

CWM Audio 4-12
Alex Sokolove Interview, February 18, 1972
INTERVIEW TRANSCRIPT
Part 2

Alex Sokolove: That's Mrs. Jones' sister. That's a Chevrolet in 1916 or 17, which is a lot of years ago.
Richard Flint: Is that the car she learned to drive on?

Alex Sokolove: Yeah. That's Mrs. Jones. This isn't Mrs. Jones. That's Mrs. [inaudible 00:00:15], that's Mrs. Jones' sister.

This is one of the working men [inaudible 00:00:20]

Richard Flint: Was there much problem with any of the working men on the show?

[00:00:30]

Alex Sokolove: Not too much. There's Denny Helms, the boss canvasman. This was taken in the Hot Springs show ...

Richard Flint: Started to say about Denny Helms?

Alex Sokolove: Denny Helms, he was the boss canvasman. And then he'd hire men and say "One thing I want you to bear in mind, I can rip anybody who works for me". And he could, too. He could fight like a machine.

[00:01:00] This guy's ... that's his service picture. Sergeant Hanes and that's his wife, and that's me.

This is-

Richard Flint: Is that in France?

Alex Sokolove: No, that's the Jones' ... tombstone, isn't it? Yes, it is.

Richard Flint: I don't know. Where is he buried?

Alex Sokolove: Somewhere outside of Warren, Pennsylvania. Yeah, that's his tombstone.

Richard Flint: That's the one, with the figure standing?

[00:01:30]

Alex Sokolove: Yeah. Received from Mrs. J.A. Jones, segment 6, 1920. I was in the service at the time, I guess. Maybe afterwards. But I'm sure that's his tombstone right there. Now how I'm going to get this back in. Show me?

Richard Flint: Yeah, I'll help you. Now, Elmer Jones, he only died about ten years ago, didn't he?

[00:02:00]

Alex That's right. He reached the age of about 90, or close to it.

Sokolove:

Richard Flint: Did you keep in touch with him?

Alex I did while he was alive, yeah. But more so with his wife. She was a lot younger than he.

Sokolove:

Richard Flint: Is she still living?

Alex No, she's dead now. This is her brother-

Sokolove:

Richard Flint: She just died.

Alex She just died two years ago.

Sokolove:

Richard Flint: Yeah, that's right. Did he ever save any material from his shows, do you know?

[00:02:30]

Alex I really don't know, I really don't know.

Sokolove:

Richard Flint: Who are these people, again?

Alex This guy was ... I called him Johnny the Jump. He had a jumping act. This is me, this is

Sokolove: Mr. And Mrs. Crawford.

Richard Flint: What's a jumping act?

Alex He used to jump across the ... He used to run and then broad jump.

Sokolove:

Richard Flint: Oh. You mean that was an act?

Alex Yeah. This guy worked for me a long time. He was married to ... He was married to one

Sokolove: of the [Ortons 00:02:57] at one time.

[00:03:00]

Richard Flint: Ah. What sort of shows did the two car shows and the Joneses have competitions with? Did you ever ... ?

Alex Not too much. He used to wrap the show, Elmer Jones did. And he did a pretty good job at it.

Sokolove:

Richard Flint: Well, did they generally try to avoid shows?

Alex Oh sure.

Sokolove:

Richard Flint: Yeah.

Alex For a show bigger than his own.

Sokolove:

[00:03:30]

Richard Flint: How many years did he have a three car show?

Alex That I don't remember. About three or four years, maybe five years.

Sokolove:

Richard Flint: And that's when they had the parade.

Alex Yeah.

Sokolove:

Richard Flint: Now is this next to the show train?

Alex Yeah, this is a show car right here. That's in Shreveport, Louisiana, I believe. I was holding Brother, I think they called him Brother, Jones' baby.

Richard Flint: Mm-hmm (affirmative).

Alex That's me.

Sokolove:

Richard Flint: Did the railroad cars carry any show names on them at all?

Alex Yeah.

Sokolove:

[00:04:00]

Richard Flint: They did? What color were they painted? Do you know?

Alex Orange as a rule. Most of the time.

Sokolove:

Richard Flint: What color was the lettering on it?

Alex Gee, I don't know. I think it was black or blue.

Sokolove:

Richard Flint: What about the wagons?

Alex The wagons were gilly wagons.

Sokolove:

Richard Flint: Gilly wagons.

Alex Yeah, you take it apart and you put the boards in there.

Sokolove:

Richard Flint: Uh-huh.

Alex Put the wheels on and the boards and that was it.

Sokolove:

Richard Flint: How many of the gilly wagons would they have?

Alex I think two.

Sokolove:

Richard Flint: Two?

[00:04:30]

Alex Two. Yeah, they'd only use two. While one was on the way to the circus grounds, they'd
Sokolove: put the other one together and load it.

Richard Flint: Oh.

Alex Then when it came back with the team, they'd hook one to the one that was loaded.

Sokolove:

Richard Flint: So they just needed one team.

Alex One team of horses.

Sokolove:

Richard Flint: One team and two wagons.

Alex Here's where they went to Niagara Falls. I was supposed to go on this trip with them,
Sokolove: but I didn't go.

Richard Flint: These are people on the show?

Alex Yeah.

Sokolove:

Richard Flint: Can you-

[00:05:00]

Alex They went from some town ... I don't remember the name of the town, in New York, but
Sokolove: they went to ... Where was this? Was this in Canada or no?

Richard Flint: One says Niagara Falls.

Alex Niagara Falls. This was at Niagara Falls.

Sokolove:

Richard Flint: How many trips did the gilly wagons make before the show was-

Alex That, I couldn't tell you. That, I don't remember.

Sokolove:

Richard Flint: Okay. You want me to get it?

[00:05:30]

Alex If I get this I won't be able to get the other one. That's good enough. Okay, that's good
Sokolove: enough. This is somebody's baby.

Richard Flint: Thousand Islands, New York.

Alex Sokolove: We went from where in New York? From a little town in New York to Thousand Islands. We took a trip on a boat. I think they charged us a dollar and a quarter for the whole trip.

Richard Flint: How long was that-

[00:06:00]

Alex Sokolove: Cash. This is Cash, he was the steward. He was the guy that told me to accept the boss porter job from [inaudible 00:06:03] Jones.

Richard Flint: Was that because the tips were better?

Alex Sokolove: Yeah, it was supposed to be a better job.

Richard Flint: What sort of pay did you get, if I can ask?

Alex Sokolove: I don't remember. No, it was small.

Richard Flint: Were the tips good?

Alex Sokolove: The tips were fair. We didn't worry about money.

Richard Flint: Did you get more tips than you did in salary?

[00:06:30]

Alex Sokolove: I think we did. My brother and his wife. [inaudible 00:06:29] Clark. From Niagara Falls, yeah.

Richard Flint: Did the Jones brothers make much money in the show business?

Alex Sokolove: Yeah, he made a lot of money, but he used to gamble a lot and they lost a lot of money.

Richard Flint: Did the shows ever carry any sort of grift on them?

Alex Sokolove: Yes.

Richard Flint: What was that like?

Alex Sokolove: Like all other grift shows.

[00:07:00]

Richard Flint: Oh. How were the grift ... How did they operate it? A connection man and ... What do they call them?

Alex Sokolove: A connection man, yeah, was a ... A connection man might naturally ask, "do you have a big bill for small bills," and then con them out. Then by the time he was checking his money, he didn't have as much in there as he was supposed to have. This was taken in Canada somewhere. Somewhere in nineteen-twenty-something. 1923, I think.

Richard Flint: Is that-

[00:07:30]

Alex Yeah! There's a gilly wagon. There's a gilly wagon, loaded.

Sokolove:

Richard Flint: Now that was a team of oxen, wasn't it?

Alex Yes, that's a gilly wagon, yeah.

Sokolove:

Richard Flint: They used oxen, rather than-

Alex Yeah, look, they are oxen! That's not a ... They're not horses, they're oxen. So that's not a gilly wagon.

Sokolove:

Richard Flint: No, it's not, then.

[00:08:00]

Alex And here's a horse-drawn carriage in Canada somewhere, right around Niagara Falls.

Sokolove: Here's Owen Lewis. He died, I think, in 1950... '57. He worked a lot of acts in the show, wild animal acts and domestic animals. He worked an elephant act.

Richard Flint: Did he own the animals, or did the show own them?

Alex No, the show owned them. Here's [inaudible 00:08:19]. No, that's not [inaudible

Sokolove: 00:08:22], that's somebody else. That's my sister-in-law. Pardon me.

[00:08:30]

Richard Flint: Bless you. Is this all family here?

Alex Yeah. Yeah, that's family.

Sokolove:

Richard Flint: [inaudible 00:08:47]

Alex Mm-hmm (affirmative). Here's Mrs. J, Mrs. Jones. And here's Florence, Jones' sister, in college somewhere in Wisconsin, and that's Arthur Jones. [inaudible 00:09:04] outside of [inaudible 00:09:07] And that's his wife.

[00:09:00]

Richard Flint: Did this girl ever marry? The sister?

Alex Florence? Yeah, she married, and she still uses his name, her name ... She used the name of Spring.

Sokolove:

Richard Flint: Spring?

Alex Yeah, that was his name.

Sokolove:

Richard Flint: What, is she divorced from him, or ...

[00:09:30]

Alex Yeah, she's divorced, but she uses his name.

Sokolove:

Richard Flint: Now this was taken on the ... What, the sideshow platform?

Alex That's a sideshow, yeah.

Sokolove:

Richard Flint: Who is Willy King?

Alex Where do you see Willy King?

Sokolove:

Richard Flint: Willy M. H. King, musical artist? It's on the banner there.

Alex Possibly.

Sokolove:

Richard Flint: Now, is that a trunk like the performers had?

Alex Is that ... That's the sideshow ... That's a ... No, that's around the candy stands, I think,
Sokolove: isn't it?

Richard Flint: I don't know, I can't ...

[00:10:00]

Alex I can't tell what it is. No, I think that's ... I don't know if that's the concession junk or not.

Sokolove:

Richard Flint: How big was the canvas? How many tents did they carry?

Alex Well, they carried a big top, and a dressing room ...

Sokolove:

[00:10:30]

Richard Flint: Here's a billboard on a ... Did you ever remember the Clipper?

Alex The Clipper, that was a magazine, wasn't it?

Sokolove:

Richard Flint: Yeah, well it used to be show news, but ...

Alex This was taken over in Jersey on the beach. I forget the name of the beach. That's me.

Sokolove: There's a parade somewhere, here. Am I in there?

[00:11:00]

Richard Flint: Isn't that you? No.

Alex No. That's the end of the line. He's a Jewish war veteran.

Sokolove:

Richard Flint: What sort of parade did those three-car shows put out?

Alex A pretty nice parade.

Sokolove:

Richard Flint: Did they have to carry a flat car for the ...

[00:11:30]

Alex Flat? No, they-

Sokolove:

Richard Flint: For the parade wagons?

Alex For what?

Sokolove:

Richard Flint: For the parade wagons, because they couldn't knock those down like a gilly wagon, could they?

Alex They used to load the trunks and stuff in there.

Sokolove:

Richard Flint: In the parade wagon?

Alex Yeah. The bandwagon's older than the parade wagon. The band was in the parade wagon, they'd put seats in there ...

Richard Flint: Load seats?

[00:12:00]

Alex No, they're across the side. From one side to the other and they'd put chairs on them, and that's where the ...

Richard Flint: What I meant was, when they would put it in the train-

Alex In the train, then they would take the seats up ... The seats were flat boards. They'd put them in here and maybe at the bottom of the wagon, and put trunks on top of them. They used them for ... [inaudible 00:12:22] anymore that sat in the parade-

Richard Flint: Oh okay

Alex Because you got that ... you got like that, same thing ...

Sokolove:

[00:12:30]

Richard Flint: Same thing, yeah, okay

Richard Flint: I was wondering a little bit the operation. Was there any advance crew that went ahead of the show?

Alex Yes ... At one warm winter, Elmer Jones put what he called the Winter Show. The winter of 1925-26. He put that out as an experiment to see whether or not he could make any money with a winter show. If instead of everybody laying you off, some of the people might want to work that winter and give them a job. And you also had the show out,

[00:13:00] make a little money.

[00:13:30] So, I had the candy stands at the time, that was the 1925, when they came back from town, they said, I did it, Elmer. I said you did what? He said I ordered my line of paper. That means the paper that you put up. You know, the building of the show ... and they started telling me the different people that we ordered. And they said that, Shandy would will have the frozen sweets. Frozen sweets and they made a pitch, you know what a pitch is?

Richard Flint: No

Alex Sokolove: Oh? But you talked one, you'd tell me, yeah ... Ladies and Gentlemen, did you tell them all about the contents of the package, and how much it cost and all. The A's will pass among you once a month so we're offering them for sale at 15 cents a package or two for a quarter. It was quite a long spiel, you know.

Richard Flint: Can you recollect any of it, or ...

Alex Sokolove: What, the spiel?

Richard Flint: Yeah.

Alex Sokolove: Yeah.

Richard Flint: Come on, let's go. I want to hear you.

[00:14:00] Alex Sokolove: Ladies and gentlemen there will be a few minutes yet before the show commences. I wish to call your special attention to the famous [inaudible 00:14:11] sweets, a delicious confection which we're advertising for the manufacturer. In order to induce each one present to purchase a package of this confection, and become aquatinted with its merits, we are giving it away absolutely free of charge for the ladies. Gold-plated [inaudible 00:14:30], silk hosiery, lingerie, and numerous other gifts. For the gentlemen, cuff links and I forget what else, and silver-plated safety razor complete with blades. For the children, a large assortment of toys and novelties. Anyone wishing to get a package of this confection, kindly have your money ready. The agents of mine will pass among you once and once only, offering the candy for sale at 15 cents a package or two for a quarter. You know, various prices. Or two for a quarter. Thank you for your attention. And then the band would start to play, see, as I got through making my spiel.

[00:15:00]

[00:15:30] And when it came to some, they ... would say, you wouldn't be able to ... I said who's gonna stop me? They said how about your spiel? I said I learned enough of it to know ... to know how to make it. So the guy on the some day, they had big days. Sometimes you'd make 70, 80, 90 dollars, that you would take in on candy only, not counting the stuff on the outside. On the outside, they'd say, hey, get peanuts, popcorn, crackerjacks, candy. I scored big [inaudible 00:15:53] you had different spiels for that stuff ...

[00:16:00] You learn to do everything, you know- halfway live, you learn to do-

Richard Flint: Everything. Where did you get your ... confection supplies and-

Alex Sokolove: From the Crackerjack company. I got the Crackerjacks and popcorn, you know the big popcorn that they sell. And the bar candy, and the lemonade, you know the orangeade powder. That was four dollars a pound for that orangeade powder. Its as expensive as the devil. And the frozen sweets I got from different companies, you know, different companies. They send in this stuff, and the only thing about it is those, they always have credit with everybody. Now the guy who [inaudible 00:16:44] me, after I'd put in the order, they'd say, charge it to the order of Elmer Jones's open account. He had open accounts with everyone, it seems. His credit was very good. Paid his bills.

[00:16:30]

Richard Flint: Was that better than most circus showmen?

[00:17:00]

Alex Sokolove: Oh yeah, oh yeah. Because some fly-by-nights, you know, they didn't have that with everybody.

Richard Flint: How frequently was the crackerjack and candies sent to the show?

Alex Sokolove: As often as I'd ordered it. Sometime I'd had ... Sometimes I'd ordered it, then, two or three weeks sometimes it took longer. Before they went into Canada, I used to put in a big order, because you couldn't order it in Canada.

Richard Flint: How many stands would you have outside?

[00:17:30]

Alex Sokolove: Probably one candy stand, but, I had one man go and sell it on the circus seats.

Sokolove:

Richard Flint: How many men would work with you?

Alex Sokolove: Only one.

Sokolove:

Richard Flint: Just one?

Alex Sokolove: Only one on the seats, and one on the outside. When it came to ice cream ... If I order ten gallons of ice cream, see we only had a couple of hours to which to sell them. Now you order ten gallons of ice cream, I had, three trays, ice cream trays. I took boxes of the right dimensions, cut them out, took a silver dollar, that was just the right size for a cone to fit in. Then I made three boxes, three covers. So I load one of them, I'd fill one of them up with empty cones. After that, vendors start to fill the cones. While they were filling the cones, I'd put cones into the other boxes. After the first one was done, I'd take them in. I'd take them and I'd bend over seats myself with ice cream, because we only had a short time in which to sell them.

[00:18:00]

[00:18:30]

So I'd say, keep on sending them in, see? By the time the man brought in the second one, the first one was empty, I'd sold out the first one. So one time, Elmer says, why do you do that? I said do what? He says, you're the boss, you have a man working for you. You sell the ice cream, you do all the work, and you give him his commission. I said look, let me tell you something. If I do it, the way I've been doing it, I'll make more money,

[00:19:00]

you'll make more money, and the boy would make more money. Because I know that's penciled in. I never stop. When I hustle, I hustle like the devil.

I use to wear a white Crackerjack coat, the one that you saw me in-

Richard Flint: I remember that day.

Alex Sokolove: White Crackerjack coat, no shirt, I had underwear on that's certain, but no shirt. And just that coat, and I sweat like the devil.

[00:19:30] So I'd go in, and I'd sell the ice cream until it was time to quit selling ice cream, till the show was over.

Richard Flint: Right. How did you keep the ice cream from melting?

Alex Sokolove: Well, it was packed in ice, it was always packed in ice. We always sent it pretty good.

Richard Flint: You mentioned that the powder for the orangeade-

Alex Sokolove: Yeah, the orangeade powder.

Richard Flint: Yeah, that was expensive, was there nothing else that was-

[00:20:00]

Alex Sokolove: Well, the bar candy was 80 cents a box, there was 24 bars. 24 10-cent bars is two forty. It cost you 80 cents, but you made 200 percent profit on it.

Richard Flint: Right. Can you remember any of the other prices of what things cost?

Alex Sokolove: No, no, no. I remember that, I remember the candy bars. And the gum. I have it in for the Clark company who handled chewing gum. I said, I was to send them coupons and money, for a box of Clark gum, the chewing gum, and the suckers never sent it. And they [00:20:30] knew that I couldn't catch up with them. You can't go there to go after them.

Richard Flint: Were there any problems that, oh-

Alex Sokolove: And they talk about show people being crooked. I have been in towns, I'd go to buy a bag of peanuts, you know, which was approximately a hundred pounds of peanuts. I used to pack my own peanuts, I'd say everybody does. And I'd go in there, and around [00:21:00] there's sometime I'd spend money, I'd buy something. I had ordered a suit, and ordered other stuff, that was never sent, I'd give a deposit of it. They take your measurement, he's going to make it up and send it. Business people never send it, they knew I couldn't catch up with them. And they that circus people are crooked, if I had a dollar for every businessman that's crooked when he knows that you can't catch up with him.

[00:21:30]

Richard Flint: Was this quite a problem for show people. I mean, when you'd want to order a new suit or something?

Alex Sokolove: No, well, not too many did that, not too many ordered them, while you were with the show, because, you got to have it, and fit it on right or I can't take it, otherwise its no good.

Richard Flint: You mentioned talking about townspeople being crooked, what about something about the connection man?

[00:22:00]

Alex Sokolove: I wasn't crooked at the stand. I wasn't, just saying, I couldn't be responsible for anyone else.

Richard Flint: But you mention how the connection men operated, how did some of the other- there must have been, were there any games of any sort?

Alex Sokolove: Oh yeah, they had them on the side show, different games. They called them flap joints.

Sokolove:

Richard Flint: Fly joints?

Alex Sokolove: Flap. F-L-A-P.

Sokolove:

Richard Flint: Flap joints.

Alex Sokolove: Flap joints, yeah.

Sokolove:

Richard Flint: How did those operate? What sort of games did they have ...

[00:22:30]

Alex Sokolove: They have what they called the shell game, you know. The one with shells? You know, with the pin? They hold the pin between their little finger and this finger, and that's where they're working. Well, I never practiced

Richard Flint: You never practiced?

Alex Sokolove: No I didn't.

Sokolove:

Richard Flint: Was it approved by the show?

Alex Sokolove: By the show, yeah.

Sokolove:

Richard Flint: Do they get a cut of it?

Alex Sokolove: Oh, sure.

Sokolove:

Richard Flint: Was that a major source of income, or?

Alex Sokolove: It was not a major source, but at the same kind it was a pretty good size income.

Sokolove:

Richard Flint: You didn't want to do without it then, on the show?

Alex I had nothing to do with the show.

Sokolove:

[00:23:00]

Richard Flint: I mean the show didn't want it.

Alex No, he wasn't ... You know, you would get honest with circus people. They're honest,
Sokolove: and they'd cheat their men, they'd red light them. In other words, at the end of season, they'd stop in between two towns and they push the guys off the train, instead of paying off the people. That's the way some of them did.

[00:23:30]

Richard Flint: What shows did that sort of thing? Did you hear anywhere-

Alex Well, all the American Circus Corporation shows did. Jay [inaudible 00:23:45], and
Sokolove: Bowers-

Richard Flint: Bowers?

Alex Bowers. The American ... The Ringling show never did it. They wouldn't stand for that.

Sokolove:

Richard Flint: The American Circus Corporation would call them the forty thieves, was it?

Alex Well, that was- They, got that name, not because they didn't like them, they got that
Sokolove: name because there were forty thieves.

Richard Flint: Was that what everyone called them?

[00:24:00]

Alex I can't give you that- that's gonna look bad.

Sokolove:

Richard Flint: Well, that's-

Alex And that will be repeated there. And if that counts for me, that's no good either. You
Sokolove: know, in other words, I wouldn't want that-

Richard Flint: No, I wouldn't attribute that to you, but its just, you know, facet of the circus. It was part of the circus, though. Now, we were talking about how the show operated. How- What was the daily routine of what you did each day.

[00:24:30]

Alex Well, I don't- I can't- as far as money concerned, I can't tell you how much we made
Sokolove: each day.

Richard Flint: No, I mean- I mean, what you did when you got up in the morning, and setting up the stand, that sort of thing.

Alex When I got up in the morning, they were supposed to be set up and handled by the

Sokolove: circus goons. But it wasn't set up most of the time, so I had to set it up myself.

Richard Flint: What time in the morning would this be, that you'd be getting up?

Alex Not too early at all, depending on what time they got into town.

Sokolove:

Richard Flint: Right. So, what was the daily routine for you?

[00:25:00]

Alex For me? I'd get up, I'd get there, I'd get my stand ready, make up my orange juice, my
Sokolove: orangeade. And, bag peanuts, whatever else had to be done. So I'd be ready for when
the people to come onto the show.

Richard Flint: What time, did they start coming on?

Alex It all depends- It also depends on what kind of town you'd be in. Some towns were
Sokolove: good, and some towns weren't any good.

Richard Flint: And in the evening, tore down after the ... When did you tear down the tents?

[00:25:30]

Alex I usually stayed up till after the show was over.

Sokolove:

Richard Flint: Catch people going out?

Alex Yeah.

Sokolove:

Richard Flint: Was that-

Alex We called it come out.

Sokolove:

It wasn't too much fun, sometimes- sometimes you'd do a little business, sometimes
you wouldn't.

Richard Flint: How long did it take you to tear down your stand?

Alex Not long, about half hour to an hour. To pack up everything. And that's ... get stuff
Sokolove: ready, to pack away that I could.

Richard Flint: Did you have to carry it to the train?

[00:26:00]

Alex No, I had my own boxes for the concessions. And I had a wagon for the candy stand. To
Sokolove: pack my stuff in.

Richard Flint: Right, I'm just to think of other things we might cover. What was the- What was it like
on the train, as far as sleeping? Was it tight accommodations, or?

Alex Sokolove: IT was pretty packed, yeah, had two of us in a bunk. But I was lucky most of the time, I slept in one of the state rooms.

Richard Flint: Was it, did all the performers have state rooms?

[00:26:30]

Alex Sokolove: No. No very few of them.

Sokolove:

Richard Flint: How was it determined who would get a state room, or who wouldn't?

Alex Sokolove: Well, that was up to him, up to Elmer Jones. He'd tell them that this is your sleeping quarters, this is what you had. They'd take you there, whether you like it or not, some of them, if they wanted the job.

Richard Flint: What- You used the billboard as your permanent address. Was that?

Alex Sokolove: Well, the billboard always had a letter list, you know?

Sokolove:

[00:27:00]

Richard Flint: Was there a mail agent on the show?

Alex Sokolove: Yeah, one of the musicians. Usually, the band leader, or ... one of the musicians.

Sokolove:

Richard Flint: What about some of the acts that the show had, can you ... you mentioned a few, the fellow who trained the small cats and-

Alex Sokolove: Well, the acts with the show, it all depends on what they did.

Sokolove:

Richard Flint: What- There was a liberty horse act, and you mentioned there were cat acts.

[00:27:30]

Alex Sokolove: Yeah ... Rogers, he had the liberty horses, and ponies. What they called the pick out pony. You know, they tell them to call a number, the pony would pick out that number, from a batch of numbers.

Richard Flint: Anything else?

Alex Sokolove: I don't know too much about the performance end of it.

Sokolove:

Richard Flint: Yeah, cause- course you'd always be working it? There was a side show that was carried?

Alex Sokolove: Yeah, a side show was carried.

Sokolove:

[00:28:00]

Richard Flint: Was there a menagerie?

Alex Sokolove: Yeah, a menagerie. There were caged animals in the menagerie.

Sokolove:

Richard Flint: Was that a separate-

Alex That was in the side show. Caged animals.

Sokolove:

Richard Flint: What sort of spiel did the side show come up to? Do you remember hearing that?

Alex No.

Sokolove:

Richard Flint: No?

Alex I heard it, but I wouldn't be able to repeat it.

Sokolove:

Richard Flint: What ... You mentioned the various gifts that were given with the candy.

Alex With the candy, yeah.

Sokolove:

[00:28:30]

Richard Flint: What was the arrangement with that?

Alex The arrangement was, we always tried to give hose, we knew how many bags was loaded ... We tried to give them to a man, and say, Gentleman got her a pair of ladies hose. If we knew where the safety razor was, and a lady received a safety razor, complete with blades, and then they loved it. When the men got a women's gift and vice versa.

Richard Flint: Where did you get the gifts?

[00:29:00]

Alex The gifts came packed in the packages.

Sokolove:

Richard Flint: Crackerjack people?

Alex No ... The people you got the frozen sweets from.

Sokolove:

Richard Flint: The frozen sweets.

Alex Yeah, the [inaudible 00:29:12] bags of candy.

Sokolove:

Richard Flint: Alright. Well, I guess that covers quite a bit, unless there's anything you can think of.

Alex No, there's nothing I can think of. I'm going to start to get ready.

Sokolove:

Richard Flint: Oh, okay, well thanks a lot.