-Ball.

Ernar Wisler, of Viking Specialty, checks his business barometer and finds that his biggest sales are in charms and salted almonds. Four thousand gross arrived this week and he didn't bother to open the packing cases but sent them



NORTHWEST COINMEN gather in conclave at one of the meetings held at the recent Northwest Coin Show held in St. Paul. The show was held under the auspices of the Minnesota Game Association, with the co-operation of Twin Cities distributors.

"ASKER"

BIGGEST LEGAL MONEY MAKING SENSATION IN ALL COIN MACHINE HISTORY!!!

100% ALL PROFIT!
NO FILLERS EVER NEEDED!

"ASKER" has EVERYTHING YOU NEED for BIGGER, BETTER, EASIER and STEADIER PROFITS! FLASH! APPEAL! Mystery Operated Repeat ACTION! Your FIRST COIN is your ONLY COST! Answers any of 12 questions for only 1c. ANSWER LIGHTS UP! A different answer for every person! No electrical Operator or 2 dry cell batteries that last for months and months. Size only 28" High, 12 1/2" Wide, 10" Deep. Counter or Floor Models. BE FIRST WITH "ASKER"! QUICK—WRITE, WIRE OR PHONE TODAY!

JOBBER WRITE IMMEDIATELY FOR SPECIAL DEAL!!!

Exclusive Distributors for New England, N. Y., N. J. and Pa.

MIKE MUNVES CORP.

593 TENTH AVE., NEW YORK (Cabbie "MUNMACHINE")



KEENEY'S POT SHOT

100% SKILL

4-coin multiple PAYOUT TABLE
3-coin multiple FREE GAME
1-coin Free Game

ATLAS NOVELTY CO.
2200 No. Western Ave.
CHICAGO

directly to a company in New York that had been on the waiting list for several months. He believes he's got a corner on the almond market for vending machines in the State with his purchase this week of a \$40,000 crop. Operators who have tried them report that their sales have been greatly increased.

C. M. McClelland is swinging into his stride this week at his new Rock-Ola headquarters with some powerful results from his "Buy Rock-Ola" theme song. His shipment of new machines arriving this week has already been sold down to the last packing case.

Dick Tyrrell's advertising campaign still brings him in new customers. He looks back on carfree days when he wasn't loaded up with appointments to explain his easy road to millions.

Johnny Ruggiero, of the Jack R. Moore establishment, and his wife are enjoying a quiet vacation in the country. During his absence Bruce Borstover is holding forth, and Spottem is still the operators' boy, in his estimation.

Wolf Sales is moving to a two-story building the first of next month in order to relieve the crowded conditions of the present establishment. Shops, shipping department and show rooms will occupy the first floor, and the business office, conference rooms and storage quarters will be found on the second.

Art Brandt will sail for Australia the middle of March. He has had an interest in the exporting business for several years and his pot has always been the South Seas, Australia and New Zealand. At one time Brandt was in business in Australia. His trip will be

of indefinite duration, but he plans to visit his customers and friends and look the situation over with an eye to broadening this branch of the trade.

Gus Jensen, of Eureka, bought 33,000 worth of pot and almond vending machines while in town this week. And it wasn't so very long ago that Gus thought he'd like to sell out his goods and get a change of scenery. Spring changes many a man's mind.

W. D. Tander was a Slayer Treat machine this week. He added peanut machines to his pin table route. Ed Simpson purchased several cigarette, candy and nut machines for his San José territory, which he has decided to enlarge.

S. B. Anderson was spotted buying games for his Santa Rosa route. He says business is always good up there.

Ed Weaver came from Klamath Falls to see the fair and to buy supplies for his nut machines. Games looked pretty good to him, too.

Mr. and Mrs. Eldon Ramsey were heavy purchasers this week. They took sizable orders of games and supplies of all kinds for their candy, gum and nut machines.

S. Enea purchased several new games to make sure his locations were up to the minute.

Heine Grusenmeyer, who has been holding the fort at Advance Automatic during the absence of Lou Wojcher and rewarded with a vacation on his return, Grusenmeyer plans to spend it in the Sunny South.

SENSATIONAL NEW MACHINE FOR OPERATORS EVERLASTING AUTOMATIC SALESBOARD

SNAP AND CLASS
BEAUTIFUL APPEARANCE
FASCINATING PLAYER APPEAL

LOWEST PRICED PUNCH-BALL GAME ON THE MARKET!



Size 7" x 13"

**IMPORTANT OUTSTANDING
FEATURE IS THAT PLAYERS
CANNOT SEE HOW MANY WIN-
NERS HAVE BEEN PAID OUT.**

Push plunger here to drop attractive colored balls into ruled window which makes total sale easily counted.

Can be worked at any price per punch. Can be used over and over again. No refills; first low cost only cost. No servicing, just collections.

ACCURATE CHECK ON PAYOUT
Jobbers, Operators, write or wire for confidential price list.

**\$1000.00 Reward to Anyone Who Can Prove We
Are Not the Originators.**

TENNYSON and COMPANY

179 N. Wells Street

Chicago, Ill.

WARNING!

Beware of Imitations!

There is Only One Original

PUNCH BALL

The Sensation of
the Country
Game Industry



\$1995
in cash
BALANCE CO.

Distributed by

UNITED AMUSEMENT CO.
3411 Main St. Kansas City, Mo.

SALESBOARD OPERATORS

Read
"DEALS"

A column about new salesboard ideas, deals, and personalities.

Wholesale Merchandise
Department

THIS WEEK and EVERY WEEK

EARN \$75 TO \$100
WEEKLY PROFIT

WITH ONLY 25

**BINGO and
CRISS-CROSS**

LEGAL EVERYWHERE!
SAMPLE BINGO, \$17.50.

Quantity Prices on Request

DRUBBINS & CO. 1141-B DEKALB AVE.
BROOKLYN, N.Y.

Asbury Park, N. J.

ASBURY PARK, N. J., March 4.—Dwight Yellen, operator of one of Eaton-town's most popular rendezvous, has been ill. While he was confined to his bed he took the opportunity to get in touch with operators over the phone. We expect to see some new games in his place before long.

Izzy Schneider has opened his new tavern in Long Branch. Since the building and fixtures are modernistic and up to date, he felt that everything should be in the same motif. He has a new 20-record Seeburg and one of Chicago Cohn's Majors, the free-play model. The machines were installed under the personal direction of Irv Kirsch, general manager of the King Amusement Co.

Mrs. Edna Leaver and her daughter, Elizabeth Layton, both employees of the



A "POT-LUCK" AFFAIR is the way directors of the Minnesota Games Association termed the recent Northwest Coin Show which they sponsored. They referred to the fact that there were no booths and that the different types of equipment were shown in groups as pictured above.

Casino Amusement Co. are spending their vacations in Florida.

Down at Lakewood the Shanty is doing an excellent job with a Seeburg. This delicatessen-restaurant is one of the first in the area to install a music machine. Artie Blesky is reaping good returns from it. His brother, Milton, serves as host to the dancing public at that point.

Paramount Amusement Co. at Avon, Conover's bit, will soon have a startling and fascinating game on the market.

Art Seger is busy with his concessions at the World's Fair. If Seger goes to New York any more than he is now he'll have to join the commuters' club.

Irv Kirsch has about the neatest idea out for convincing prospective customers as to the tonal quality of his music machines. He is an antique enthusiast and has acquired a Swiss music box. The music maker is Oriental in design and his prize of the collection.

What he does is to let the customer listen to the deep and distinct tone of his music box, then turn on a Seeburg. By comparison the quality and depth of tone of the modern box are immediately recognized.

Willard Ashmore has a problem on his mind now. He recently purchased a new home in Asbury Park. The Ashmores are trying to get straight in the new location, and Willard admits it is one more job.

However, he is anticipating the fishing season, but hasn't had much time to do his planning. He has a houseboat tied up at North Point.

Capitol Lunch at Lakewood has recently had installed by King Amusement a Side Kick, one of Duval's reserve models. The spot is operated by Leo and Al Waller.

The boys at King go in for bobbies. Mac Levine has a fine collection of boat models. He recently secured a miniature vessel in a bottle which was the gift of an old sea captain from Norway. He met the skipper while he was checking over some vending machines of the company's at Thompson Bar and Grill down on Shark River.

Thomas B. Jackson, service man, goes in for boats, but in a larger way. He spends quite a bit of time down at Seaside Park on a houseboat. He enjoys fishing and is reported as a good angler.

Reuben Lewis, who has charge of the record distribution for the J. & A. Music Co., is an oil painter of much ability. His landscapes, the specialty, are hanging in the homes of some of his best friends.

A recent check of the county revealed one of the best locations of a music machine is at Farmingtondale. Walter's American House has a Seeburg which is turning in record business. The spot is in the center of a fertile agricultural section.

Louis Costa, of the Keyport Amusement Co., returned recently from a trip thru his territory. He reported big good, with the outlook like the silver cloud were heard so much about.



Phone in—
we'll bang
them out.

Vest Pockets
at \$49.50.

*Mills Novelty Company
4100 Fullerton, Chicago



~~6~~ ~~WEEKS~~
6
WEEKS
NOW-
And
we can't
make 'em
FAST
enough!

Another
Chicago
Hit Game!



MAJORS

OUTSELLING - OUTEARNING
ALL OTHER NOVELTY GAMES!

PLAYER
WINS ON
HIGH SCORE,
HOME RUNS,
OR BOTH!

MAJORS
 NOVELTY

\$79⁵⁰

MAJORS
 FREE
 GAME

\$89⁵⁰

CHICAGO COIN MACHINE MFG. CO. 1725 W. DIVERSEY • CHICAGO

LITTLE POKER FACE!



LATEST & GREATEST OF THEM ALL
 6 New Features. Shipped on 10 Days'
 FREE TRIAL MONEY-BACK GUAR-
 ANTEE.

Order Yours Sample NOW. **\$19⁹⁵**
 173 Deposit. Bal. C.O.D. **EA.**
 Write for Quantity Prices.

Jobbers and Distributors,
 Write for Set Up.

WANTED 500 Used Counter Games. If
 once, all type, will allow credit on new
 Little Poker Face. The machine that
 went to the top overnight. Ship counter
 machines express or freight prepaid to

TORR 2047 A-50, 68
 PHILA., PA.

Ohio Notes

SANDUSKY, O., March 4.—Harry
 Suhren, of penny arcade fame, is build-
 ing a new deluxe portable arcade, which
 he will have on the J. R. Edwards Show
 this season. Suhren for several years
 has had his arcade on the midway of
 this show. He will have a more elaborate
 front, and lighting will include much
 neon, he said.

He also plans to play his usual fair
 and celebrations, starting late in the
 summer, he reports.

COSHOCTON, O., March 4.—Dick
 Johns, well-known Eastern Ohio penny
 arcade operator, has returned here after
 a several weeks' sojourn in Florida.
 With Mrs. Johns and her mother, the

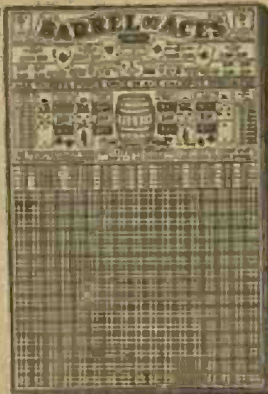
Southern trip was made in their new
 trailer. Johns reports he will start
 immediately to ready his penny arcade
 here, a midway feature on Lake Park
 which amusement spot he has operated
 for several years. He also plans to im-
 prove his tent penny arcade and will
 add several new types of machines for
 the new season.

CANTON, O., March 4.—Olen Matka,
 for many years a coin machine operator
 here, will again have the penny arcade
 on the midway at Meyer Lake Park. He
 has announced. Last spring he re-
 juvenated the arcade building at the
 park, modernized it and installed a new
 front. He said, he would add several
 new machines to the line-up this season,
 which will give the arcade one of the
 most varied collections of machines in
 this district.

BREAK YOUR PROFIT RECORDS WITH BARREL OF ACES (F-5075)

You'll Never Regret Investing In
BARREL OF ACES (F-5075)
 The results are AMAZING. The barrel is overflowing
 with Aces and the lucky ones choose the ones they want.
 2255 Holes and the Top Payout is \$25.00.
 Takes in \$114.75
 Pays Average \$9.28
 Average Profit \$5.46

Price **\$3.71** each
 IT'S A SURE WINNER — ORDER TODAY
CHAS. A. BREWER & SONS
 Largest Board and Card House in the World.
 6320 HARVARD AVENUE, CHICAGO, U. S. A.



GARE HORZEL, United Amusement Co., Kansas City, Mo., and **O. J. Maganiel**, East Mint Co., Enid, Okla., study their favorite one-shot **Bally M-N** 10-way multiple with double respin feature. **Heupharne**.

NOW READY FOR DELIVERY!

LOT-O-FUN

GREATEST FREE PLAY GAME OF THEM ALL!

D. GOTTLIEB & CO., 2736-42 N. Paulina St., CHICAGO

KEENEY'S SPINNER WINNER

IMMEDIATE DELIVERIES

because of volume order placed at early date

GEO. PONSER CO.

31 W 40TH STREET, NEW YORK CITY
435 E. RUMYON, NEWARK, NEW JERSEY
620 N. FRANKLIN, PHILADELPHIA, PA.

WANTED 50 MORE MUSIC MACHINE OPERATORS

To Supply Us With Their Discarded USED RECORDS Weekly or Semi-Monthly. WE PAY HIGHEST PRICES in the Country and Contract To Take All Records as They Come off the Machines. WILL PAY CASH

For All Shipments. Deposit on Request. Write Us for Our Prices. Advise How Many You Can Supply Us With Monthly. To Receive Correspondence You May Quote Us Your Price and Quantities. If Satisfactory We Will Send You a Deposit With Shipping Instructions.

USE US AS YOUR DIRECT OUTLET AND GET TOP PRICES.

LONG ISLAND RECORD EXCHANGE

Our Retail Stores—Your Outlet.
41 Cortlandt St. New York City

- 1—1938 Skill Time...\$95.00
- 1—1937 Skill Field... 35.00
- 1—1938 Pick 'Em... 55.00
- 1—Fairgrounds... 27.50
- 1—Ak-Sar-Ben... 27.50
- 2—Sport Page, at \$59.00 Each
- 1—Mills 1-2-3 Reconditioned, \$29.00.
- 2—Breakneck, at \$20.00 Each
- 1—Derby Day (Gottlieb Mystery) \$20.00.
- 5—Long Champs, at \$59.00 Each
- 2—Daily Races (newest mystery slide), at \$10.00 Each.
- 1—Taeform...\$17.50

ACME PHONOGRAPH COMPANY
6210 Euclid Ave. Cleveland, O.

Stoner Employees Swing It at Party

AURORA, Ill., March 4.—Fun and frolic were rampant at the Stoner Co. Employees' Association annual party held recently at the Women's Club Building in Aurora. A crowd of 500 happy revelers composed of Stoner employees and their immediate families attended. Harry Stoner, an official of the company, presided as emcee and from all reports did a masterful job. The festivities were started by everybody playing bingo. To the winners went liberal cash awards.

Next came dancing to the tunes of Leonard's Blue Rhythm Boys. Many a wife was quite surprised at her husband's agility at the Suse Q and Lambeth Walk.

Promptly at midnight a typical Manhattan floor show was presented. The featured entertainer was Mary Murphy, 12 years old, with a series of acrobatic dances. Her performance was greeted with wild and enthusiastic applause. (Producers, please note.)

Following the extravaganza somebody mentioned food and then it was everybody for himself. After the refreshments dancing was resumed and continued until the small hours of the morning.

Penn. Assn. Making Operating Progress

PHILADELPHIA, March 4.—The policy soon to be adopted by the Amusement Machine Operators' Association of Pennsylvania will bring the organization in closer contact with its individual members. Accredited representatives of the association will visit the various parts of the state and will co-operate with the operators in working towards a solution of their local problems. These and other facts were revealed at recent association meetings.

As far as possible, the regular meetings of the group will be held only when an emergency arises because of the difficulty in assembling representatives of local associations at one central point.

The association at this time is seeking legislation that will result in the repeal of the present \$40 annual assessment now levied against coin machines. This tax, they declare, is confiscatory and in many cases prevents profitable operation.

Difficulties arising from the edict of the Pennsylvania Liquor Control Board about machines in licensed cafes of many towns are now in the process of settlement.

Another problem now occupying the attention of the association is exemption from the mercantile tax levy, the constitutionality of which was upheld by Judge Gerald Flood. Briefs for an appeal are now being prepared by Lemuel B. Schofield, former director of the Department of Public Safety of Philadelphia, and Bernard Cohen, attorneys for the group.

Harry H. Wexelblatt, executive secretary of the association, made it clear that it does not oppose fair and equitable taxes that will allow a legitimate return for members' investment. However, he added, they will oppose any unfair levy placed against them.

EVANS' 1939 GALLOPING DOMINOS

WITH NEW JACKPOT-PLUS FEATURE AND NEW LEGALIZING SKILL-ATTACHMENT!



Perfect for Restricted Territory! Sweeping new ideas... sensational BIG MONEY APPEAL... now added to this peerless KING of FLAT TOPS! New Jackpot-Plus feature shows \$3.75 to \$4.00 in nickels, plus the regular payouts, when spinning jackpot. Retorling stops on red dot and at the same time, player wins odds circled in red! New Legalizing Skill Attachment now makes "Hot n' Natural" wherever skill games are required!

EVANS' NEW IMPROVED 1939 COIN HEAD protects your profits—stops cheating, cold! Stops grief from slugs, gum, string, steel strips, etc. Engineered to accept the new Jefferson nickel! New 1939 steel mechanism—steel inner wall prevents tampering—giant power pack—dozens of other features plus Evans' famous precision-engineering make it an investment that can't be matched for performance and profits!

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LUCKY STAR — LUCKY LUKE
HANO TRAILS — ROULETTO SR.
(Ideal for Clubs, Etc.)

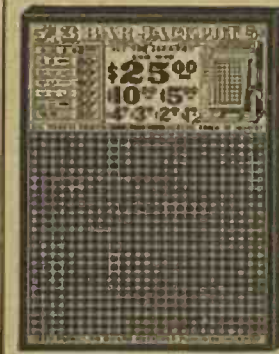
EVANS' COUNTER GAME HIT! POCKET EDITION GALLOPING DOMINOS

NOT COIN OPERATED! A new type for Operators! No Coin Slot—operate in strictly new way! Played by placing coin under selected number to reveal coin receiver and pushing spinner rod. Coin receiver remains locked until counter advances clears \$24.50



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ALL THE PROFITS ALL THE ACTION

of a Slot in 3-Bar Jackpot

All Tickets Are Actual 3-Color Reproductions of Slot Symbols.

Jackpot Dumps 13 Times.
No. 2423 — 2400 Holes.
Takes In \$120.00; Average Payout, \$65.56; Average Gross Profit, \$54.44.

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USED MACHINE CLEARANCE

Machine Name	Price	Machine Name	Price
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Pink Comet, Akron, New, Sc & 100	40.00	Each	35.00
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Billie Blue Front, 400 Play	30.00	Each	25.00
Billie Blue Front, Sc & 250	40.00	Each	35.00
Whiting Treasury and, 1000	30.00	Each	25.00
Original Case	45.00	Each	40.00
Walling Wonder, 400 Play	17.50	Each	15.00
Billie Blue Front, 400 Play	35.00	Each	30.00
Billie Blue Front, 2 400 Play	35.00	Each	30.00
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All Machines Guaranteed to be in First Class and F. O. B. Nashville, Tenn. Original Deposit Required.			
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THE MOST AMAZING COUNTER MACHINE EVER OFFERED!

Genco's Sensational PUNCH-A-BALL

TRADE MARK REGISTERED

EARN FROM \$10 to \$20 A DAY!
NO COIN CHUTE-NO CASH BOX-NO REFILLS-FIRST COST-LAST COST:

Player pushes plunger and a plain or colored ball is dropped into a ruled window compartment. Rewards are given for colored balls. Merchant counts up balls in window, pays awards if won and then turns key in rear to clear compartment. Genco Safety Feature: game cannot be played unless merchant inserts key in rear of game!

Get the Genuine Genco Made PUNCH-A-BALL!

May also be had with baseball glass showing awards in either cigarettes or batting averages. Baseball glass is interchangeable with standard glass.
The 2-Way Feature Makes It Worth Twice

\$18.50
E-O-O CHICAGO

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CAN'T BREAK

Chrome cabinet—not a wood cabinet or a casting that can easily be broken. Weighs 12 lbs. loaded. Size 12"x7"x4".

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619 Tenth Ave.

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MILLSVIEW POCKET BILL AUTOMATIC PATENT

\$49.50
1/3 Deposit



SIZE 6x7x7.

SICKING, Inc.

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WE GUARANTEE THIS SPECIAL ASSORTMENT TO BE THE BEST BOARD BARGAIN IN AMERICA! ACT QUICK! ORDER A SAMPLE ASSORTMENT TODAY! YOU CAN'T LOSE! YOUR MONEY CHEERFULLY REFUNDED IF YOU DON'T AGREE THIS IS THE BEST BUY YOU'VE EVER MADE!

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NEW DEAL TRADE STIMULATOR

BRAND NEW LEGAL MACHINE!
TAKES NO COINS! FAST PLAY ACTION!



Greatest LEGAL Trade Stimulator Ever Built! Get started FIRST in Your Territory! Order a Sample Today. Quantity Prices on Request!

\$17.50
SAMPLE

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\$7.95 GAMES \$15
EACH - TWO FOR

Auto Derby	Excite	Long Beach
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Bally Revere		\$35.00
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1/3 Deposit, Balance C.O.D.
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Beware of Imitations!

There is Only One Original!

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The Sensation of the Counter Game Industry

\$19.95
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RECONDITIONED & GUARANTEED CONSOLES

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KWANG GALLOPING DOMINOES	25.00
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R. V.	55.00
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Absolutely legal new counter game market. Not coin operated. 100% cheap proof. Easy-loading (top open). Easy-collecting. Take Bert Lane's word: THIS IS THE HOTTEST THING YET!

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IS *faithful*
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ROCK-OLA OFFERS HIGH FIDELITY *tone*

People want their recorded music as REAL as the moment the musicians create their harmony of sound. The new LIVING tone of Rock-Ola's 1939 phonographs is so amazing that in imagination one can carry himself to the very setting of his favorite orchestra—so EXACT is its musical reproduction! No more false bass or high notes. Now it emerges—clear-cut as crystal and realistic as life. Rock-Ola gives you HIGH FIDELITY TONE!



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A new, big, rugged amplifier, featuring clear, saturated tone and extra Power Tubes. Has three volume and three speed controls to meet individual requirements. Equipped to handle up to three speakers.



Full Floating Baffle
The Pendulum Baffle principle is applied to "cushion float" the high fidelity custom-built Jensen Speaker. This same principle is recognized and used by automobile manufacturers to eliminate undesirable vibrations accessible from front door.



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If enough needle points were laid side by side to fill one square inch at 3 oz. on each needle point, the weight would be 16,000 tons per square inch. This needle and record wear have an important relation to pick-up weight. Rock-Ola crystal pickup weighs one ounce, a third lighter than old-fashioned magnetics.



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True-track tangent tone arm, exclusive Rock-Ola feature, permits parallel needle tracking with inner and outer grooves, thus reducing record and needle wear and, at the same time, giving high fidelity reproduction of music.

ACT QUICK! SAVE MONEY- ON THIS SUPER SALE OF STANDARD EQUIPMENT SHOOT US YOUR ORDER! WORLD'S LOWEST PRICES! EVERY MACHINE CAN BE SHIPPED FROM STOCK SAME DAY ORDER RECEIVED

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ALL EQUIPMENT GUARANTEED PER-
FECT REGARDLESS OF PRICE! FASTEST
DELIVERY AND LOWEST PRICES AS-
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Mills Vest Pocket Bell



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WORLD'S SMALLEST AUTOMATIC
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MODEL "Z-M"



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In production for many
years and gaining in popu-
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walk or Remote Play.
Fruit, Animal or Tobacco
The one Automatic
here to stay! Write for
New Price!

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ARE LEGAL EVERYWHERE!
ECONOMICAL TO OPERATE!
STEADY MONEY-MAKERS!

Order a Sample Today and You'll Buy
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Brand New, 1939 Model
CALCUTT 'ARISTOCRAT'
COIN-OPERATED POOL
TABLES

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4 Ft. by 8 Ft. . . 237.50

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MILLS BROWN FRONT BELL

**INCREASE YOUR PROFITS! OPERATE MILLS SILENT BELLS AND VENDERS!!
A MACHINE FOR EVERY OPERATING PURPOSE! WRITE OR WIRE FOR NEW PRICES!**

**WRITE OR
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NEW
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ON
MILLS
MODERN
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WITH
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Available in either Regular Jackpot Bell
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Prize! Compact Built! Can easily be
changed from one Coin Play to another!
A Wonderful Little Machine! Write or
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ACCESSORIES FOR ALL
STANDARD MAKES OF
MACHINES CARRIED IN
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SAVE TIME AND MONEY
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Assorted Flavors, 100 Pkgs. to
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15¢ per Box of 100 Balls,
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'TIL 6**
YES, YOU CAN BUY HERE
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'TIL 6 P.M.
That's
Special!

Famous Rock-Ola LO-BOY SCALE

The most ideal Scale
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44" High, Base
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biggest little Scale
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EVERY MACHINE PRECISION REBUILT AND
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12 Slightly Used
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Bells. Serials Over
17,000. Guar-
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Write for list—
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ACT QUICK!
WIRE OR WRITE US TODAY!



**BUCKLEY
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A Great Counter
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The Most Outstanding
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Meets Requirements for
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MILLS
5c
BLUE
FRONTS**

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Used and operate like
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\$42.50

SPECIAL!!
30 October 3-Way
GRIP TESTERS.
REGULAR PRICE
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This Special Lot All
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