

N.S.E.

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IT KEEPS THE SHOW WORLD POSTED



HARRY F. WEBER, JR.

THE BILLBOARD

INDISPENSABLE TO THE PROFESSIONAL ENTERTAINER AND ALLIED INTERESTS.

MANAGERS TAKE DECIDED STAND AGAINST POLICY OF MOUNTFORD

Not Opposed to Organization in Vaudeville Ranks

But Lockout Is Inevitable if White Rats' Organizer

Attempts To Put Into Effect the "Closed Shop"

New York, March 6.—So far as the vaudeville powers are concerned the deathknell has been sounded for Harry Mountford, international organizer and secretary-treasurer of the White Rats Actors' Union of America. The "closed shop" policies advocated by the agitator have reached such proportions that the vaudeville managers throughout the entire country have been aroused to action, and rather than accede to any such preposterous demands they will, at the first sign of further activity along these lines, institute a lockout, to embrace every vaudeville theater in the country.

Thus far the vaudeville managers have been on the defensive, but matters have reached a point where tolerance of the agitator's policies and methods is no longer possible, and while they are making no threats to precipitate a crisis, the managers are unanimous in their stand that at the first indication of insurrection on the part of the White Rats they will force a blockade unlike anything hitherto attempted in the vaudeville history of the United States.

Following up the meeting of a week ago Friday, when the Vaudeville Managers' Protective Association was reorganized for defensive purposes, the New England Vaudeville Managers' Protective Association, embracing all of the New England States, met last Wednesday in Boston, and after discussing White Rat affairs voted unanimously to work in harmony with the Vaudeville Managers' Protective Association in the fight to forever preclude any possibility of the proposed "closed shop" for vaudeville. A similar association is now forming in Chicago, and while practically every vaudeville, burlesque and circus manager of any importance, including both large and small time, already is identified with the main organization, it is planned to leave no stone unturned to have organization for preparedness against the present White Rat plans.

The vaudeville managers insist they are not attempting to do anything to hurt the actor, and that they are not against organization in the vaudeville ranks, but they are strongly and unalterably opposed to unionism, so far as it affects the vaudeville actor, and

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WILLIAM A. BRADY



A thorough study of conditions has caused Mr. Brady to forecast a rosy outlook for both the spoken and screen drama.

SPOKEN DRAMA AGAIN COMING INTO ITS OWN, ASSERTS BRADY

Tour Through South and Middle West Convinces Manager

That Conditions Are Rapidly Changing and That Outlook

For Both Legitimate Stage and Pictures Warrants Optimism

New York, March 6.—William A. Brady asserts the spoken drama is coming back. In an interview given at his office in The Playhouse a day or so ago this energetic theatrical manager had a number of very interesting thoughts to express covering the present and future situation before the public of both the legitimate and the motion picture drama.

Brady, who has just returned from a four weeks' trip through the South and Middle West, is optimistic regarding both the stage and screen. After having visited practically all of the cities of consequence in the sections named Brady has reached the conclusion, based on reliable first-hand information, that optimism is fully justified.

Referring to the spoken drama Brady said: "It has never lost its hold

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MOTION PICTURE BOARD DECISION IN DREWS' CASE SUSTAINS METRO

Charges Made by Vitagraph That Former Lured Players

From Their Verbal Agreement With Latter Are Quickly

Refuted to the Satisfaction of Members Hearing Case

New York, March 3.—A decision recently made by the Motion Picture Board of Trade of America in the consideration of the charges brought by the Vitagraph Company of America against the Metro Pictures Corporation tends to show to what particularly useful ends the Board may be applied, and, perhaps as much as any other one current happening, amply justifies the existence of this trade organization.

The decision had to do with the signing by Sidney and Mrs. Drew of a contract with the Metro corporation to appear in photoplays for them.

The charges presented by Albert E. Smith, as treasurer of the Vitagraph Company, set forth that the Metro Pictures Corporation, in signing the Drews, acted in violation of the by-laws of the Board of Trade, in that they had been guilty of conduct against the best interests of the industry and the Board of Trade. It was charged by Vitagraph that Metro had lured the Drews from Vitagraph, and that if it had not been for Metro the Drews would still be making comedies for the former. These charges were made in January, shortly after the Drews signed the Metro contract for two years, but they were not brought to a hearing, owing to postponements on both sides, until March 10. At a hearing in the rooms of the Board of Trade of America the executive secretary of the Board of Trade, J. W. Binder, presided, and J. Stuart Blackton and Walter W. Irwin, of the Vitagraph Company, appeared as complainant and attorney respectively rather than as directors of the Board of Trade. Present also were A. E. Smith, Cyrus Townsend Brady and Jasper Brady in behalf of Vitagraph. Metro was represented by President Richard A. Rowland, Treasurer Joseph W. Engel, J. Robert Rubin, general counsel; Sidney Drew and Bernard Fineman, the agent who represented Drew in negotiating with Metro.

Blackton and Smith testified they had no written contract with Drew, but claimed a verbal understanding binding Drew for a year. They said Drew had informed them that he had not given Vitagraph a chance to

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GUY WEADICK



The originator of "The Stampede," who will hold the greatest Wild West exhibition in the history of the amusement.

WEADICK WILL STAGE GREATEST STAMPEDE WITH \$50,000 PRIZES

\$5,000,000 Corporation Backs Most Enormous of Contests

Will Realize Ambition To Give Easterners a Real Thrill

"When" and "Where" To Be Disclosed Next Week

New York, March 6.—While vaudeville circles have expressed some surprise in Guy Weadick's refusal to accept tempting, new and renewed contracts, those necessarily a little in the know of his activities of the past three months are by no means surprised to find their resulting upon the signing of agreements presaging the organizing of a stampede with no precedent in the chronicles of the Western sport, that outclasses every other known form of contest of human skill and endurance associated with an omnipresence of danger.

Weadick expresses himself well satisfied that his 1916 Stampede arrangements, in their exhaustive detail, will realize his ambition to hand the Easterner a thrill calculated to give that blase entity a jolt in the regions of his red corpuscles and shake up the most

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NEW YORK SUNDAY "SHOW" ORDINANCE TO BE TESTED

Broadway Greatly Interested in Outcome of Suit Filed Against Hippodrome Corporation, Alleging Violation of Law on February 20, When Chaplin Was Big Feature

New York, March 5.—New York is about to witness another legal controversy over the right of theaters to give Sunday performances, under the guise of so-called concerts. This time it is the Hippodrome, which has been gathering a large share of the Sunday evening business, which will have to bear the brunt of the legal proceedings.

A suit to test the ordinance prohibiting certain theatrical performances on Sunday was instituted last Wednesday by the Corporation Counsel of the City of New York against the New York Hippodrome Corporation. The statute under which the suit is instituted provides a penalty of \$500 for each offense, and, in case of conviction, the license held by the defendant is canceled automatically.

In the suit just instituted against the Hippodrome Company the alleged violation of the Sunday law is stated to have occurred on February 20, that being the date on which Charlie Chaplin appeared as the big feature on the Hippodrome program. The complaint upon which the suit is based alleges that the Hippodrome corporation on that specific date conducted a performance that was neither sacred, educational nor any of the other kinds of entertainment permitted by the law. The complaint describes the performance as consisting of

Fund Benefit in Chicago

Chicago, March 4.—Members of the Actors' Fund of America here are preparing for a monster benefit to be given in Cohen's Grand probably during holy week. Every star appearing in Chicago at that time will be represented in the performance.

Bill To Aid Critics

Albany, N. Y., March 4.—Introduced in the Legislature on Thursday was a bill, which, if it should become

Edward H. Robins



To appear in Kings, Queen and Jack next season

a law, would have the effect of changing the law upon which the Court of Appeals recently based its decision in the case of the Shuberts against Alexander Woolcott, dramatic critic of The New York Times, giving the managers of theaters the right to bar dramatic critics if they so desired. The measure is sponsored by Assemblyman Goldstein of New York and proposes to amend the civil rights law by forbidding any owner or agent of a place of public accommodation, resort or amusement, to deny to any person any of its privileges.

nearly every sort of acting that is expressly forbidden by the ordinance.

This is not the first attempt to put a stop to Sunday evening performances in New York theaters, and Broadway is awaiting the outcome of the present action with a great deal of interest. Aside from the regular vaudeville

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Winter Testimonial Program

New York, March 5.—The program for the William Winter Testimonial, the date of which has been definitely set for Tuesday afternoon, March 14, is about completed. Among the well-known performers who will appear in the various numbers, including the Shakespearean spectacle, Memorials, conceived by J. Stuart Walker, with text by Herman Hagedorn, and produced by David Belasco, are Viola Allen, Blanche Bates, David Bispham, John Barrymore, Henrietta Crossman, Beatrice Cameron, Elsie Ferguson, Wm. H. Crane, Jane Cowl, Ruth St. Denis, Minnie Maddern Flske, Alice Fisher, Grace George, James K. Hackett, Percy Haswell, Gladys Hanson, Crystal Herne, Walter Hampden, Isabel Irving, Orin Johnson, Frederick Lewis, John Mason, Annie Russell, Frances Starr, Mrs. Sol Smith (who will be 86 years old March 19, and who has returned to the stage for this special occasion only), and Sir Herbert Beerbohm Tree.

Tyrone Power is making arrangements for another testimonial to Mr. Winter to be held on the same day in Los Angeles.

To Try Out Play on Coast

New York, March 5.—Canary Cottage, the work of Earl Carroll, Oliver Morosco and Elmer Harris, the same trio who put together So Long, Letty last spring, will be given a try-out in Los Angeles next Saturday by Oliver Morosco. It is planned by Mr. Morosco to offer it for Broadway consumption early next season.

Strollers' Revel

Chicago, March 4.—The Strollers' Revel will be held at Powers' Theater, in Chicago, on the afternoon of Sunday, April 9. Among the features of the affair will be a travesty on the drama written by Richard Goodall, and in which Strollers will appear. A big feature motion picture melodrama, under the direction of E. H.

Calvert, of the Essanay forces, and in which all Strollers will take part, will be made.

Dinner to Daniel Frohman

New York, March 5.—A dinner, at which Daniel Frohman will be the guest of honor, will be given in the ballroom of the Hotel Astor on Sunday night, March 26. The affair will be a testimonial to the manager in recognition of his services to the stage during his long career as a producer of plays and motion pictures.

On the committee arranging the dinner are A. L. Erlanger, Otto H. Kahn, Alexander Lambert, Brander Matthews, Dudley Field Malone, J. Stuart Blackton, Marc Klaw, John Drew, Alf Hayman, Walter Damrosch, Augustus Thomas, Charles B. Dillingham, Adolph Zukor, William Harris, George M. Cohan, William Courtleigh, Sam H. Harris, John W. Rumsey, David Belasco, William A. Johnston, Joseph Brooks and Samuel Goldfish.

French Tragedian Dies

Paris, March 4.—Jean Mounet-Sully, the famous French tragedian and dean of the Comedie Francaise, is dead here at the age of 75. The deceased was born at Bergerac, Department of the Dordogne, France, on Feb. 27, 1841, and made his first appearance at the Odeon, playing in King Lear with Madame Sarah Bernhardt. In 1870-'71 he served in the Franco-Prussian war and acquitted himself with great bravery and distinction. In the summer of 1872 he made his debut at the Comedie Francaise as Orestes and became famous immediately. Two years later he was made a Societaire of the Theater Francaise. In 1894 he departed for America, appearing at Abbey's Theater in

New York in Hernani. He was referred to by the critics as the greatest living tragedian.

To Close Chicago Run

Chicago, March 5.—On Saturday evening, March 25, His Majesty Bunker Bean will close its successful run at the Cort Theater, making twenty weeks before the final performance. It is probable that the next attraction for the Cort will be an entirely new production with an all-star cast.

Five New Plays for Selwyn

New York, March 4.—Upon his return from Havana yesterday Edgar Selwyn denied an impression that had got about that the firm of Selwyn & Company was going out of business. Mr. Selwyn said the company was making more extensive plans than ever before, and that already five plays were being arranged for production next season. Two of these are farces, one by Margaret Mayo and one by Avery Hopwood; one a play by Roi Cooper Megrue and Irvin Cobb; another a comedy by Edgar Selwyn, and the fifth a new comedy for Margaret Illington.

NEW PLAYS

The Heart of Wetona

THE HEART OF WETONA—A melodrama, by George Scarborough, in three acts. Produced by Charles Frohman Company and David Belasco at the Lyceum Theater, New York City, February 20.

THE CAST:

Quannah William Courtleigh
Wetona Lenore Ulrich
John Hardin John Mittern
David Wells Edward L. Snader
Anthony Wells Lowell Sherman
Mary Greer Isabel O'Madigan
Comanche Jack Curtis Cooksey
Nauma Ethel Benton
Nipo H. G. Carleton
Pasequa Langdon West
Eagle Chief Deer

New York, March 2.—This latest production by David Belasco—for notwithstanding the fact it carries with it the Frohman name it is hallmarked with the splendid Belasco stagecraft throughout—is a conventional Indian story. The love of a half-breed Indian girl for a worthless white man, her betrayal and the subsequent punishment of the libertine by her full-blooded relatives, all serve merely as perspective for an exceedingly fascinating Belasco melodrama.

The World expresses satisfaction that "this season has at last produced one melodrama free from the buncombe of social intrigue, which has good red blood in its veins and derives power from the clash of elemental passions with the good old formula of the triumph of virtue over villainy" to the fore. "That it is old fashioned," remarks The Herald, "any child will admit, but who shall prophesy that its simplicity and thrills will fail to interest a present day audience?" The Evening Sun admits no occasion for interrogation, believing "the play, without Belasco's 'ministering care,' would hold one's interest throughout." And even The Times' reviewer heartens sufficiently to label it "tense, violent and extremely exciting; it is continually engrossing" although "unabashed melodrama." The Tribune oracle delays full approval until the end of the book, when he is moved to proclaim it "the kind of play that has succeeded before under Belasco's direction, and will again."

Pay Day

PAY DAY—A satire, by Oliver D. Bailey and Little Meaney, in three acts. Produced by the Messrs. Shubert at the Cort Theater, New York City, February 28.

THE CAST:

Doris Fenton Irene Fenwick
Kirk Brentwood Vincent Serrano
Caine John Stokes
Mrs. Fenton Pauline Duffield
Dr. Greyson Henry Harmon
Watkins Burke Clarke
Isabelle Suzanne Jackson
Ruth Gertrude Dallas

New York,

March 2.—Seldom do theatrical producers manage to present so much a novelty in the way of plays as to bewilder the majority of metropolitan daily newspaper reviewers. In the Pay Day experiment, however, a bald satire on motion picture production appears to have been a bit beyond the grasp of the larger number. The introduction shows husband and wife reading a lurid movie scenario and, thereafter, in mock seriousness, the scenario action is reproduced for the audience. Pay Day, the critics

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Vincent Serrano



In Pay Day, at the Cort Theater, New York City.

DRAMA and OPERA

Comedie Francaise Actors

Coming to America Next Fall—Repertoire To Embrace Both Classic and Modern Dramas

New York, March 4.—Jules Bois, the French playwright and novelist, who arrived on the French steamer Rochambeau on Tuesday, announces that one of the most important reasons for coming to America is to arrange for a visit to this country next fall of the Comedie Francaise. The company of the French National Theater, which has included many of the best actors of France, has never before left that country, but Mr. Bois showed papers embodying the consent of the French Minister of Fine Arts and M. Fabre, director of the Comedie Francaise.

The company will probably arrive here in October, playing an engagement in this city first and then going to Washington, Philadelphia, Boston and a few Western cities. It is proposed to have the repertoire embrace both classic and modern dramas.

New Plays Announced

New York, March 5.—The Shuberts on Thursday placed in rehearsal at the Shubert Theater a musical comedy, the book of which is by Rider Johnson Young and the score by Emmeric Kalman, composer of Sari. It is called Gold for Iron. The staging is being done by Benrimo. Margaret Romaine will be the prima donna of the organization, while Arthur Albro, who recently returned from abroad, where he studied for the past two years under the celebrated Campanini, will sing the leading tenor role. Albro's last appearance on Broadway was in Gypsy Love, which appeared at the Globe Theater for several months.

The Shuberts have also acquired the producing rights of a play from the German called The Cry of the Child. It is a farce, and was given in Chicago recently, with Ralph Herz in one of the chief roles.

Laurette Taylor and her company have begun rehearsing Hartley Manner's new play, The Wooing of Eve. For Miss Taylor's support Klaw & Erlanger and George C. Tyler have secured W. L. Abingdon, Ramsay Wallace, Vernon Steele, Herbert Yost, Fred Permaine, Leslie Austin, Basil West, Violet Kemble Cooper, Wynn Cannon and Winifred Fraser.

Another play in rehearsal here is Nothing But the Truth, a new farce which will be produced in Newark on March 13, shortly after which it will be brought to Broadway. Eva Mae Francis will be the leading woman.

Adolf Phillip has completed a three-act farce-comedy, The Masked Marvel, which will be produced late in this month.

Two other plays headed for Broadway are Trapping a Spy, with Eda von Buelow in the leading role, and Ashes, with Cecil Spooner in the leading role, which will be produced in Bridgeport this week. Trapping a Spy is the work of Jack Ryan.

Reicher Gives Up Garden

New York, March 4.—Emanuel Reicher has issued notice to the effect that he has relinquished his lease on the Garden Theater and will direct his future activities elsewhere.

ROBERT GRAU

Intimate and Important Revelations Appertaining to the Larger and Finer Phases of the Business

(The Billboard does not object to reprint from this column, provided proper credit is given.)

VAUDEVILLE NOW A FINE ART

That the various factors who conduct what is called modern vaudeville on its business side are in perfect harmony to protect their vast interests in any menace of an upheaval between stage folk and those who employ them is proved by the alacrity with which the competing managers responded to the call for organization.

No one expects the birth of a gigantic trust. What may be looked for is a complete organization of the amusement field covering every phase of entertainment. There is not the slightest fear of any "strike" among the men and women who represent what vaudeville really stands for, because never in the world's history has vaudeville of the better class profited the salaried element to the extent it does today.

And even if conditions were less favorable to the actor than they are now any effort to deal with stage talent as a commodity must fail. There are three times as many actors seeking engagements as are able to procure them, and it is this very fact which provides the greatest weapon for those who seek to launch a period of strife. It will be well, too, to comprehend that any "strike" now would have to be on so colossal a scale as to probably completely alter the aspect of the American theater.

This is so true that it is almost certain that managers are already planning to provide for the advent of thousands of unknowns. Vaudeville is still suffering from the unknowns of the 1900 strike, and there are those who believe that the aspect of the theatrical profession has so altered in the last five years that any upheaval which would release a new crop of unknowns might well result in "a new show business."

The writer comes in contact with enough of vaudeville's standard bearers to grasp at least the significance of any vital movement, yet it is a fact that the majority of the stars of the variety stage do not appear to have the least interest in any strife. As for the countless rank and file of vaudeville that is a different matter, but let us not forget that the effort to deal with artists as laborers has created an overwhelmingly crowded theatrical profession. It was the accidental "fluke" which created the employment agency law which did more to lower, temporarily, the standard of vaudeville than all else.

That there is a problem to be solved among low-salaried performers is not denied, but the writer is not sure that in the solution of it a new theatrical profession will not be born. It is inconceivable that with the world's greatest players and singers now artistically entrenched on the vaudeville stage that such artists can have anything in common with labor unions which seek to dictate the destiny of what has long since been accepted as a truly fine art.

FREAK PERFORMANCES

Between Charles Dillingham and Mark Luescher in their efforts to continue their astonishing record with the Hippodrome Sunday concerts one can expect almost anything. Last season the Hippodrome was not open one Sunday out of four, but this season an empty seat has been a rare spectacle.

After the Charley Chaplin scoop, one of the best feats of showmanship in years, it was to be expected that Luescher would try to secure even more novel and surprising features for the Sunday entertainments. The latest scheme is to present a complete motion picture play before an audience, that is to say, a scenario is to be written at seven o'clock in a special studio in the Hippodrome. At eight o'clock the picture will be rehearsed with a dozen stars of world-wide reputation enacting the roles for the screen.

Two hours later the picture will be shown before the Hippodrome audience. The date for this novelty, which will be for the Actors' Fund Benefit, has not as yet been announced, but it will surely attract another such audience as Chaplin did. Nevertheless it is a great mistake to undertake these "freak" performances even for charity.

It would pay the important interests in the motion picture field much better to contribute the five thousand dollars themselves, for the reason that such exposes of the tricks of the film trade are far from constructive in artistic results. Moreover, it has been repeatedly proved that the less the public knows about the phenomena which obtains in the film studio the better it will be for the industry.

In the case of Chaplin undoubtedly the scheme of his personal appearance was an elaborate plan to "put over" the final phase of his publicity stunt which netted him a contract for more money than was ever even "promised" to a public favorite in the world's history.

But Chaplin, as late as the Sunday in which he was announced, was so reluctant to appear that he offered to contribute the \$2,000 in cash for the two actors' charities if he could be spared the ordeal. As it happened Chaplin got away with it because the people began to laugh at the wrong time and person. Charley was a riot because he was Chaplin. Yet he promises that he will never repeat the performance. It was of course his trip from Los Angeles to the theatrical rialto which made his value as an attraction increase tenfold, but it was also because no one had ever seen him and because he does not look like the Chaplin of the screen.

Perhaps when Chaplin's \$650,000 contract has been completed we may expect another visit from him to Long Acre Square, but many things can happen in one year. In the meantime no one knows as well as Chaplin that

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Oscar Hammerstein

Again Named in Connection With Plan To Present Popular Price Opera at Manhattan O. H.

New York, March 4.—There has been much talk going on here that Oscar Hammerstein proposes to give grand opera at popular prices at the Manhattan Opera House next fall. As to there being any truth in the chatter there is much doubt, as Mr. Hammerstein has a ten years' contract with the Metropolitan Opera Company, wherein he agreed to keep out of the grand opera field in this city during that space of time, and this contract still has three and one-half years to run. Mr. Hammerstein, it seems, is most willing to give opera at the Manhattan as a "feeder" rather than a competitor with the Metropolitan, but, as the case now stands, it is up to the Metropolitan people.

Incidentally the impresario has been approached by Norman S. Sherwood, a real estate dealer of Philadelphia, to become director of an opera house to be constructed in the Quaker City. He has not decided whether or not to accept.

Veteran Opera Singer Dies

Chicago, March 4.—Mme. Marlo Diro, 64, who thirty years ago was a member of the Metropolitan Opera Company of New York, died at her home in this city Thursday night. Physicians attribute the cause of her death to acute pleurisy. She had made her home in Chicago for more than a quarter of a century.

New Playhouse

To Replace the Old Tremont Theater in Boston

Boston, March 4.—A more modern playhouse is to replace the historic Tremont Theater which was partly destroyed by fire several weeks ago. Klaw & Erlanger and John B. Schoeffel, who control the theater, will rehabilitate it and make it one of the most beautiful and best equipped playhouses in the country. The playhouse will be ready for occupancy this summer, but it may not be reopened before the beginning of the regular fall season.

DRAMATIC NOTES

Great interest is being taken in Cincinnati in the forthcoming engagement of the famous Serge de Diaghileff Ballet Russe. The famous dancers come here for two evening and one matinee performances at the Music Hall March 13, 14 and 15. Several days before the advance sale opened a big amount of cash in orders for boxes and places had been received and a clerical force is still kept busy looking after orders by mail and wire. The publicity campaign is a broad one, covering all of the cities and towns within a radius of a hundred miles of Cincinnati, both by press work and well handled billposting.

Franz Lehar's operetta, Alone at Last, has passed its 150th performance at the Shubert Theater, New York, and indications point to a long run. Much of the enjoyment of the piece is due to the tuneful songs, swinging, inspiriting marches, typical Lehar waltzes.

Eugene Walter's play with a punch, Just a Woman, at the Forty-eighth Street Theater, New York, has passed its fiftieth performance with no diminishing of the large nightly attendance.

Robert Hilliard, in The Pride of Race, is now in his ninth week at the Maxine Elliott Theater,

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NOT FOR THE BIG TIME, NOR YET THE SMALL TIME, BUT FOR THE ARTIST ALL THE TIME.

VAUDEVILLE

CABARETS

HITCH IN INSURGENT- WHITE RAT NEGOTIATIONS

Developments at Meeting Held Friday Last Result in A. I. U. Taking Determined Stand That Certain Matters Be Cleared Up Before Amalgamation

New York, March 6.—In the light of recent happenings it begins to look very much as though all efforts of the American Federation of Labor to bring about harmony and understanding between the White Rats and the so-called insurgents, who are members of the Actors' International Union, have been without result. Following the conference of a week ago last Friday between representatives of the Federation of Labor, the Actors' Union, the C. F. U. and the White Rats, the indications were that a tentative arrangement had been worked out and that the insurgents might be disposed to listen to the overtures made by Harry Mountford for their return to the White Rats.

But on Friday last, at a meeting of the Actors' International Union, at which representatives of the Federated Trades were in attendance, more matter pertaining to Mountford and his connection with the White Rats' organization was brought to light, with the result that the insurgents practically assumed an entirely reverse attitude, and any disposition which they might have shown to return to the Rats was quickly driven away.

The speakers at the Friday conference, which was called by the Actors' Union to consider the recommendation of the American Federation of Labor and the C. F. U., that they accept the overtures being made for the return to the Rats, were Hugh Franey, official organizer of the A. F. of L.; James Holland, president of the New

York State Federation of Labor, and Ernest Bohm, secretary of the New York City C. F. U.

Positive evidence that Harry Mountford, during the period that he was out of the White Rats, prior to his return to power last October, had conducted communications detrimental

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Weber had his first experience in the show world as property boy at the Empire Theater, Quincy, Ill., in 1898. When war was declared Weber enlisted and was sent to the Philippines. Upon his discharge he returned to Dayton, O., his home, and at once became active in all branches of amusements. For a time he managed a baseball and football team, with which he toured the country. This tour ended in Chicago, where Harry started a booking agency, which, after three years' experience there, he transferred to New York City. The Weber name has become synonymous with clean methods, a square deal and all that is best in vaudeville booking.

No "Bells" for Elsie

Pittsburg, Pa., March 4.—Elsie Janis, on the program at the Davis Theater this week, today characterized the report from London that she would soon become the wife of Basil

Amendment to Agency Law

Reported To Stand Little Chance of Passing

New York, March 4.—The bill of Senator Walker to amend the agency law in such a manner that agencies will not be obliged to comply with it unless they choose, stands little chance of passing. Harry Mountford, Edward Esmonde and Tim Cronin, of the White Rats, who went to Albany to appear before the legislative committee, which is to report on the bill of Senator Walker, returned from their mission earlier in the week with the news that there is little chance of the measure being reported favorably.

The chairman, Senator Walters, stated he understood Maurice Goodman, for the United Booking Offices, would be present to speak in favor of the amendments to the bill, but Mr. Goodman was not there, and Senator Walker said Mr. Goodman would submit a memorandum with regard to the proposed amendments.

It is not expected any further hearing will be held.

Firemen Warn Theaters

New York, March 4.—The Fire Department is getting after the vaudeville houses again, and several arrests for violations of the smoking law have been made. Other rules pertaining to theaters also are being rigidly enforced. The skylights must be open and the asbestos curtain lowered every morning. Five offenders were hauled from one big down-town vaudeville house this week because a fireman caught them enjoying the weed.

To Tax Cincy Cabarets

All places of entertainment in Cincinnati, including cabaret performances, will be taxed according to their seating capacity, was the decision reached by the Safety Director last week. He said new legislation will not be needed, for it will merely mean enforcing sections of an existing ordinance. The license fees will range from \$5 for a single night to \$300 a year.

Concerning the report recently circulated that the license for theaters in Cincinnati would also be increased Mayor Puchta said that the question may be considered at a conference to be held soon, when all licenses will be discussed.

Get Two-Year Contract

New York, March 4.—Irene Bordoni and Melville Ellis, who are appearing at the Palace Theater this week, have obtained a contract which will keep them in vaudeville for the next two years. They are under the direction of Elizabeth Marbury.

Has a New Fox Trot

New York, March 4.—Margery P. Atwood, one of the dancers at Murray's has just originated a new single fox trot, which is making a big hit with patrons of the Forty-second street cabaret. Miss Atwood also entertains nightly with her incense dance, as well as taking part in the Fountain Fantasy, which Manager Kyne considers one of the most attractive cabaret spectacles on Broadway. The Murray entertainment will be continued until the early part of April.

JAMES W. FITZPATRICK opposes one-man rule.

He is steadfast, honest, educated, has the courage of his convictions, and is for the good of the majority rather than the advancement of a few.

He is against all cliques and wreckers.

He has a thorough grasp of the vaudeville situation from all angles.

He has brains.

He has no skeleton in the closet; nothing to be ashamed of.

No breath of scandal can be laid at his door.

He has the respect of all who know him.

He is far-sighted enough to realize that the present clubhouse must be forever a millstone around the neck of the order.

Every vote for James W. Fitzpatrick for International President of the White Rats Actors' Union is a step ahead.

Managers Elect Officers

Boston, March 4.—At the special meeting of the New England Vaudeville Managers' Protective Association in the Boston United Booking Offices this week the following officers were elected: John Shea, Fall River and Newport, president; Frank Howard, Boston, vice-president; C. Wesley Frazer, secretary; George A. Haley, treasurer; Robert G. Larsen, George M. Clark, Frank L. Brown, Jacob Lourie, John Comerford, Frank Stanton, M. R. Connolly and the above mentioned officers, directors.

Robert G. Larsen, who has been president of the organization for the past five years, presided at the meeting. Maurice Goodman, counsel of the United Booking Offices in New York, discussed the relations between managers and performers in New York and other parts of the States. Fifty new members were admitted.

Frank Bohm Seriously Ill

New York, March 4.—The recovery of Frank Bohm, the well-known vaudeville agent, who is very ill, is doubtful. Mr. Bohm underwent a major operation of a most serious nature a few days ago. The attending physicians last night were much concerned about his condition.

Request Week at Royal

New York, March 6.—Manager Chris Egan, of Keith's Royal in the Bronx, has secured an excellent show for his Request Week Program, week of March 13. The acts have been picked by popular vote, the contest having been going on for a period of three months. The following acts will comprise the bill: Henry Lewis, Anna Chandler, Raymond and Caverly, Merrill and Otto, Joe Keno and Rosie Green, Violinsky, Eddle Carr and company, Foley and O'Neil, Roser's Comedy Pets and Richards and Brandt.

The Billboard Cover

Harry F. Weber, Jr., whose picture appears on the cover page of this issue of The Billboard, is well known to members of the vaudeville profession. Weber and his brother Herman comprise the Weber Vaudeville Booking Agency, New York City, an organization which has reached the front rank of vaudeville representation and which has earned an enviable reputation in their business. Harry

Hallam, the English actor, as "rank nonsense." While in London Miss Janis and Mr. Hallam appeared together in The Passing Show, and it was probably this that had given rise to the rumor. Mr. Hallam is now in the trenches.

Australian Tour Off

New York, March 5.—Rita Gould, who had been planning a trip to Australia, gave up the idea last week, deciding to appear in vaudeville in this country instead. She will do a single turn.

Tanguay Quits

New York, March 6.—Eva Tanguay retires from The Girl Who Smiles at the conclusion of the Detroit engagement next Saturday night. The opening week at the Bronx augured a successful starring tour for the eccentric comedienne, but the following two weeks showed a dropping off in business and misunderstandings which prompted the cyclonic one to give her notice. Tanguay probably will rest for the balance of the season.

Vaudeville Reviews By Special Wire

Colonial, New York

(Reviewed Monday Matinee, March 6)

New York, March 6.—The blizzard weather brought to the house an overwhelming attendance. Standing room was at a premium at two o'clock. The first half of the show did not run true to form, but the second part picked up in great style and the audience was highly pleased with the entertainment. Burns and Lynn canceled their engagement after the first performance, owing to an absence in the ear of Ed Lynn. Elsie Plicer and Dudley Douglas scored the sensational hit of the afternoon, closely followed by Oath and Dooley, Adele Rowland and Morgan's Classic Dancers.

No. 1—Pleiert and Scofield presented a clever juggling novelty. The girl opens with a ballad, which is rendered in good style, and does quite a bit of nut stuff, which amused undoubtedly. The pair did exceedingly well in the early position. Fourteen minutes, in three; two curtains.

No. 2—Will Burns and Ed Lynn displayed an excellent array of stepping. There seemed to be a handicap somewhere, and afterward it was learned that Lynn was suffering with ear trouble. However, their pleasing style caught on. Eleven minutes, in one; three bows.

No. 3—What's the Matter with Ruth, a satire that is quite a novelty. Most of the comedy is derived from a man seated in an upper box, who occasionally bits in on the action of the players. It would be a good idea if he would not announce at the opening of the sketch that he is a dramatic critic. The players, Norman R. Fields and Mary Daniels, should go through their lines and situations paying no attention to the third member. The sketch is a novelty, and with a stronger finish would do well on any first-class bill. Ten minutes, in three; two curtains.

No. 4—Julian Rose had some difficulty in making his audience laugh. Most of his talk is of ancient vintage, and ninety per cent of the spectators knew Rose's monologue as well as he did himself. Sixteen minutes, in one; one bow.

No. 5—Marion Morgan's Classic Art Dancers, composed of seven well-formed girls, who go through graceful stepping that is artistic and effective. The posing also came in for a good share of the applause. This act is as classy as any that have shown their wares herabouts. Miss Morgan has assembled the numbers in good style. The act received quite an ovation at the finish. Sixteen minutes, full stage, special grey drapery; five curtains.

INTERMISSION

No. 6—Elsie Plicer and Dudley Douglas presented one of the nicest song and dance interludes that Colonial patrons have had the pleasure of witnessing this season. Miss Plicer can be classed as one of the best dancers on the vaudeville stage. Her wardrobe closely resembles that of Gaby Deslys. The clever team work in harmony to such results that they were forced to acknowledge seven bows, stopping the show completely before the audience would permit them to retire. This Plicer and Douglas combination is class personified. Nineteen minutes, in three; special set.

No. 7—Frank Orth and William Dooley are there a mile when it comes to distributing comedy songs. Dooley is irresistible as a grotesque dancer and acrobat. Most of his falls border on the hazardous. His nimble feet were often pointed skyward, while Orth worked up the laughs to great results. This pair have been together only a short time, and have made wonderful strides towards the highest pinnacles of stardom. Eighteen minutes, in one; special curtain; four bows.

No. 8—Francis Nordstrom and William Pinkham offered a comedy playlet. All Wrong. Pinkham portrays a dual role, that of an English gentleman and a crook of the most despicable type. Miss Nordstrom, the writer of the sketch, deserves much credit for the novelty of the theme. The surprise finish brought forth hearty appreciation, which the splendid players truly deserved. Fourteen minutes, in three; three curtains.

No. 9—Adele Rowland, assisted by Dave Stamper at the piano, Miss Rowland is as cute and clever as they make them. Her songs were rendered in an extraordinary manner. While she made a change Stamper played a melody of songs that he has written, each one getting a big band. The dainty comedienne closed a raggy number, that Peculiar Tune, which met with instant approval. Fourteen minutes, in one; four bows.

No. 10—Miss Vera Sabina and Cleveland Bronner presented a highly amusing terpsichorean interlude, Fantasies of the Dance, which interested those who remained. Miss Sabina dances on her toes, making many pretty pictures. They did very well, closing the vaudeville portion of the program. Twelve minutes, in three, special grey drop; two curtains.

No. 11—Motion pictures.
Length of show, three hours.—JACK.

The Topmost Rung.

The PALACE

Here Genius not Birth your Rank insures

(Reviewed Monday Matinee, March 6)

New York, March 6.—An embryonic blizzard had little effect upon the regular Palace patrons this afternoon and they were well rewarded by virtue of the fact that a large portion of the performance was given over to a war between headliners. Irene Franklin topped the bill on the boards, but it proved a battle without quarter between her, The Dolly Sisters and Maurice and Walton. All three of them stopped the show.

No. 1—Mutual Weekly; fourteen minutes.

No. 2—William Egdlrettu, with his posing horse and dogs, presented one of the most beautiful acts in vaudeville. Of the eight or ten pictures offered each one elicited hearty applause. Ten minutes.

No. 3—Carl McCullough, the Joy Germ of Vaudeville, returns to New York with his inimitable series of travesty impressions. Mr. McCullough is a finished comedian and his efforts won considerable applause in spite of the fact that he is using practically the same material he has used for several years past. Sixteen minutes.

No. 4—George Sidney, in Honor Thy Children, deputized for Mason and Keeler, who were billed for this spot. The playlet offered by Mr. Sidney and his support is replete with comedy lines and kept the audience bubbling over with laughter throughout. Twenty-three minutes.

No. 5—For the beginning of their fourth consecutive week at the Palace The Dolly Sisters were accorded a most hearty reception, and contributed to the bill many gorgeous gowns. Their terpsichorean efforts proved up to the Dollysque standard. Mr. Schwartz again was at the piano. At the conclusion of fifteen minutes the audience was clamoring for more. This was the first of the contestants for headline honors to stop the show.

INTERMISSION

No. 6—Opening the second half came Maurice and Miss Walton, in their repertoire of modern dances, concluding with Maurice's famous Apache Dance. In the presentation of the latter Maurice runs the gamut of the emotions, and proves his ability as a pantomimist as well as a dancer. The act carries its own orchestra and pages and is probably the classiest modern dance offering before the American public. To say that the audience would not permit them to leave is putting it mildly; neither the efforts of the orchestra, the dropping of the house curtain, the extinguishing of lights, nor the fact that Irene Franklin was billed to follow, could quell the enthusiasm of the house. The second act to stop the show. Nineteen minutes.

No. 7—To anyone else but Irene Franklin the success of the preceding act would have been most discouraging, but Miss Franklin, walking down the aisle with a flashlight in her hand, programs on her arm and in the uniform of one of the lady ushers, followed by a stout gentleman with whom she had an altercation about his seat, soon had the audience under her control. At the rise of the curtain, friend husband, Burton Green, comes on the stage and invites Miss Franklin behind the footlights, which invitation she accepts and the Franklin-Green act proceeds merrily on its well-known way. Miss Franklin did not help her act any with the satirical remarks anent preceding acts, although most of this went over the heads of the audience, which vociferously called for more. Twenty-nine minutes and the third act to stop the show.

No. 8—Quaint and novel in his delineation of comedy is Johnny Dooley, who, with Yvette Rugel, held down this spot, which, at the best, was most difficult. Miss Rugel wears some charming costumes and appeared to be in excellent voice while Mr. Dooley's antics were productive of much mirth. Twenty minutes.

No. 9—Albert Whelan, the Australian entertainer, found it difficult to hold the house and permitted this knowledge to interfere with his work. Through his fourteen minutes a sort of I-Don't-Care attitude and lack of effort seemed to predominate.

No. 10—Miss Dong Fong Gue and Harry Haw opened to less than half a house and offered a Chinese conception of American songs and dances, the first being rather weak and the second showing to great disadvantage on a bill presenting so much excellent dancing as does this one. Fourteen minutes.—MACK.

Majestic, Chicago

(Reviewed Monday Matinee, March 6.)

Chicago, March 6.—Music predominates in this week's bill at the Majestic, but it is of such a wide and varied scope that every act goes over well. Indications of bad weather earlier in the day made a slowly filling house.

No. 1—Pictures.

No. 2—Vasco, the Mad Musician, presented his musical number, After the Bail, with plenty of snap and ginger. During the course of his work he uses practically every reed or brass instrument made, and plays them in every conceivable position, from standing up to rolling on the floor. His assistant is kept busy changing the instruments. Sixteen minutes, in four; two bows.

No. 3—Ruby Helder, the girl with the tenor voice, sings her opening number from the wings, and, when she finally makes her appearance, is greeted with a hand. She has a strong, clear voice of excellent tone, and all her songs scored, especially Annie Laurie, which was used as an encore. Fifteen minutes, in one; five bows.

No. 4—Bert Lamont and His Cowboys open in two with a scene representing the street of a frontier town, with the boys all grouped about at play and work. Appropriate songs and good-natured jokes carry the act along to a strong finish. Lamont makes a hit with his comedy numbers. Twenty-two minutes, closing in one; two bows.

No. 5—Marshall Montgomery, assisted by Edna Courtney, offers one of the best of the ventriloquial acts. The number is nicely staged and the work clever throughout. The audience heartily enjoyed the singing, whistling and cross-fire, all of which is put over in a showman-like manner. Twenty-two minutes, in three; six bows.

No. 6—Frederick V. Bowers and Company, consisting of eight members, and not forgetting Don, the bulldog, offer a song review of great merit. Special scenery is used for each number, and all is so well arranged and handled that there is no delay between songs. Dancing by Miss Price and Jack Girard, back-face, fills in between changes of costume, and both come in for a share of applause. An appreciative audience enjoyed the harmony, dancing and scenery to the fullest extent, and the number practically stopped the show. Twenty-two minutes, open in one, go to two and full.

No. 7—James Collin, Lillian Steete and Eddie Parks, billed as Three Little Pals, offer a unique lot of nonsense, including some singing and dancing, gaining two bows. Fifteen minutes, in one.

No. 8—Mrs. Langtry was accorded a warm reception upon her appearance this afternoon. Assisted by Leopold Stark and Lionel Atwill she presented a playlet, Ashes, which offers some opportunity for good acting, but Mrs. Langtry is capable of far better work than the scope of this playlet allows. It deals with the blackmailing proclivities of a man who thinks he has a former sweetheart in his power, but she eludes him very handsily and at the same time displays good business judgment.

No. 9—Lillian Shaw, dialect comedienne, offers Italian, Hebrew and other impersonations with great perfection, and makes her point with the audience easily. A shortening of the waits for changes of costumes should help the number materially. Twenty-six minutes, in one and two; five bows.

No. 10—Ajax, assisted by Emilie, displays great lifting power, both with jaws and arms. His work is fast and he easily held the house for the close. Eight minutes, full stage; two curtains.—WALTER.

DOMINICK BEBAN DIES

San Francisco, March 3.—Dominick Beban, one time actor of the old Bush Street Theater, and of late Senator of California, died at St. Francis Hospital on Tuesday. The deceased was a brother of George Beban.

BENEFIT PERFORMANCE

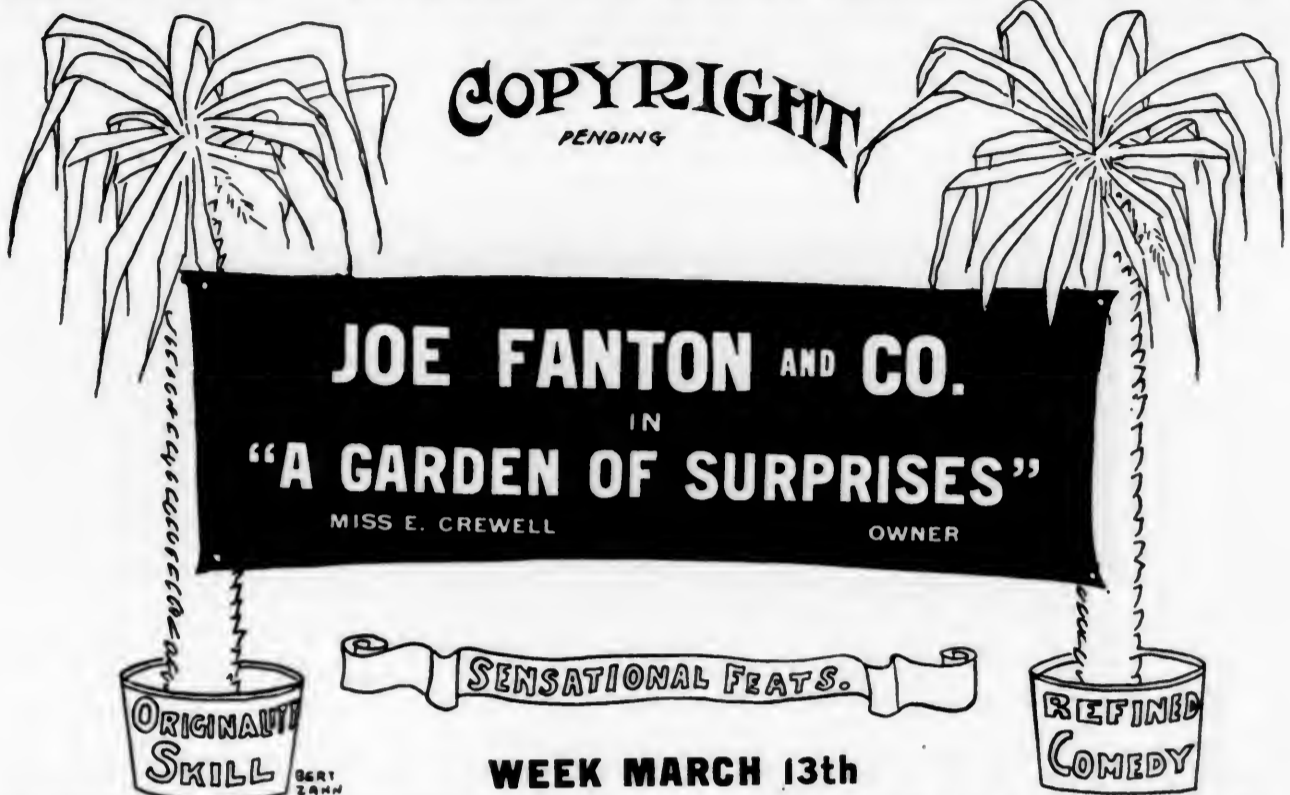
New York, March 6.—A benefit performance last night of Potash & Perlmutter in Society netted \$3,000 for the Ahav Zedek Talmud Thora, a Jewish charitable organization, in the name of a church built by the father of A. H. Woods, who is producing the P. & P. Show.

TOTO, HIPP. CLOWN, TO WED

New York, March 4.—Toto, the Hippodrome clown, is to be married to the little skater who helps him to his feet after his fall on the ice in Filtrating at St. Moritz.

ADDITIONAL REVIEWS
ON PAGES 10 AND 11

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COMEDY

WEEK MARCH 13th

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Celebrating His Fifth Year With Shapiro-Bernstein.

He Sure Is Bringing Them In For

Lindy Lou and For the Sake of a Rose.

ORPHEUM (orph)
Lillian King-bury
The Sultanas
Valentine & Bell
Ed Morton
Clark & Verdi
Warren & Conly
PANTAGES (m)
Bachelors' Sweethearts
Will J. Ward & Girls
Maidie DeLong
Burns & Kissen
Cavana Duo
PROVIDENCE
KEITH'S (ubo)
Kajiyama
Klass & Bernie
Dooley & Hugel
Harrison Brockbank Co.
Hunting & Francis
Marie & Mary
McFarland
Lohse & Sterling
Howard, Kibbe & Herbert
Wm. Gaxton & Co.
QUINCY, ILL.
ORPHEUM (wva)
First Half:
Allen & Allen
Folia Sisters & LeRoy
Howard Chase & Co.
Jewell Comedy Trio
Six Musical Spillers
Last Half:
This Way, Ladies
RICHMOND, VA.
BIJOU (nbo)
First Half:
Leo Beers
Inness & Ryan
Emmet Welch's
Minstrels
Toots Paka & Co.
Billy B. Van & Co.
Last Half:
Salon Singers
Ketchem & Cheatem
Adlon Bros.
ROCHESTER, N. Y.
TEMPLE (nbo)
Mullen & Coogan
Forest Fire
Lee Ho Gray & Co.
Emmett & Tonge
Martinet & Sylvestre
J. & W. Hennings
Old-Time Darkies
ROCKFORD, ILL.
NEW PALACE (wva)
First Half:
Neptune's Daughters
Three Vagrants
E. Fred Hawley & Co.
Harry VanFossen
Von Cello
Last Half:
Six Little Wives
SACRAMENTO, CAL.
EMPRESS (s&c&a)
McFoods & Tate
Lynn Meyer

Ramous-Nelson Co.
Gray & Graham
Ladella Comiques
Verr & Davenport
ORPHEUM (orph)
(March 13-14)
Same bill at Stockton,
15-16; Fresno, 17-18;
Moore, O'Brien &
McCormack & Wallace
Berhart-Germaine Trio
Harry Langdon & Co.
James H. Cullen
SAGINAW, MICH.
FRANKLIN (ubo)
First Half:
Woodfolk's, Jr., Follies
Last Half:
Tom Powell's Minstrels
Mae Curtis
ST. JOSEPH, MO.
CRYSTAL (luter)
First Half:
Frank Crummit
Australian Choppers
Last Half:
Mudge Norton Trio
Waiton & Vivian
Hamilton & Barnes
Act Beautiful
ST. LOUIS
COLUMBIA (orph)
Beatrice Herford
Dorothy Toye
Scottish Lads & Lassies
Marshall Montgomery
Maria Lo
Diamond & Brennan
Brown & Spencer
ST. PAUL
EMPRESS (s&c&a)
Breakaway Barlowa
Allmann & Nevina
Amy Rutler & Her Bines
Gorman Bros.
Russell Bros. & Mealy
ORPHEUM (orph)
H. Bri deVries
Quiloga
Whipple, Hnston & Co.
Kurtis' Boosters
Florrie Millership
Harmony Trio
Lelton & Dupreco
SALT LAKE CITY
ORPHEUM (orph)
Chie Sale
Marie Hlshon
Mung & Snyder
Los, Howard & Co.
Paul Levan & Dobbs
Metropolitan Dancers
Emmet Devoy & Co.
PANTAGES (m)
Mexico
Hugo B. Koch & Co.
O'Neal & Walmsey
Dorothy Vaughan
The Bromens
SAN ANTONIO, TEX.
MAJESTIC (inter)
Clown Seal
Elsie Faye Trio
Harry Johnson
Mme. Ayer
Emma Carus
Rooney & Bent
Dudley Trio
SAN DIEGO, CAL.
PANTAGES (m)
Hanson & Clifton
Valeris Sisters
Raymond & Bain
Greenlee & Drayton
Arthur LaVine & Co.
SAN FRANCISCO
EMPRESS (s&c&a)
Harry Sterling
Carl & Ribel
Cora & Robt. Simpson
Musical Knebas
George Lee & Girls
Ray Conita
ORPHEUM (orph)
Whiting & Burt
Julie Ring & Co.
Dupree & Dupree
Bankoff & Gille
Arthur Sullivan & Co.
Umberto & Sacchetti
Passion Play Wash. Sq.
Dorothy Jarion
George Damerel & Co.
PANTAGES (m)
Carmen's Minstrel
Hetta's Seals
Henry Sisters
Andy Lewis & Co.
Grace Cameron
SAVANNAH, GA.
BIJOU (ubo)
Santey Bros.
War Bride's No. 2
Last Half:
War Bride's No. 2
Henry G. Rudolf
Odono
SCHENECTADY, N. Y.
PROCTOR'S (pr)
First Half:
Gordon & Day
Fontell & Stark
Veltie Trio
Jean Moore
Harlan Knight & Co.
Telegraph Trio
Werner-Amoros Co.
SEATTLE, WASH.
EMPRESS (s&c&a)
Royal Italian Sextette
Raynor & Bell
Edith Mote
Mrs. Fred Allen & Co.
Wallingford Outdone
Latoy Bros.
ORPHEUM (orph)
Clocollin
George Howell & Co.
Willis Holt Wakefield
Ray Dooley Trio
Jolly Johnny Jones
Henny & Woods
Stevens & Falk
PANTAGES (m)
Seven Bracks
Littie Lora Roberts
Hyal & Early
The Rivala
Nan Gray
Hirschhoff Troupe
SHREVEPORT, LA.
MAJESTIC (inter)
First Half:
O'Meras
Barke & Barke
Three Amers
Last Half:
Bakor Bros.
Olga
Dan Sherman
SIOUX CITY, IA.
ORPHEUM (wva)
First Half:
Tomfort & King
Boothby & Everdeen
Musical Matinee
Dorothy Herman
The Duttons
Last Half:
Three Lilliputs
Gaylord & Lancton
Kenny & Hollis
Dunbar's Bell Ringers
(one to fill)
SPOKANE
PANTAGES (m)
Volant
Hosie Lloyd
Pearson & Goldie
Harry Tsuda
Dixieland
SPRINGFIELD, ILL.
MAJESTIC (wva)
First Half:
Around the Town
Last Half:
Gardner's Maniacs
Earl & The Girls
The Caninos
John & Mae Burke
Arthur Higby
TACOMA, WASH.
PANTAGES (m)
Boarding School Girls
Norton & Earl
Al Fields & Co.
Cooke & Rothert
Reed & Wood

TERRE HAUTE, IND.
NEW HIPPIE (wva)
First Half:
Vernie Kaufman
Rothino & Shelly
Storm & Mauston
Carson & Willard
Hardens
Last Half:
Lue & Analeka
Simpson & Dean
Homer Lind & Co.
Morris & Allen
Hardeen
TOLEDO, O.
KEITH'S (ubo)
Porter J. White Co.
Meehan's Doga
Adelaide & Hughes
Lal Mon Kim
Watson Sisters
Mr. & Mrs. J. Barry
Darras Bros.
Thomas Swift & Co.
TOPEKA, KAN.
NOVELTY (inter)
First Half:
Gardner Trio
Kings
Hufford & Chain
Buch Bros.
Last Half:
Bevan & Flint
Frank Crummit
Australian Choppers
TORONTO
SHEA'S (nbo)
J. & K. DeMaco
Evans & Wilson
Farber Girls
Oliver & Oip
Henry Lewis
Whitfield & Ireland
TULSA, OK.
EMPRESS (inter)
First Half:
Arneson
The Almonds
The Allison
Laurie Ordway
Hurling's Seals
Last Half:
Williams & Segal
Froloana
Weber & Elliott
Melnotte-Leole Troupe
TROY, N. Y.
PROCTOR'S (pr)
First Half:
London's Models
Terry & Phil Girls
Lane & Harper
Campbell Trio
Harry Adler
VANCOUVER, B. C.
PANTAGES (m)
Dream of the Orient

PANTAGES (m)
Junior Revue of 1916
Great Howard
Clayton & Lennie
Naoma
Claire & Atwood
YONKERS, N. Y.
PROCTOR'S (pr)
First Half:
Harrington, Ford & Co.
Ad Hoyt's Minstrels
Wilbur Sweetman
Helene
Harry & Anna Seymour
YOUNGSTOWN, O.
HIPPOHOME (nbo)
Misses Campbell
Little Stranger
Fred V. Bowers & Co.
Marie Fitzgibbon
Mme. H. Ruann & Co.
The Norvelles
Allman & Dody

LAST HALF BILLS

March 9-11

NEW YORK CITY
AMERICAN (loew)
Sword of Fear
Mer 23
Haley & Noble
Allie White
(five to fill)
BOULEVARD (loew)
Larise Trio
On the Veranda
Marie Hart
Smith & Kaufman
Kluting's Animals
DELANCEY ST. (loew)
Grace Hanson
Maxim Bros. & Bobby
Billy K. Wells
C. H. O'Donnell & Co.
(four to fill)
GREELEY SQ. (loew)
Roberts & Roeder
Fenton & Green
Chauncy Monroe & Co.
Mand Tiffany
Harry & Wolford
Three Bobs
(one to fill)
LINCOLN SQ. (loew)
The Arleys
Frankie James
Donnelly & Dorothy
Evel Hour
Dave Ferguson
Wm. O'Clare & Girls
NATIONAL (loew)
Louis Stone
Wilson & Whitney
Larry Comer
Ed Abeles & Co.
Ruth Howell & Co.
(one to fill)
ORPHEUM (loew)
Selbini & Grovini
Ethel McDonough
Murphy & Lachmar
The System
Brady & Mahoney
(one to fill)
WILMINGTON, DEL.
GARRICK (nbo)
Susan Tompkins
WINNIPEG, CAN.
ORPHEUM (orph)
Vivie Daly
Harriet Marlotte & Co.
Two Tomboys
Mason & Murray
Andy Rice

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SONGS and MUSIC

BOOSEY'S NEW NUMBERS

New York, March 4.—Pre-eminent in the list of song novelties set forth in Boosey & Company's latest catalog is What Shall I Say, by Gerald Grayling. This number is destined to become a household word among discriminating singers and wherever good music is known, and has already been added to the repertoire of John McCormack, who, by using it, has placed a seal of approval upon it comparable only with I Hear You Calling Me. Mena Mine, one of the numbers from T. C. Sterndale-Beuett's popular cycle from The Cherry Garden (four Chinese love lyrics), is a love song of exceptional beauty. Ferry, Ahoy! is a delightful number, forming an important factor in the popularity of songs from the pen of Dr. A. Herbert Brewer, and is proving irresistible to a great number of singers. Love's Sunshine, by Nicholas de Vore, a newcomer amongst Boosey song writers, is a song of pure inspiration, and worthy of its place in the catalog. A particularly appropriate number is Woodland Voices, words by Harold Simpson and music by Arthur E. Godfrey. This song is light, cheerful and suggestive of the optimistic spirit prevailing when nature emerges from the bonds of winter. The Last Call is strikingly characteristic of Wilfrid Sanderson's broad and forceful style of composition. The number is powerful and gripping. Requiem of the Sea is by Elmer Andrew Seffen, an American composer, who has already placed to his credit several successful songs. This number has found favor with many artists, among them the basso, Herbert Witherspoon. The Melody of Home shows the exceptional melodic gifts of T. Wilkinson Stephenson, who has given the song such a haunting theme that it can not otherwise than popular. It will particularly prove valuable to the light concert singer and vaudeville artist. Louisa Scarmolin's Vignettes is a work in five numbers, called Vivacity, Pensive Mood, Moment Musical, Dialogue and Scherzino, which must be heard to be appreciated. These latest numbers of Boosey & Company are some of the most worthy published by that house of quality.

THEY KNOW THE GOOD ONES

New York, March 4.—The greatest trouble Wolfe Gilbert, professional manager for Stern & Company, is having these days is to get acts to discontinue singing My Sweet Adair in favor of the newer song, I Love You, That's One Thing I Know. It seems that My Sweet Adair is such a big hit for Frederick V. Bowers, Mariou Weeks, Levan and Rose, Seebolder and Dickinson, The Volunteers, Gladstone and Tallmadge, Spiegel and Dunn, Watkins and Williams, Great Arthur, Tilford, Gilbert Losee, Olympic Trio, Temple Quartette and several other acts that they refuse to desert Adair. So Wolfe is not worrying, as he believes that no matter how big a hit may be there is still room for it to grow. It seems Gilbert's numbers grow mighty fast—and solidly, too.

REMICK NOTES

Chicago, March 4.—Miss Carolina White, the prima donna, notified the Chicago office of Remick that never during her career as an opera star in vaudeville has she put over a number better received than Memories. In this statement she harped no operative nor popular numbers, which make the announcement a very sweeping one to be sure. This song looks like the real ballad bit of the year, and is destined to last.

Wright and Dietrich, appearing at the Palace here this week, are featuring Molly, Dear, It's You I'm After. The number is proving a great addition to their act.

Payne and Nlemeyer came to this Windy City this week with a brand-new song hit, called Fall On to Dayton. The copies requested by performers have been so numerous as to keep the Chicago office of Remick in a continuous rush. It looks as if Kahu and Van Alstyne have an over-night hit in My China Lady.

Adelaide and Hughes have an exceptional and talented violinist in their act who is feasting Underneath the Stars.

WHITMORE'S NEW SONG

Scranton, Pa., March 4.—The Whitmore Music Publishing Company, of Scranton, released this week for the trade a dandy number by Charles Hochberg and Betty Bellin, called Down Among the Pines of Georgia, which is certain to become widely popular. The song is particularly suited for quartettes, and is worthy of a place in the repertoire of any act of discriminating nature.

THE BILLBOARD'S SONG HINTS

Reliable Guide to the Best Songs in the Catalogs of the Leading Music Publishers

Doubles

PRETTY PLEASE (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—Hit of them all.
UNDERNEATH THE DIXIE MOON (Bernard Granville, 154 W. Forty-fifth St., New York, N. Y.).—You'll win with this one.
UNDER SOUTHERN SKIES (Shapiro & Bernstein, 224 W. Forty-seventh St., New York, N. Y.).—A most beautiful number.
WISH I KNEW JUST WHAT YOU THINK OF ME (Regent Music Co., Lake Charles, La.).—One of the Regent Specials that is gaining favor every day.
THE LIGHTS OF MY HOME TOWN (Charles K. Harris, Columbia Theater Bldg., New York, N. Y.).—One of the season's bits; a most excellent number.

Ballads

YOU'LL ALWAYS BE THE SAME OLD SWEETHEART (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—Not only good, but clever.
MEMORIES (Jerome H. Remick Co., Majestic Theater Bldg., Chicago, Ill.).—Original and appealing to everybody.
OH, GOD, LET MY DREAM COME TRUE (Shapiro & Bernstein Pub. Co., 224 W. Forty-seventh St., New York, N. Y.).—Gaining favor every day.
MY MOTHER'S ROSARY (Waterson, Berlin & Snyder, Strand Theater Bldg., New York, N. Y.).—Immaculate—a masterpiece.
I LOVE YOU, THAT'S ONE THING I KNOW (Jos. W. Stern, 1550 Broadway, New York, N. Y.).—Some ballad.
ALL I WANT IS A COTTAGE, SOME ROSES AND YOU (Charles K. Harris, Columbia Theater Bldg., New York, N. Y.).—One of the best ballads of the season.
ACROSS THE WAVING WATERS MY SWEETHEART CALLS FOR ME (Connett Sheet Music Co., Newport, Ky.).—A little gem.
ON THE BANKS OF THE SUWANEE RIVER (Dixon Music Pub. Co., 243 Frankfort St., Elizabeth, N. J.).—An excellent ballad.
ONE LITTLE SMILE (Steeger-Miller Co., 17 E. Poplar St., Harrisburg, Ill.).—A clever catchy waltz ballad.
WAITING FOR YOUR EYES OF BLUE (Allanson Pub. Co., 50 Auditorium Bldg., Chicago).—A beautiful ballad for those who can handle a song of merit.
AN OLD PORCH SWING, A MOONLIGHT NIGHT AND YOU, DEAR (Ernest A. Berk, Paducah, Ky.).—Will be appreciated by those who like high-class ballads.
WHERE THE PEACEFUL SUSQUEHANNA WINDS (Magbee Music Co., Columbus, O.).—A ballad that is making good—sure to become popular.
UNDERNEATH THE TENNESSEE MOON (Charles N. Daniels, San Francisco, Cal.).—A Tennessee song that will please.
OFFTIMES (Vanderloot Music Co., Williamsport, Pa.).—A ballad of real merit.
PLAYTIME OF LOVE (Arcadia Music Co., Paterson, N. J.).—Great; scoring success wherever used.
WHEN FIRST I CALLED YOU MINE (Arthur M. Siebrecht Music Co., Lexington, Ky.).—Effective, and easy range.

Novelty Songs

IT'S A HUNDRED TO ONE YOU'RE IN LOVE (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—Biggest novelty this year.
THAT UKELELE BAND (Bernard Granville, 154 W. Forty-fifth St., New York, N. Y.).—A real novelty song.
ALL ABOARD FOR CHINATOWN (Shapiro & Bernstein Pub. Co., 224 W. Forty-seventh St., New York, N. Y.).—Going big.
HELLO, HAWAII, HOW ARE YOU (Waterson, Berlin & Snyder, Strand Theater Bldg., New York, N. Y.).—Going along in great style; bigger than ever.
THEY CAN ALL HIT THE TRAIL WITH HOLIDAY (P. J. Howley Music Co., 146 W. Forty-fifth St., New York, N. Y.).—Right up to date; some novelty.
AT BREAKFAST TIME HE ALWAYS HAS A LILY (Kendis Pub. Co., 145 W. Forty-fifth St., New York, N. Y.).—Some novelty song.
THAT LITTLE FORD OF MINE (Allanson Pub. Co., 50 Auditorium Bldg., Chicago, Ill.).—They're sure to like the movement—excellent lyrics.
WHEN THE EAGLE SCREAMS (Pope Music Co., 6955 Ozark Ave., Chicago, Ill.).—Good enough to feature on any bill.
BE A GOOD LITTLE CHICKEN AND LAY IN MY LAP (James P. Doyle, 552 E. Eagle St., Buffalo, N. Y.).—A fox-trot novelty that is a winner.
ALLIGATOR PARADE RAG (Magbee Music Co., Columbus, O.).—Get this and join the Alligator Club.
CAN THE KAISER TEACH THE IRISH TO TALK DUTCH (H. T. Baskerville & Co., 1549 Champa St., Denver, Col.).—You can sing this and still be neutral.

Comic Songs

I'VE BEEN FLOATING DOWN THE OLD GREEN RIVER (Waterson, Berlin & Snyder, Strand Theater Bldg., New York, N. Y.).—Very catchy.
THE MAKINGS OF A DARN FINE MAN (P. J. Howley Music Co., 146 W. Forty-fifth St., New York, N. Y.).—Going big; one of the latest bits.
ON THE HOKO MOKO ISLE (Harry Von Tilzer, 125 W. Forty-third St., New York, N. Y.).—Clean, clever and catchy.
THE KID IS CLEVER (Jos. Brockman Pub. Co., 145 W. Forty-fifth St., New York, N. Y.).—Going like wildfire.
PEACEFUL RAFFERTY (Witmark Pub. Co., 144 W. Thirty-seventh St., New York, N. Y.).—You must get this one to appreciate it.
SCADDE-DE-MOOCH (Jos. W. Stern & Co., 1556 Broadway, New York, N. Y.).—The raggiest of a rag.
THE LITTLE FORD RAMELED RIGHT ALONG (C. R. Foster & Co., 845 E. Broadway, Los Angeles, Cal.).—Great laugh-producing, applause-provoking comedy song.
I'VE GOT A REMEDY TO CURE THE BLUES (Fred Irwin, Music Publisher, Chicago).—When once you hear it you can't get away from it.
IF I ONLY HAD THE OPPORTUNITY (Warner C. Williams & Co., 635 Prospect St., Indianapolis, Ind.).—Comic lamentation; good double.
LOOK, LOOK, VOT A BIG FIRE SALE (L. C. Chatham, Cincinnati, O.).—Hebrew comic; it's a scream.

March Ballads

CUMBERLAND (Shapiro & Bernstein Pub. Co., 224 W. Forty-seventh St., New York, N. Y.).—It's different—try it.
ALONG THE ROCKY ROAD TO DUBLIN (Waterson, Berlin & Snyder, Strand Theater Bldg., New York, N. Y.).—A big hit.
GIVE A LITTLE CREDIT TO YOUR DAD (Broadway Music Pub. Co., 145 W. Forty-fifth St., New York, N. Y.).—Here is a Dad song that is all right.
DADDY, I WANT TO GO (Charles K. Harris, 701 Seventh Ave., New York, N. Y.).—A stirring march ballad, the best Harris ever had.

BE SURE AND MENTION THE BILLBOARD IN WRITING TO PUBLISHERS. THAT'S LITTLE ENOUGH TO ASK IN EXCHANGE OF COURTESIES FOR THE FOREGOING INFORMATION
PROFESSIONAL COPIES TO PROFESSIONALS ONLY

PLAYTIME OF LOVE

Paterson, N. J., March 4.—The Arcadia Music Company, of which Max M. Gilbert is president, is justly proud of its latest song, called Playtime of Love, a dainty ballad that is bound to improve the caliber of vaudeville singing acts. Although the Arcadia Music Company has not been in the rug very long, the house has established a reputation of putting out songs of merit, with Playtime of Love in the running to eclipse all former successes. The number has been tried out in various parts of the country, meeting with a flattering reception at each place.

IT'S UNIQUE AND ORIGINAL

New York, March 4.—It goes without saying that originally and distinctiveness stand out, no matter how overcrowded the market may be. The survival of the fittest has always been the rule in all classes of songs, new and old, but one that stands in a class all by itself is the new number of Stern & Company, called I Love You, That's One Thing I Know. Thus it seems this one can not be compared with the rest. Its unique style, punchy lyric and melody stamp it as truly distinctive, so that when an act slugs it on a bill having possibly a dozen song numbers it is bound to impress the audience more than the others. This fact is also found true with the trade, at demonstrations in the music stores. I Love You, That's One Thing I Know, is the product of Wolfe Gilbert and Anatol Friedland.

WILLIE PIERCE A HUSTLER

New York, March 3.—That Willie Pierce is really the king of the small-time act-getters, and that he is a wonderful asset to any publishing firm, was demonstrated when Willie brought in thirty-two acts the first of the week of the consolidation of Kalmor & Puck and Maurice Abrahams, every one of whom left with a K., P. & A. song or songs tucked away for immediate use. All of these acts were working, and came from ten theaters. Several of them were big timers, including Briere and King, users of exclusive material, and Aubrey and Rich. Willie certainly is some hustler and has the confidence of his firm.

OSBORNE WITH BROCKMAN

New York, March 4.—Nat Osborne, for many years identified with leading publishers, is now associated with that master of character songs, James Brockman, and has formed the corporation of Brockman & Osborne. Nat Osborne is the composer of the season's most popular ballad, That's the Song of Songs for Me, Back to the Garden of Love, and a hundred others. In collaboration with Mr. Brockman, the two bid fair to out rival their previous efforts and have a novelty song, The Kid's Clever, that is in the repertoire of many of the headliners, and being used with wonderful success.

PRIMROSE AND WITMARK

New York, March 5.—At the Palace Theater last week the act presented by the Primrose Four was one of the most enjoyable musical features ever presented in a Palace program. The boys in this combination surely know the value of effect, and they use this knowledge to the best possible advantage. They sang three of the finest things ever put out by M. Witmark & Sons, and all three of them went with the bang of finality. These numbers were Ernest R. Ball's two latest successes, My Wonderful Love for Thee and The Daughter of Mother Machree, and that lively novelty, Are You From Dixie, which proved one of the most effective quartette numbers imaginable.

MUSIC NOTES

When I Am Flying, a descriptive song, with waltz chorus, has been issued by the Music Shop, Los Angeles, Cal., and was one of the big hits at the reception given in honor of the Topeka Gamut Club recently. The words of the number are by William Hooper Howells and the music is by Homer Grinn.

Sidney B. Holcomb, the prolific, free lance writer, has succeeded in placing two numbers with the White & Newton Music Publishing Co., of Omaha, Neb. Clay D. White supplied the melody end of the numbers. The titles have as yet not been announced.

Jack Lord, of Lord and Vernon, would like to know who published I Knew Him When He Was All Right. Anyone wishing to inform Mr. Lord can reach him in care of The Billboard, Cincinnati, O.

Frank Morrell

Bob Hall

Matt Keefe

Three Big Headliners who are Featuring **CHARLES K. HARRIS'** Sensational Song Hit

"ALL I WANT IS A COTTAGE, SOME ROSES AND YOU"

A song with just a tinge of Irish Melody that is as sparkling and rippling as a silvery stream. Write for this beautiful ballad at once.

Arranged for quartette. Orchestrations in any key.

CHAS. K. HARRIS, Columbia Theatre Bldg. 47th Street and Broadway, N. Y. City
MEYER COHEN, Gen. Mgr.

N. Y. Vaudeville Notes
By VAL

The unusual feature of the current season around New York and reported generally throughout the country is the fact that in spite of tradition the approach of the Lenten season shows business to be improving right along, whereas in previous years there has been a falling off. The improvement is noted in all commercial lines, which would indicate that while other countries are in a pitiable condition, financially and otherwise, the United States is exceptionally prosperous, and that America is a mighty good country to be in right now.

One of the classiest sketches on the big time at present is *Discontent*, written by Hugh Herbert, and excellently played by Clarence Oliver and George Oip. It is a pocket edition of *Everyman*, and is headlining the big bills. Last week, Providence; this week, Keith's, Boston.

Hugh Herbert has written several sketches which he has placed on the big time. *Miss Mauds Fealy* has one of them, and another, *The Sons of Abraham*, is the vehicle Mr. Herbert is using himself with great success over the Keith Circuit.

The Mandolin Millers, who have just completed the Orpheum Circuit, over which they were one of the features, open March 6 at the Bnshwick, Brooklyn, for a tour of the Keith houses.

Jack Wyatt's Scotch Lads and Lassies, who were a force in the Eastern Keith theaters, and are booked until February, 1917, are creating a riot this week at the Majestic, Chicago, where they are the big feature. After ten weeks in the West they return East for a summer run at Henderson's, Coney Island. A great act, which deserves success.

The Werner-Amoros Troupe, one of the cleverest and classiest novelty acts in vaudeville, featured last week at the Flatbush, Brooklyn, are headlining this week on the Proctor Time. This is an act that should be working all the time.

Will H. Quaid, the genial manager of Proctor's Fifth Ave. Theater, has a popular favorite in Miss Mabel Burke, whose well-modulated voice and pleasant personality would suggest her as a corking good vaudeville single. Singing with the animated pictures, Miss Burke draws as much applause as many of the acts. She is a welcome fixture at the Fifth Avenue, and the regular patrons like her immensely.

One of the best novelty sister acts in the business is that of the Howard Sisters, international entertainers. They are not only singers, comedians and dancers, but linguists as well. During their several world tours they have studied many languages, and sing character songs in the original tongue, Chinese, Kanaka, Maori, Hawaiian, etc.; also doing native dances. They whistle, play instruments, and are versatile artists. Both beautiful girls, their many classy and characteristic wardrobe changes, props and scenery, leave nothing to be desired in their entertaining and novel specialty. Harry Weber is their exclusive agent, and has them booked solid on the big time.

Ruth Budd, the charming little artiste formerly of the Aerial Budds, is now showing a classy and novel combination of song, flying rings (comedy conversation accompanying her varied and cleverly executed stunts) and posturing on the perpendicular web. She closed the show at Proctor's Fifth Avenue last week and was a decided hit.

The Menouee-Aitken Company of expert athletes are going along in great shape with their scenic production, *On Crocodile Isle*, and seem to have discovered the long-sought secret of perpetual motion, in that they are never idle. The answer is: A clean, clever novelty act that can open or close any show.

An exceptionally attractive little comedienne is Frankie James, now playing the Boulevard

DON'T FAIL TO GET A COPY OF THESE SONGS

"That Little Ford of Mine"

They're Sure To Like the Movement and the Words Will Suit Just Fine.

AND BEFORE IT STOPS RUNNING, YOU OUGHT TO GET—

"Far Away in Dear Old Tennessee"

"Waiting for Your Eyes of Blue"

"The Sweetest Rose in June"

AND

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Theater. She has youth, voice, personality, beauty and an elaborate wardrobe. That's all, but it is sufficient to make her a decided success wherever she appears. She has a full route over the Loew Time booked for her by that capable agent, Frank Bohm. A song that is always a riot for her is Mose Gumble's latest acquisition to the Henck catalogue, *They Didn't Believe Me*.

Al Freeman, of the producing firm of Brooks, Morris & Freeman, will be married to Millie Brooks, a nonprofessional, March 19.

LAST HALF BILLS

(Continued from page 9)

- Holden & Herron
- Tuite's Collegians
- Cranston & Lee
- Clark & McCullough
- Dorothy Burton & Co.
- Dawson, Lanigan & Covert
- Pipifax & Paulo
- BOSTON**
- GLOBE (loew)
- El Mina
- Downs & Gomez
- Best of Friends
- Sandy Shaw
- Livingston Trio (one to fill)
- ORPHEUM (loew)
- College Days
- Conrad & Betty
- Weston & Leon
- Sid Rose
- Gro. Davis Family (three to fill)
- ST. JAMES (loew)
- Williams & Merrigan
- O'Brien & Havel
- Dickinson & Deagon
- Eddie Dowling
- Prevost & Brown
- BROOKLYN**
- RAY RIDGE (loew)
- Maroon
- Newboys' Sextette
- Barnes & Robinson
- Billy Swede Hall & Co.
- Andrew Kelly
- Kawana Bros.
- RIJOU (loew)
- Wm. Morris
- Miland Five
- Sid Lewis
- Five a Minute
- Elsie White (two to fill)
- DEKALB (loew)
- Four Harmonists
- Sherlock the Second
- Low Cooper
- Marine Band (two to fill)
- FULTON (loew)
- Quinn & Mitchell
- Golding & Keating
- Beale Temple & Co.
- George McFadden
- Little Carnoo (one to fill)
- PALACE (loew)
- Dave Wellington
- Cummings & Gladding
- Tom Waters
- Springtime (one to fill)
- WARWICK (loew)
- Tyler & Crollin
- Capitol City Three (one to fill)
- CLEVELAND
- MILES (loew)
- (full week)
- Norris' Baboons
- O'Neal & Gallagher
- Allice Cole
- Ed Blondell & Co.
- Roy L. Royce
- Lottie Mayer & Nymphs
- DETROIT**
- ORPHEUM (loew)
- (full week)
- Cameron & O'Connor
- Nell McKinley
- Ships Pass in Night
- Hardison & Green
- Cheyenne Days (one to fill)
- FALL RIVER, MASS.**
- RIJOU (loew)
- Alexander & Scott
- Middleton & Spellmeyer
- Harry Breen
- Recklelas Trio (two to fill)
- HARTFORD, CONN.**
- PALACE (nbo)
- Jerome & Carson
- Dickinson & Deagon
- Phillipi Four
- Mason & Fagan
- Eva Shirley
- Ernest Evans & Co.
- MT. VERNON, N. Y.**
- PROCTOR'S (pr)
- Harry Thriller
- Rice & Franklin
- Countess Beannont & Co.
- Fentell & Stark
- Werner-Amoros Co.
- Cunningham & Marlon
- NEWARK, N. J.**
- LOEW'S (loew)
- Dave Kinder
- Harlequin Trio
- Walter Elliott & Co.
- Harry Cutler
- Junior Follies (one to fill)
- PROVIDENCE, R. I.**
- EMERY (loew)
- Gray & Old Rose
- Largay & Schnee
- Burke-Toohy & Co.
- Nowlin & St. Clair
- Ten Arabs
- ROCHESTER, N. Y.**
- LOEW'S (loew)
- Cycling McNatts
- Fred Roberts
- Night With Poeta
- Hush & Shapiro
- Putting on Alms
- SCHENECTADY, N. Y.**
- PROCTOR'S (pr)
- Wilbur Sweetman
- Sinclair & Griffiths
- Stone & Hughes
- Lander Bros.
- Harrington, Ford & Co.
- Kelly & Pollock
- Alber's Polar Bears
- TORONTO**
- YONGE ST. (loew)
- (full week)
- The Lelands
- Frankie Fay
- Clark & Rosea
- Lawrence & Edwards
- Morgan & Gray
- Reed Bros.
- Charlie Case
- TROY, N. Y.**
- PROCTOR'S (pr)
- Archib Orr & Dolly
- Stewart Sisters
- Katherine McConnell
- Jed & Ethel Dooley
- The Holdsworths
- Woman Proposes
- Klein Bros.
- Schreck & Percival
- YONKERS, N. Y.**
- PROCTOR'S (pr)
- Sylphite Sisters
- Lane & Harrier
- Windor Trio
- Emil Mendelsohn
- Joe Bernard & Co.
- Claude Golden
- Velde Trio

PAUL GORDAN —AND— AME RICA

“IN A CYCLE OF SURPRISES”

Week of Feb. 28, Enormous Success at B. F. Keith's Palace
(This Week) March 4, B. F. Keith's Prospect, B'klyn.

DIRECTION, WM. HENNESSY

ROY E. FOX

An Ex-White Rat, Upholds Position of The Billboard in White Rats' Controversy

Wichita Falls, Tex., March 3, 1916.

Editor The Billboard:

I have read the articles concerning the White Rats' struggle with interest. I am with The Billboard and its opinion. I joined the White Rats in 1912. I kept my dues paid up until I discovered the conditions that existed in New York. Then I ceased to pay and dropped out, awaiting to see what the outcome would be. I have no business being a member of the White Rats as I don't play any vaudeville time myself, but I simply wanted to help a good thing along. That is the reason I joined. When I was a member in good standing I would always engage a White Rat in preference to a non-member. I think that was good spirit for the advancement of the order. I now have White Rats working for me. They are in bad standing, awaiting the result, and, just as soon as the order is purified and placed upon a proper basis, I will make application for reinstatement, as well as others on my show. I think the White Rats Actors' Union is a good thing when operated as first intended when organized, but I can't see success until some changes are made. I am sure the White Rats could find a native of the United States to conduct their affairs.

I want to see the Order advance, but there must be men behind the gun that the actors have confidence in. I think my opinion about organized bodies is worth something, as I am a member of the following: Mystic Shrine, 32d Degree Mason, Knights Templars, Life Member of the Elks, Odd Fellows, Knights of Pythias, Eagles, Moose, Woodmen of the World, Modern Woodmen, Strollers, Showmen's League of America, COMA, Red Men, and I was a White Rat. Fraternity is great, but it must be free from corruption.

Sincerely yours, ROY E. FOX,

Owner and Mgr. Roy E. Fox's Popular Players.

MARGUERITE DeVON ADVANCES

New York, March 3.—It's a far cry from the three or four or even more a day popular priced vaudeville house to a starring role in the so-called legitimate or advanced musical comedy, and especially when the jump is made in a comparatively short time of two years, yet that is just what delicate and clever Marguerite DeVon, formerly of the DeVon Sisters, has done. Less than two years ago Marguerite, with her sister

B. F. Keith's Circuit of Theatres

A. PAUL KEITH, President. E. F. ALBEE, Vice-Pres. & Gen. Mgr.

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Hattie, who has since married, was playing the smaller vaudeville circuits in and about New York. Her clever singing and dancing and her ability to wear fine costumes soon brought her recognition, and now she is starred by John C. Fisher in his Red Rose Company. Press notices have been glowing in their praise of Miss DeVon, and it would not be surprising to shortly see her prominently featured in a Broadway production. Miss DeVon, by the way, is a direct

descendant of President Martin Van Buren, and her uncle, who was a personal friend of Abraham Lincoln, bears the distinction of being the first Southerner to release his slaves following Lincoln's emancipation proclamation.

PIPP AWAKENS

Charley Grapewin, famous for his presentation of the man with the head the morning after

in The Awakening of Mr. Pipp, and more recently topping bills with his Pongkeepsle, wherein Anna Chance lends creditable support, has solved the motor car problem.

Dissatisfied with the various cars Grapewin has awakened to a way out of the difficulty by buying a certain chassis which pleased him, an engine and so on, all the various component parts of a high-class machine, and then had them assembled under his own supervision, with the result that he has just what he terms a perfect car.

Pongkeepsle, by the way, is booked well into next year without the usual lay-offs. The act is novel, inasmuch as every line as well as every piece of business is original, though much of it has been extensively copied.

ENLARGING THEATRICAL HOTEL

Chicago, Ill., March 3.—The Hotel Marion, which caters to the profession in general, has added an annex to the present hotel that will be ready for occupancy in a short while. Moderate prices and all conveniences will be the watchword for the West Side hostelry, located at Madison and Canal streets.

CONTAINS MANY LAUGHS

Vaudeville performers who are looking around for snappy comedy material will hail with pleasure the appearance of Funnybone, a new quarterly magazine, the first issue of which is now ready. Although the price is only 25 cents per copy, Funnybone contains an immense variety of bright and original material, such as two monologues, a couple of acts for two males, an act for male and female, a big minstrel first part, nearly one hundred single gags and get-backs, besides two parodies on current song hits. Funnybone is issued by the Funnybone Publishing Company, 1493 Broadway, New York City.

TWO BIG BROOKLYN FEATURES

New York, March 4.—Keith's Brooklyn theaters will have two big features the coming week in Weber and Fields at the Orpheum and Mrs. Thomas Whiffen at the Prospect. The Weber and Fields engagement promises to be one of the most important in Brooklyn vaudeville circles in many months, while the appearance of the venerable Mrs. Whiffen, at the Prospect, should be the signal for capacity business at that popular playhouse.

LAST CALL

THE 16TH ANNUAL
SPRING SPECIAL NUMBER

— OF —

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— BEAR IN MIND —

THAT WHILE THIS BIG NUMBER WILL BE
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SIDE-SHOW & CARNIVAL BANNERS

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SHOWMEN'S LEAGUE ANNUAL MEETING

Various Committees for 1916 Appointed and Time of Weekly Meetings Changed

Chicago, March 3.—The newly elected officers and Board of Governors of the Showmen's League of America held their first annual meeting on Tuesday evening at the club room in the Saratoga Hotel. They discussed ways and means of furthering the interests of the League, and appointed the following committees for 1916:

Executive Committee—E. C. Talbott, Chairman; Lew D. Nichols, Nat Reiss, John Miller, Rhoda Royal, Walter Driver, Charles Andrews, Warren Irons and William J. Swenczy, Benedict Committee—Col. F. J. Owens, Chairman; J. J. Howard and Lew D. Nichols. Finance Committee—John Miller, Chairman; Charles Armstrong, Tom W. Allen and Roy Gill. American Theatrical Hospital Fund Committee—Walter F. Driver, Chairman and permanent Treasurer; Chas. Andrews, Harry Melville, Herman Q. Smith, Con T. Kennedy, Felice Bernardi and Charles Duffield. House Committee—Nat Reiss, Chairman; E. C. Talbott and J. J. Howard. Committee on By-Laws—Nat Reiss, Chairman; Charles Armstrong, Walter F. Driver, E. C. Talbott, Harry G. Melville, Col. F. J. Owens and John Miller. Cemetery and Monument Committee—E. C. Talbott, Rhoda Royal, Nat Reiss, Lew D. Nichols and G. D. Pollock.

The following new applications were received and passed upon favorably by the Board: Dr. Otto T. Schlack, Mitchell Leichter, Frank Schneck, John T. Brunen, George H. Holcombe, Charles Gottlieb and Arthur A. Gerling.

Other matters of importance were taken up, and will be laid before the members at the regular meeting.

There has been a great deal of discussion among members regarding the advisability of holding the regular meeting in the evening instead of in the afternoon as heretofore. At the meeting Wednesday afternoon the matter was thoroughly discussed, and a resolution adopted providing that the regular weekly meeting be held every Friday evening hereafter at eight o'clock. The first evening meeting will be held March 10.

A series of entertainments will be given in order to promote a more social atmosphere at the gathering. It is anticipated that the change of hours will increase the attendance fully fifty per cent.

It was brought to the attention of the members that the Con T. Kennedy Shows would play Columbus, Ga., the scene of their terrible accident last year, within the next week or two, and in view of the fact that it is the intention of Mr. Kennedy to hold memorial services in memory of the showmen who lost their lives in the disastrous wreck, the League made arrangements to send four wreaths to be placed upon the graves in loving remembrance of their departed brethren. Instead of sending fresh flowers, whose beauty would fade within a few days, Brother Nichols was given a commission to furnish imported artificial wreaths of beautiful design and color in order that they might remain as a permanent memento.

A vote of thanks was extended to the United States Tent & Awning Co. in acknowledgment of the two pages of their new catalogue which has been devoted to the Showmen's League. The back page is devoted to a description of the aims and purposes of the League, and an application blank is bound in the catalogue. As this catalogue has a circulation of 15,000 copies it will undoubtedly be the means of bringing many new members into the League.

BRADBURY'S ONE-RING CIRCUS

Sullivan, Ind., March 3.—The Bradbury Show will go out this year as a one-ring circus, opening in a few weeks with about twenty-five people. The show will stay in each town two days, and will give a parade on the first day. The round-top, which is eighty feet, arrived last week. Four horses will be used for ring purposes. The band will consist of ten pieces, and instead of carrying a calliope, a Deagan snaphone will be used. Among the people

already engaged are Gladys Langer and her statutory posing horse and dog; Hayden Bros., jugglers; J. T. Lang and his trick mules, Wm. Hayden and wife, wire walkers and traps; Miss Geneva Bradbury and her troupe of high school dogs, and the Four Musical Bradburys.

ACTS WITH WHEELER BROS.

Oxford, Pa., March 3.—Among the acts contracted to go with the new Wheeler Bros.' Enormous Shows this season are the Wallett Family, eight in number; The Robettas, iron jaw artists; The Jenners, acrobats and society acrobats, and Jean Bernard, the clever female impersonator. The Wallett Family is now at Memphis, Tenn., breaking in several new big equestrian numbers. Mr. Bernard, it is said, will introduce a line of work entirely new to the white tops. As for The Jenners, this will make their sixth season under the Wheeler banner.

ATTERBURY BROS.' SHOWS

Mt. Vernon, Ind., March 3.—The Atterbury Bros.' United Shows will open their season early in April and move West. H. Bosnick and William Baker arrived at the quarters here last week, the latter to take charge of the stock. Another new cage built to order has arrived; also four miles from Evansville. The show, as usual, will move in wagons.

COOK & WILSON CIRCUS

A more happy or contented bunch than that in the winter quarters of Cook & Wilson's Wild Animal Circus would be hard to find. The enthusiasm of the entire staff is boundless, and it is the aim of each one to do his utmost to have his respective department contribute its best efforts to make this show one of the best of its class.

W. T. HANRIGHT



Manager of Coup & Lent's New United Monster Shows, season 1916.

little fellows, and are doing nicely.

Some of the cars are out of the shops, and painting has been started. The flats and stocks will be painted a battleship grey, lettered in red and trimmed in black, just to have them different. The sleepers will be Penna. red, trimmed with orange.

BARNUM & BAILEY SHOWS

Some time ago this great nation had a holiday that fell on a Saturday. Next year at winter quarters this holiday will be duly celebrated. This year no one knew it was a holiday until it came time to go to the banks and cash the pay roll check. Then the great discovery was made. Matt Saunders, manager of Poll's Theater, saved the day and came through with all his ready cash. Then Matt had to beat it across, later in the day, to the Stratford Hotel, and

(Continued on page 56)



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AND EQUIPMENTS OF EVERY KIND for Officers or Privates. Tents, Guns, Pistols, Swords, Sabres, Saddles, etc., from Government Auctions. (New or Second-Hand.) If you want anything in that line, WE CAN SUPPLY IT. Illustrated Catalogs Free. **B. S. ABRAMS & CO.,** 505 Market St., Phila., Pa.

Texas Snakes

Iguana, Chinese Dragons, Parrots and Animals for 25¢ Shows. All poisonous snakes fixed safe to handle. Price reasonable. Prompt shipment of all orders.
W. O'DELL LEARN & CO.,
Removed to 110 N. Flores St., San Antonio, Texas.

WANTED for LaMONT BROS.' SHOW Producing Clown

Can also place Team, man and wife, that can do two or more circus acts. Wagon show people give preference. Also want to buy a Female Lion. Address **C. R. LaMONT, Salem, Ill.**

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SEND FOR OUR NEW 1916 CATALOGUE.

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Wild West Wisdom & Frontier Frivolity

The Real Dope, Leavened With a Little Gossip and Small Talk, But Featuring Facts

THE CORRAL

By ROWDY WADDY

Armando C. Fouche sends the following from San Francisco...

They buried the boy by the river. A blanket over his face...

FOR SALE WILD WEST PICTORIAL PAPER (ALL NEW) 2,000 1-Sheet LITHO...

WANTED Good, Strong Freaks AND NOVELTIES If you have the goods, wire salary and all...

the boys who ride bronks for a living and for the sporting end of a contest have to say on the matter...

CALIFORNIA FRANK'S SHOW Stretator, Ill., March 2.—Col. C. F. Hailey and wife (Miss Francis) were in Chicago recently...

CALL—Sun Brothers' Shows—WANT Acts, Musicians. All persons booked acknowledge call by letter...



No. 35 FOLDING 'GRANPA' CHAIR This is one of the best chairs made, which folds in two ways...

MAYME F. SAUNDERS' DANCING HORSES

MISS MAYME F. SAUNDERS wishes to announce that she has purchased from MR. GEORGE R. HOBBS...

WANTED FOR THE 101 RANCH REAL WILD WEST 101 SIDE SHOW SEASON 1916

Freaks, Wonders, Novelties, High-Class Sensational Acts of all kinds; Oriental Dancers, married, husbands to sell tickets...

COMPLETE CIRCUS OUTFIT---Cheap for Cash

One 90-ft. top and two 40-ft. middle pieces; fair condition; Marquee, all rigging lights, 30 lengths 6-tier blues...

WANTED FOR LANDRY BROS.' GREATER SHOW

Circus and Wild West Performers, male and female; all must do two or more acts or double band for street concert...

WIMMEN'S WRITES

Mable Kline informs us that she has been re-engaged to do her trick riding specialty over on the Barnum & Bailey Shows the coming season...

SAGE SAYINGS

Gny Wendick sends the following: "Would you be kind enough to mention in your columns that I received the card of good wishes from B. M. Bower and Buck Connors...

SHOW TENTS

Every type of Show, Circus or Concession Tent or Side Wall for Sale or to Rent at the Lowest Known Cost...

CARNIE-GOUDIE MFG. CO., KANSAS CITY, MISSOURI.



ROPERs, RIDERs, COWBOYS, COW-GIRLS, ROPE SPINNERS, TRICK RIDERs, WRITE ME AT ONCE. 1916 SEASON. LUCILLE MULHALL 209 Crilly Bldg. CHICAGO, ILL.

OSTRICHES For Sale cheap. Great attraction for parks and shows. Write for prices. F. W. ANDERSON, care Florida Alligator Farm, Jacksonville, Florida.

Lala Goshah, who got out a nifty and attractive book on freaks recently, is peddling them to the populace in conjunction with his interest in one of the museum and his work in the show. Lala will be a member of Scite-Floto this year, opening in Wichita, Kan., April 29.

The carnival business is a funny business. So is clothing, show or any other business when you don't know it. The main trouble is that you have to recognize that it is a business and treat it as such.

Colonel Maurice H. Lagg has decided to give up the "own show" idea, and is now out ahead of the Superior United Shows displaying his ability as a general agent. The Colonel is authority for the statement that the Superior is this year coming out as a real caravan and says that if his word be doubted a trip to Cleveland, O., where the attractions and concessions are being lined up, will convince the unbelievers.



Jimmy Finn has found married life so pleasant that he is enticing all his friends into the same boat. Whether it is misery less a company or not we dunno, but anyhow Jimmy is winning laurels as a match-maker. Jimmy sure knows a bunch of nice girls.

Jimmy Goldie—How come you to get so many telephone calls?

We'll pass C. M. Maxwell a word of sound praise for his neat and attractive letterheads. If the same scheme is carried on through the Great United Shows we know C. M. will pull in some large lucre this year.

Carnival routes, real money-getting routes, are scarce articles. Fool for thought, routers.

Artist Warren Shidaker told Manager Tom Wolfe that there should be a Government investigation into the cause of the raise in the price of red paint. Maybe it's the girls' fault—let's find out.

The railroads were kept busy around Macon, Ga., hauling people for the arrival of the Con T. Kennedy Shows. Clipping from Macon daily said: "Arrivals in town today besides Will Bill Bowman and his team of New York Yanks, are K. N. Nasser, Mike Smith, Gus Woodhall, L. Bushara, Lawrence Keogh, H. Schwartz, F. Johnson, Zibby Fisher, Sammy Rimes, Whitey Anatin, Pidi D'Nell and wife, Eddie Brenner and Lona Gould." To say they are all prosperous would be putting it maybe a little strong—but they do look healthy.

Jesse I. Malone has signed up to take the management of the 10-in-1 with the Nizro caravan. Jesse promises to have several shows of his own before the season closes. From what we know of him he'll do it, too—and with a vengeance.

Bennie Weintranb and Mike Franklin have given up their Fifth Avenue Cafe, and are booked with the Krane Shows. They will have three new joints on this year—and by the way they are holding on the mystery stuff it must be something new.

A feller quit the farm and hired out to a circus show. Said he was tired of hard work and wanted to see the world. Took him three weeks to get back. Some feller says: "Did you see the world?" "Hell," he said, "I had to work so damn hard I never see'd nothin'."—Missonri Philosophy.

Bennie Smith has signed up with the Westerman-Creasey Caravan, and will handle the Days of '49 Camp.

DO YOU REMEMBER:

- When Harry Hines worked in a jewelry store? When Brownlee ran a woolyard? When Eddie Francis was a machinist? When Bill Hoff was a brakeman? When Lew Hoffman did a bicycle act? When Capt. Otto was Captain of Andrus Hofer Company, G. S. B. Washington Rifles? When Capt. Lewis had the largest snake show on the road? When Falkner and McHenry were partners? When Jean Coyle had the seven-tongued wonder?

Billy Gear and Harry Crandell, concessionaires, have dissolved partnership. Harry taking out the Carlisle Indian Baseball Team, and Geary booking his concessions with the Sheesley caravan. F. C. Mayer will be with a new one they've framed.

Catherine Gainea and L. C. Kelley, of the Clifton-Kelley caravan, spent a few days in Shreveport, La., recently. While there they visited J. T. Porter, who was one of the original members of the Bostock-Ferari Shows. Mr. Porter now has the Star Theater at Shreveport.

G. A. Benson has closed contract with the International Shows for the '49 Show, and G. A. says it will be some show. Get thee a wiggle on, Tommy Harrison, or the paint on the ferris wheel won't be dry when the birdies sing.

To save himself from insidious pirates Bill Bane says he will pay any buccaneer's fare anywhere from within 500 miles, and furnish him with photo and plans of his latest invention, a percentage novelty game, which passed the Iowa laws and cleaned up last season.

Mr. and Mrs. Phillip Cook, Jr., left the Greater Majestic Shows in Lakeland, Fla., to join the Greater Sheesley Caravan in Pensacola for the season.

Never in the existence of express companies were rates so high and unreasonable. This octopus has sucked the very life's blood from the independent showmen and concessionaires.

Louis J. Berger has added general agent to his profession and in that capacity will tear the lock off the good spots for the Dorman & Krause outfit this year. Lou says the folks up in the New England towns are so busy it's impossible to get a lodge meeting together. This general agent thing is no new proposition to Louis, and with his past laurels to his credit we feel sure George Dorman and Benny Krause have picked a winner.



THE NOVELTY HOUSE OF THE U. S.

No matter WHAT the situation may be with reference to merchandise abroad or in this country, you will always find THIS house to be the first one to bring out novelties, likely long before they are shown elsewhere.

Not satisfied with MERELY bringing the goods out, we always manage to bring them out at the RIGHT prices, at prices LOWER than they can be bought elsewhere.

The season of 1916 will be no exception in this respect. You have always been able to depend upon us, and you can depend upon us this year also.

If you need any goods to work with NOW, write for a copy of the

SHURE WINNER CATALOGUE

and you will see that OUR STATEMENTS regarding RIGHT goods, RIGHT prices are correct.

Of course, in writing bear in mind that we do not send catalogues to consumers. You must be in business or else we can not send you a book. You must be a

- CONCESSIONAIRE PILLTOP MAN STREET VENDOR AUCTIONEER SALESBOARD MAN
PADDLE WHEEL MAN NOVELTY DEALER CANE RACK MAN PENNANT MAN KNIFEBOARD MAN
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N. SHURE CO., S. E. Cor. Madison and Franklin Sts., CHICAGO.

PROSPERITY IS COMING--BE PREPARED.

This country is now entering upon the most prosperous year in its history. Business is booming in every section, with the result that every branch of business is enjoying the best trade in many years. Most showmen are making preparations for the harvest. Have you made yours? The sure way to get your share is with a Herschell-Spillman Carousselle. THE GREATEST MONEY EARNER ON EARTH, and the machine that has been for years the backbone of the majority of the big Carnival Companies.

The 1916 Herschell-Spillman Carousselle is praised by every amusement man who has been at our plant to be the greatest portable Carousselle ever built. Our new, patented, quick, labor-saving devices make it the simplest and easiest Carousselle in the world to erect. NO BOLTS. ALL PARTS INTERCHANGEABLE. Everything on the machine has been newly designed to make it flashier, more elaborate and more dazzling than ever. That's the reason why amusement men are visiting our plant daily and ordering these machines.



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A Few More Clean, Moral Shows of Merit

Also Whip or any other new Riding Devices. The following Concessions now open: Fish Pond, Dart Gallery, Japanese Roll Down, Bowling Alley, Photo Gallery, Ice Cream Cones, Red Hots, Novelties, Cook House, Shooting Gallery, High Striker, Hamburger, Juice Stand, and all Ball Games and all Wheels open. Can place 15-piece Band and a first-class Promoter. All other useful Side Show and Concession people please write Mr. F. L. Kenjockey. W. R. McCurdy and Frank Mack, of Cleveland, please write at once.

JONES BROS. SHOWS,

648 Ossington Ave., Toronto, Canada.



300 SHOWS CARRY AND ENDORSE

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Write for Special Offer on Outfit—Piano, Rubber Cover, Folding Chair, all in Special Traveling Case. Strong, light weight, guaranteed.

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Sacramento - JOYLAND - California

OPENS FOR SEASON OF 1916 ON APRIL 22.

WANTED AT ALL TIMES—First-class Outdoor Novelty and Feature Acts, Bands, Hawaiian Singers, Musical Comedies and Musical Companies. Concessions of all kinds wanted. Don't delay; write now. Situated in the park is a 60-bird Dutch Farm, Giant Race, Old Mill, Swimming Baths, Merry-Go-Round, Skating Rink, Dance Pavilion, Bowling Alley, Shooting Gallery and other Concessions.

MENTION THE BILLBOARD WHEN ANSWERING ADS

Master Paul Wagener has been on the sick list.

Dr. N. C. Farley—The bunch all say you look swell in your long-tailed coat.

If a general agent can contract nine towns in eight days on \$7.50 how long will it take a general manager to frame a show with a postage stamp and a million dollars' worth of experience?

Say, L. J. Landes—We would like to hear a little show news from you.

Jim Hart is going out this season again making high dives, what do you know about that?

The preachers have decided that the idea of hell is obsolete. That is, there is really no hell. The showmen will be sorry to hear it, as they know a lot of Mayors and Chiefs who ought to go there.

O. L. Thompson, better known as Pete Thompson (not the Pete Thompson connected with DeVaux-Klein or Dreamland Shows), died at the home of his mother, Salina, Kan., February 6. Last season Pete was with the Landes caravan.

Bill Badger—Watch the sunflower along about April.

Genial, rotund Frank George continues to entertain many of the sheiks at the North Broad Hotel Cafe, Newark, N. J. Frank is always willing to take a chance and has fallen for the horse game. Now, he does not put his 400 (net) avordupois on the ponies, he's buying and selling 'em and has formed a partnership with Pete Sabertina. What did you ever do with Curley, George?

Agent—Well, that's settled. Actor—What about a contract? Agent—A verbal contract will do. Actor—Then I suppose I'll get a verbal salary.

Harry Witt is working up his outfit for the big season on the way. Dorchester, Mass., is the center of activities.

Dan Mayal, Steve Lloyd, Vivian, Baby Ruth, Frances Dale and the Loyal Miss Delmar are holding forth at the North Broad Hotel, Newark, N. J., or were from last reports.

A big boob will tell all he knows, but a wise guy will keep mum until talking gets him something.

Capt. Roy Tice is just yearning for the season to open. The Superior Shows, Captain?

Whitey Pierce has switched his joints from Cincinnati to Hamilton, O., where he will entertain all the showfolks to smoke his cigars and read his newspapers. Now, Whitey is so almighty good hearted—he runs a newsstand. Whitey expects to join out with the Great Empire Shows.

To get experience and know that you know is better than a bank roll.

Of J. A. Darnaby, Con T. Kennedy is said to have once written: "The most versatile showman I have ever known. In all our dealings there has never been a scrap of paper between us." Mr. Darnaby is reported interested in a combination of carnival interests, but while he does not deny the report, he says it is a bit premature.



ALL FOR THE LADIES

Jolly Dixie, the Fat Girl, will be back with the Great Clifton-Kelley Shows when the band plays in spring. So will Skiddoo Wilson. This makes the fifth season for Dixie and Skiddoo.

Another tronper seen around the wilds of Brownwood, Tex., was Mrs. M. W. Armstrong, who formerly had the National Stock Company. She has a swell optical business in Brownwood.

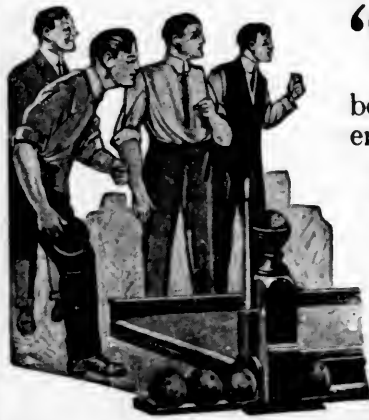
Mrs. C. B. Arbogast is one busy lady these days, dressing up her Arkansas Kids, who will startle the midway with their imported Parisian styles this year. The Misses will have some swell game this year.

Maybelle Cowell is looking things over in Pittsburg, and for old-time friends she couldn't hit a better place. Suffice it to say she is having a regular time, and, incidentally, she'll not get away without signing up. With whom, Maybelle?

Viola Wagener, the sassiest leader, who has been as silent as the Sphinx for these many moons, will again hold forth as press agent for the Heth Shows. Viola is there with the press ideas.

Princess Florine is doing Red Cross first-aid stunts back in Lancaster, Mo., prior to taking up her stick to the elephants. The Princess is one jolly little hustler.

"I've Read of Gold Mines"—



"I'VE read of gold mines, but yours is the first I have ever seen." That's what a patron said to J. J. Williams when he saw his Ten-Pinnet Alleys piling up profits. YOU can make a double profit from Ten-Pinnet, "world's greatest bowling game." Besides owning your own business, be our local representative and enjoy big commissions on sales in your territory.

Automatic Bowling—New and Fascinating!

Everybody plays Ten-Pinnet—men, women, children. Ingenious automatic feature makes your receipts nearly all net profit. No up-keep expense—no pin-boys—just someone to take in money. Alleys 38 to 50 feet long—easily installed in any room.

Valuable Premiums

to increase the interest of bowlers—we furnish coupons. An Ohio operator: "I am having great success. My place looks like a fair at times. Could use more alleys and may enlarge." YOU can start on small investment—easy terms. Write today for catalog and agent's prices.

THE TEN-PINNET COMPANY, 52 Van Buren Street, INDIANAPOLIS, IND.



FAIRS AND EXPOSITIONS

NEW FAIR CIRCUIT IN PENNSYLVANIA

Northwestern Association Has Membership of Six Counties in State—Dates Allotted at Meeting in Oil City

Oil City, Pa., March 4.—At a meeting of representatives of the various fairs of Northwestern Pennsylvania, held in this city last week, a new fair and race circuit was organized, to be known as the Northwestern Pennsylvania Association of County Fairs. The following fairs are members of the new circuit: Mercer, Stoueboro, Pulaski, Conneaut Lake, Titusville and Warren. The following officers were elected: W. A. Boyd, Stoueboro, president; J. P. Buchanan, Pulaski, vice-president; Robert M. Gilkey, Mercer, secretary and treasurer. The following dates were allotted to the fairs: Pulaski, August 22-24; Conneaut Lake, August 29-Sept. 1; week of September 3-8 open, probably Warren; Titusville, September 12-15; Mercer, September 19-21; Stoueboro, September 26-29.

Not only in the racing features, but in many other ways, the association expects to be of great benefit to its members.

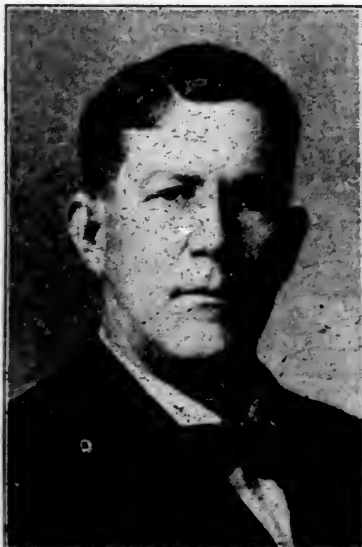
NO FAIR AT ST. JOHN

St. John, N. B., March 4.—St. John will not hold the annual exhibition this year, as the plant is being occupied by the military authorities for the accommodation of troops. It is possible that arrangements may be made to hold an exhibition this year at Fredericton, so as to permit of St. John holding a fair in 1917. H. A. Porter is secretary of the St. John Exhibition and R. O'Brien is president.

IDAHO HAS EXTENSIVE PLANS

Caldwell, Idaho, March 4.—Officers of the Idaho State Fair Association, whose annual fair

C. M. PARTRIDGE



Mr. Partridge has been secretary of Rockport (Ind.) Fair Association for eighteen consecutive years.

will be held here from October 2 to 6, inclusive, this year, are determined to make the 1916 show the most comprehensive in the Northwest. Under present plans high-class amusement features will comprise a large part of the daily program. It has been the experience of the management that vaudeville acts of merit are the best tonic for debilitated grand stands, and for the coming fair no effort or expense will be spared to satisfy the demand of the patrons for good amusement. In connection with the fair carnival features will be conducted in the downtown district during the entire week. J. B. Goven is secretary of the association and M. H. Gibbons is assistant secretary.

NEW FAIR IN GEORGIA

Eastman, Ga., March 4.—The Dodge County Fair Association has been organized here by the election of W. L. Jessup as president; J. D. Herrman, first vice-president; J. H. Roberts,

second vice-president; C. F. Coleman, third vice-president, and W. L. Glessner, secretary and treasurer. The association has a capital of \$6,000, and has applied for a charter. Thirty acres of land adjoining the city have been purchased for fair grounds, on which will be built a race track and permanent exhibition buildings. The fair this year is set for October 17 to 21.

FAIR ACTS NOTES

Billy Vanerson and family are making Chicago their home this winter. Billy and his wife are playing vaudeville and their children are going to school.

The Bauvard Sisters were in Manistee, Mich., last week at the Elks' indoor carnival. They are at Grand Rapids this week.

Brown and Grue, the crayon artists, arrived in the Windy City last week and are producing their singing, talking and cartoon act at the family theaters in and around Chicago. They will make a trip to the Coast this spring.

The Marvelous Melis were at San Francisco on the S. & C. Time last week. They will be

back in Chicago the last of March. Charles Mell will start breaking in his big act for the outdoor season just as soon as he returns.

The Skating Macks will play the following dates before returning to Chicago: Beatrice, Neb.; Marshalltown and Humeston, Ia.; Berry, Camp Point and Albion, Ill.; the Green Bay, Wis.

The Klitties, the Scotch people on the wire, arrived in Chicago last week, where they will lay off for a while and rest up. The Klittle-Melli casting act will be in good shape for the fair season.

Ed R. Hutchinson returned to his home in Elmira, N. Y., last week. Ed says he has been very busy since he got home, but had time to write the office a nice letter just the same.

McLinn and Sntton are still in the East and will stay there for a week or two more. Mc is fixing another act for the fairs and outdoor gatherings this season.

The Great Leroy, The Bauvard Sisters, the Aerial McDonalds, Texas Cleo, Morton and Brown, and the Flying Zeldas are booked for four to seven fairs in the Co-Op.

The Chicago Balloon Company has signed for several weeks of the coming season. Mr. Hoyland, the manager, says the coming season is sure to be the best in years.

The Ryan Brothers are playing the Chicago time at present and will remain here until Mrs. Joe Ryan is able to leave the hospital, which the doctor says will be in about ten days.

The Aerial Howards are still in the Southeast. They will play parks and fairs this season instead of going with a circus.

The Co-Operative Fair Acts catalog will be out of the printing office the middle of March. It is in four colors and about sixty pages.

May's Cats and Dogs are playing the Central States. May has twenty-eight dogs but they are not all working in the act at present. This act will be one of the largest dog acts in the business the coming year.

Corrigan's Goats are playing indoor carnivals in Pennsylvania this winter. The goats are in fine shape and from the newspaper reports are doing a great act.

The Upsidedown Milletta (Eddy and his son) will be on the R. & B. Shows again this season. They are introducing something new in the way of head balancing—the two working on one trap bar at the same time. Mrs. Millett will spend the summer at her home in Washington, D. C.

George Jenner, the oldest one of the Jenner children, was a caller at this office last week as he passed through Chicago on his way to Cincinnati. George will be one of the producing clowns with the Wheeler Shows this season. The other two Jenner boys, acrobats, riders and aerialists, will also be with the Wheeler Brothers' Shows. They are now spending a few weeks with friends in Cincinnati. The shows open in Indianapolis for a run of three weeks. Mother Jenner will travel with her boys.

The Gnthrie Family are in Cincinnati this winter playing dates in that vicinity, and breaking a lot of new stuff for the fair season.

Dock Wayne is back in Chicago framing up his 10-in-1 for 1916. He will be with the Nat

(Continued on page 43)

FOR SALE



SECOND-HAND RIDES

PERFECT CONDITION AND GUARANTEED AS GOOD AS NEW WHEN ERECTED, OVERHAULED AND PAINTED.

We have a Staride, as pictured above, all steel, 80 feet high, with eight cars, carrying 40 to 48 passengers. Operated at high speed, a high, wild and very thrilling ride (not tame like a Ferris Wheel). Will earn \$300.00 or more on a good day. Electric display makes it at night the most beautiful ride ever built. Ground space, 40x40 feet. Wheel 80 feet in diameter. Cost new, with Motor and other Electric Equipment, \$4,500.00.

WILL SACRIFICE THIS MACHINE AS IT STANDS AT A FRACTION OF ITS COST MUST BE MOVED AT ONCE

ALSO TRAVELER CIRCLE SWING, splendid condition; cost new \$5,000.00. Will sell cheap as it stands, or will remodel into a complete new ride at a low price. If erected properly and painted these rides will earn as much as new, and thus earn tremendous profits on a small investment. Write or wire quick.

H. G. TRAVER & CO.,

Dealers in New and Second-Hand Rides, Motors, etc.,

Room No. 2067, - - - No. 50 Church St., New York City

DATES OF THE CLARK COUNTY FAIR

NEILLSVILLE, WIS. AUGUST 30-31-SEPTEMBER 1, 1916.

The management will endeavor to put up the best Fair Clark County ever saw. Free Attraction Men, Midway, Merry-Go-Round Men, etc., are welcome to confer with the Secretary for Concessions, etc.

SPRINGFIELD DISTRICT FAIR

October 3 to 7, 1916. Score Card, Knifs and Watch Itty Heck and other privileges for sale. Biggest fair and best town in the Northwest. Will sell exclusive on Doll and Bear Privilege NOW. **JESSE M. CAIN,** Secretary, Springfield, Missouri.

ROUTES IN ADVANCE

Managers and performers are respectfully requested to contribute their dates to this department. Routes must reach The Billboard not later than Friday of each week to insure publication.

PERFORMERS' DATES

When no date is given the week of March 6-11 is to be supplied.

Aheles, Ed. & Co. (National) New York. Act Beautiful (Palace) New York. Adair & Adelphi (Palace) Rockford, Ill.

ADELAIDE AND J. J. HUGHES

Adelaide & Hughes (Empress) Grand Rapids; (Keith) Toledo 13-18. Adler, Hyman, & Co. (Pantages) Winnipeg, Can.; (Pantages) Edmonton 13-18.

10 ADGIE'S LIONS

Allen & Howard (Keith) Cincinnati; (Keith) Louisville 13-18. Allison, Mr. & Mrs. (Princess) Wichita, Kan.

The Original AMETA

Antrim & Vale (Colonial) Erie, Pa.; (Keith) Indianapolis 13-18. Antwerp Girls Five (Keith) Dayton, O., 13-18.

BELLE BAKER

Bajork Bros. (Lyric) Oklahoma City, Ok. Baker, Belle (Orpheum) Brooklyn.

ERNEST R. BALL

Ballot Diversitament (Orpheum) Montreal 13-18. Ball, Ernest R. (Keith) Washington.

RAE ELEANOR BALL

Barry & Wolford (Greeley Sq.) New York. Barry, Mr. & Mrs. J. (Keith) Columbus, O.; (Keith) Toledo 13-18.

Bee-Lo Gray & Co. (Temple) Detroit; (Temple) Rochester 13-18. Beauty Doctors, The (Empress) St. Paul.

STUART BARNES

Beers, Leo (Bijou) Savannah, Ga.; (Lyric) Richmond, Va., 13-15; (Academy) Norfolk 16-18.

LOUISE and PAULINE BAUER and SAUNDERS

Bergere, Valerie (Orpheum) 13-18. Bernard & Scarth (Keith) Cincinnati 13-18.

LOUIS BAUM

Beyer, Ben. & Co. (Forsyth) Atlanta. Big City Four (Alhambra) New York; (Bhawick) Brooklyn 13-18.

THIS BLANK IS AVAILABLE FOR ROUTE DATA IN CASE YOU HAVE NO ROUTE CARDS. CARDS WILL BE MAILED UPON APPLICATION.

Table with columns: NAME, WEEK, THEATER, CITY, STATE

Big Jim (Academy) Norfolk, Va. Bishop, Marie (Orpheum) Salt Lake 13-18.

MR. LEO BEERS

Bobker Ben All Troupe (Grand) Chicago. Bols, Three (Greeley Sq.) New York.

VALERIE BERGERE

Bracks, Seven (Pantages) Spokane; (Pantages) Seattle 13-18. Bradley & Norris (Keith) Boston.

Bison City Four

Brenck's Bronze Beauties (Temple) Rochester. Brice, Fannie (Orpheum) Winnipeg, Can.; (Grand) Calgary 13-15.

BLACK BEAUTY & CO.

Brett's, Furry L., Colonial Minstrels (Trenton) Lynchburg, Va.

Brown-Fletcher Tyle (McVicker) Chicago. Brown & McCormack (Bijou) Richmond, Va.

BOWERS, WALTERS & CROOKER

Buch Bros. (Crystal) St. Joseph, Mo. Budd, Ruth (Keith) Washington.

BRISCOE FOUR

Burna & Kissen (Pantages) Tacoma, Wash.; (Pantages) Portland, Ore., 13-18.

Carr, Eddie, & Co. (Shea) Toronto; (Royal) New York 13-18.

CARNEY & WAITE

Carter (Orpheum) South Bend, Ind. Carus, Emma (Majestic) Houston, Tex.

Carr, Eddie, & Co. (Shea) Toronto; (Royal) New York 13-18.

Carr, Eddie, & Co. (Shea) Toronto; (Royal) New York 13-18.

Carter (Orpheum) South Bend, Ind. Carus, Emma (Majestic) Houston, Tex.

Chabot & Dixon (Pantages) Calgary, Can. Chellon, Jean (Orpheum) St. Paul; (Orpheum) Minneapolis 13-18.

Chubb's Manicurians (Gaiety) Galesburg, Ill. Cheyenne Days (Orpheum) Detroit.

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Chubb's Manicurians (Gaiety) Galesburg, Ill. Cheyenne Days (Orpheum) Detroit.

Collins, Milt (Hipp.) Youngstown, O.; (Empress) Grand Rapids 13-18.

WM. R. COLEMAN

Coulin, Steele & Parks (Majestic) Milwaukee 13-18. Connollys, The (Majestic) Dallas, Tex.

COLLINS & HART

Cullen, Jas. H. (Orpheum) San Francisco; (Orpheum) Sacramento 13-14.

Marguerite De Von

Dockstader, Lew (Majestic) Little Rock, Ark. Dolly Sisters & Jean Schwartz (Palace) New York; (Alhambra) New York 13-18.

Frey Sisters (Majestic) Springfield, Ill.
Emile & Alton (Orpheum) Kansas City; (Orpheum) Omaha 13-18.

ERNEST EVANS
In Vaudeville.

Emmett & Tonge (Temple) Detroit; (Temple) Rochester 13-18.
Emmett & Emmett (Pantages) Vancouver, B. C.; (Pantages) Victoria 13-18.

JOE FANTON and CO.
In A Garden of Surprises.

Fashion Show (Orpheum) Denver; (Burns) Colorado Springs 13-14.
Fashion Girls (Pantages) Ogden, Utah.

SIDNEY VERL
THE FAYNES
A Classy, Flashy Pair

Fay, Elsie, Trio (Majestic) Houston, Tex.
Fay, Frankie (Yonge St.) Toronto.

Bert Fitzgibbon
Comed. Direction Frank Evans.

Fields, Al, & Co. (Pantages) Victoria, B. C.; (Pantages) Tacoma, Wash., 13-18.

BERTIE FORD
The Tanquerist on the Wire. Direction Gene Hughes.

Fitzgerald & Marshall (Orpheum) San Francisco; (Orpheum) Oakland 13-18.

EDDIE FOY
And the Seven Little Fews.

Foley & O'Neil (Alhambra) New York; (Royal) New York 13-18.

GALETTI'S BABOONS
Direction Frank Evans.

Geiger, John (Orpheum) Green Bay, Wis.
Gerard & West (Hipp.) Los Angeles.

FLYING GEYERS
Now Booking for Parks and Fairs. Care Billboard, Chicago.

Girl in the Moon (Grand) Evansville, Ind.
Golding & Keating (Fulton) Brooklyn.

WIG Real Hair, Nily Khl. Chinese, Indian, 75c each.
Negro, 25c, 50c and \$1. Lady's Wig, \$1.50 up.

Goasans, Bobby (O. H.) Piedmont, W. Va.; (O. H.) Somerset, Pa., 13-18.

VENITA GOULD
In Musician.

Gray & Old Rose (Emery) Providence.
Grazers, The (Orpheum) Montreal; (Dominion) Ottawa 13-18.

FREDERICK MOLLY
HALLEN & FULLER
Booked Solid United Time. Gene Hughes.

Halligan & Sykes (Orpheum) Jackson, Mich.; (Palace) Chicago 13-18.

NAN HALPERIN
Direction M. S. Bentham.

Hardeen (Palace) Ft. Wayne, Ind.; (Hippodrome) Terre Haute 13-18.

HARRIS & HILLIARD
3 of the 4 Van Staats. United Time.

Harris & Preston (Keith) Toledo; (Keith) Columbus 13-18.

MARIE HART
In Vaudeville.

Harvey, W. S., & Co. (Empress) St. Paul.
Havenum's Animals (Pantages) Salt Lake; (Pantages) Ogden 13-18.

THREE HENRYS
High-Class Musical Act.

Heinrichs, Francesca (Wilson) Chicago.
Heid, Anna (Orpheum) Memphis 13-18.

HARRY HINES
Orpheum Circuit. Direction Harry Weber.

Heuman Trio (Pantages) Salt Lake; (Pantages) Ogden 13-18.

HOLDEN & GRAHAM
In a Few of the 57 Varieties. Max Levy, Rep.

Hippodrome Four (Palace) Rockford, Ill.
Hoffman, Gertrude (Orpheum) Oakland, Cal.

BERNICE JACK
HOWARD & WHITE
Direction CONEY HOLMES.

Hopkins, Ethel (Keith) Boston 13-18.
Hordick Family (Keith) Boston.

Hosmer & LaVelle (Empress) St. Paul.
Howard, Allen, & Co. (Keith) Toledo.

MULLINI SISTERS PRESENT
6 ROYAL HUSSARS

Howatson & Swaybelle (Empress) Portland, Ore.
Howell, Geo., & Co. (Orpheum) Seattle 13-18.

LEO JACKSON and MAE
Classy Bicycle Novelty. Orpheum Circuit.

James, Frankie (Lincoln Sq.) New York.
Janis, Elsie (Keith) Cleveland; (Keith) Cincinnati 13-18.

JEANNETTE SISTERS
With Black and White Review.

Jardon, Dorothy (Orpheum) San Francisco 6-18.
Jeanettes, Three (Empress) Cincinnati.

LITTLE JERRY
The Biggest Little Singer in Vaudeville.

Jewel Comedy Trio (Orpheum) Joliet, Ill.
Johnson & Conneli (Hipp.) Los Angeles.

JOHNSON and ROBINSON
In Vaudeville.

June & Russell (Temple) Hamilton, Can., 13-18.
Junior Follies (Loew) Newark, N. J.

MIGNONETTE KOKIN
Direction Frank Evans.

King, Gene & Katherine (Crystal) St. Joseph, Mo.
King & Harvey (Empress) Tulsa, Ok.

HOWARD & WHITE
Direction CONEY HOLMES.

Hopkins, Ethel (Keith) Boston 13-18.
Hordick Family (Keith) Boston.

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Direction CONEY HOLMES.

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Hordick Family (Keith) Boston.

HOWARD & WHITE
Direction CONEY HOLMES.

Hopkins, Ethel (Keith) Boston 13-18.
Hordick Family (Keith) Boston.

Lawrence & Edwards (Yonge St.) Toronto.
Lellouen & Dupreec (Orpheum) Minneapolis; (Orpheum) Minneapolis; (Orpheum) St. Paul 13-18.

LA FRANCE BROS.
Assisted by Eugene. Direction Beaulier & Jacob.

Leighton & Kennedy (Forsyth) Atlanta.
Leighton, Three (Orpheum) Minneapolis; (Palace) Chicago 13-18.

EDYTHE LAURENCE
In Vaudeville.

Levy, Bert (Keith) Providence; (Keith) Boston 13-18.
Lewis, Henry (Shea) Buffalo; (Shea) Toronto 13-18.

3 MacPHERSONS
Top Notch of Scotch. Dir. Pete Mack.

McNatta, Cycling (Loew) Rochester, N. Y.
McWatters & Tyson (Orpheum) St. Paul; (Majestic) Chicago 13-18.

BERT MELROSE
FEATURING THE "MELROSE FALL"

Marine Band (DeKalb) Brooklyn.
Marlotte, Harriet, & Co. (Orpheum) Minneapolis; (Orpheum) Winnipeg 13-18.

VICTOR MORLEY
-IN-
"A REGULAR ARMY MAN"
Direction FRANK EVANS.

Maxim Bros. & Bobby (Delaney St.) New York.
Mayer, Lottie, & Nympha (Mills) Cleveland.

Maxim Bros. & Bobby (Delaney St.) New York.
Mayer, Lottie, & Nympha (Mills) Cleveland.

PICTURES

AND EVERYTHING THAT APPERTAINS THERETO

ASTRA FILM CORPORATION IS ORGANIZED BY GASNIER

Former Pathe Executive Heads Enterprise With Which Prominent Picture Producers Are To Be Associated—To Release Through Pathe—Fine Cast Employed To Make Big Serial

New York, March 6.—Louis J. Gasnier, formerly vice-president and general manager of Pathe, has launched a new producing corporation which will release through that company. The company has been incorporated under the laws of the State of New York with the title of the Astra Film Corporation. It is a close corporation, with a capital of \$50,000. Mr. Gasnier is president and general manager; Geo. Baker, well known in Jersey City, is vice-president, and Geo. B. Seltz, secretary. The Board of Directors is comprised of the above, with the addition of Donald Mackenzie and George Fitzmaurice. Messrs. Mackenzie and Fitzmaurice are well known producers. Ralph Navarro is assistant manager.

The new company has entered into a contract to release through the Pathe Exchange exclusively, and has leased a large part of the Pathe studios in Jersey City. Work will be started at once on a serial, with Grace D'Armond, Ralph Kellard, Leon Bary, Leslie King and Italian Mostyn in the cast.

Donald Mackenzie, who with Gasnier will direct the serial, has left with a company of

thirty-five players, including Kellard, for Cuba, where many scenes will be taken. In addition to the players three cameramen were taken along and a force of mechanics. A stop-over will be made in Key West and some scenes taken there.

While on the boat Mackenzie will put on a comedy in which he will play the leading part. This comedy will be the first instance in which Mackenzie has appeared in a picture in two years. His last role having been that of the pirate in *The Perils of Pauline*.

The company will also utilize the natural scenery of the South to make some interesting scenic and educational pictures.

With the remarkable picture making talent represented among the officers and directors of the Astra Company, splendid results are confidently expected. Gasnier is unexcelled as a judge of pictures and knows how to obtain effects as do few men. Mackenzie has built up a reputation as one of the best producers in the business. With their combined talent the success of the new company seems to be certain.

FANNY WARD A DETECTIVE

New York, March 6.—One of the most versatile stars on the screen, Fannie Ward, will be seen soon in another Lasky photoplay, entitled *For the Defense*, released March 13. Miss Ward, who played a comedy role in *The Marriage of Kitty*, a tragic role in *The Cheat*, and a sympathetic part in *Tennessee's Partner*, will be seen as a feminine detective in *For the Defense*. Hector Turnbull is the author of this story. He also wrote *The Cheat*.

CLAIM CLARA KIMBALL YOUNG

Statement Made by Director of Paragon Films That Star Is Under Contract To Appear in Pictures for Them Until August Next

New York, March 3.—Maurice Tourneur, director-in-chief of Paragon Films, denies that Clara Kimball Young, said recently to have signed to appear with another picture producing company, is at liberty to do so until August next. Tourneur asserts that all statements to

the contrary, notwithstanding, Miss Young is bound to Paragon for the period specified; also that she will appear exclusively for them in features, one of which, *The Feast of Life*, they are about to release. He adds that he does not know what Miss Young's plans may be at the expiration of her contract with Paragon, "but we shall present her successively in a number of big dramas now in our stock for her further exploitation and profit."

EXPLOITING A BIG FEATURE

New York, March 3.—The method pursued by Sol. L. Lesser in marketing Selig's ten-act screen version of Rex Beach's *The Noter-Do-Well* is an innovation in the handling of big feature attractions. In fact, it can be considered pioneering an entirely new field for motion pictures.

Heretofore the manufacturer has released his picture through a chain of offices and distributing points, working large number of prints. Lesser is making bookings direct to the exhibitor from his New York office. Through this arrangement protection is given to big theaters that play this attraction so that they can in-

crease their price of admission without fear that a competitive house will advertise the attraction as "counting."

A special publicity department has been organized for the purpose of directly working with the big theaters as soon as booking is made. Newspaper publicity that reaches the public is largely utilized.

Very little territory has been disposed of on the State rights basis. The only territory being sold is where offers are of sufficient monetary value to justify disposal of the territory rather than book to the exhibitor direct.

MARY FULLER, HUNTRESS

New York, March 3.—Mary Fuller, having just completed *Thrown to the Lions*, the five-reel feature from the celebrated book of the same name by Wallace Irwin, has started on Vera Tyler's novel, *The Huntress*. Miss Fuller personally feels that she should have started *The Huntress* first and thus have prepared herself for the "lion" picture. However, she spent the greater part of two days taking scenes in an immense cage with Michael Schleichler's lions. King, the biggest of the Schleichler lions, has a record of three persons killed and five injured, so Miss Fuller was not playing with tamed brutes by any means.

ORGANIZE GREAT SOUTHERN

New Orleans, La., March 4.—George J. Sailer, George Walter and B. D. Agnew are, respectively, president, vice-president and secretary-treasurer of the Great Southern Film Corporation, just organized under the laws of Louisiana, with an authorized capitalization of \$150,000. It is the expectation of those interested that the new company will be prepared to begin actual production on or about April 15.

George J. Sailer, formerly connected with *Thanhouser* and other large motion picture concerns, is not to confine himself to his duties as executive, but will also direct the making of pictures. In the estimation of those presumed to know, the new corporation has excellent outlook for success.

KING WITH METRO

New York, March 4.—Burton King, one of the ablest and best known directors of motion pictures in the country, has joined the Metro staff. He has begun work on his first production, *Hearts Aflame*, in which Clifford Bruce is starred and Dorothy Green is featured. This production is being made for Metro by the *Popular Plays and Players*.

MAE MURRAY IN SWEET KITTY

New York, March 4.—The Jesse L. Lasky Feature Play Company, which has the exclusive right to photoplay versions of the productions of David Belasco, has begun a picturization of *Sweet Kitty Bellairs*. In which Mae Murray will be the star. James Young, one of the most experienced and best known of photoplay directors, will supervise this production.

EQUITABLE FIRST THREE-STAR

Who Killed Simon Baird To Be Released in April, With Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross in Cast

New York, March 6.—The first three-star production to be created by the Equitable Motion Pictures Corporation will characterize the World Film Program early in April, when Muriel Ostriche, Edna Wallace Hopper and Charles J. Ross will appear in *Channing Pollock* and *Renold Wolf's* virile dramatic concoction, *Who Killed Simon Baird?*

This will be Miss Ostriche's third appearance with Equitable, her former vehicles, *A Daughter of the Sea* and *A Circus Romance*, having firmly established her, while Charles J. Ross is now a seasoned screen player, having appeared in several other productions, including *The Senator*, for *Triumph-Equitable*.

Edna Wallace Hopper makes her debut in *Who Killed Simon Baird*, but before being placed under contract by Equitable, or before she would accept the present engagement, Miss Hopper spent several days at the Equitable studio and proved by means of exhaustive tests that her features were well adapted to screen work.

Who Killed Simon Baird, perhaps called into play the greatest amount of talent at the disposal of the Equitable concern, in addition to requiring three established stars for three difficult and intricate roles, two noted authors and playwrights collaborated on the story.

The blending of stage and screen personalities is again seen in the placing of Miss Ostriche, Ross and Miss Hopper in the one production, and the new and entirely original policy of allowing the film, sales, advertising, publicity, service and executive staffs to aid in the selection of subjects is beginning to bear fruit.

James Durkin, who was responsible for Equitable's production of *The Clarion*, is staging *Who Killed Simon Baird*, and has been busily engaged the past week securing locations and assembling supporting casts. The interiors will be made in the Fifty-second Street studio.

EDESON IN NEW FEATURE

New York, March 4.—Robert Edson is to appear in another Vitagraph feature. It was announced by that company today. The famous actor has been re-engaged for a feature film of the Northwest, to be filmed at Port Henry, under the direction of William Humphrey. Director Humphrey and his company left this city for that place on Tuesday last.

The production in which Edson will be seen is another of James Oliver Curwood's thrilling tales. Curwood has given the screen some of its most powerful works, and his latest work, *Fathers of Men*, is said to surpass previous efforts.

Featured with Edson will be Naomi Childers, one of the most beautiful of the Vitagraph's many actresses. Harry S. Northrup, Emmanuel Turner, Carolyn Birch, Betty Howe, Bobby Connelly and others in the cast are now at Port Henry.



Scene in *Love, Mude and Cannonballs*, Vogue comedy. Released March 9.



Scene in *The Suppressed Order*, Flying A drama. Released March 14.



CALIFORNIA

ANNOUNCES

An unprecedented opportunity
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In its two forthcoming

BETTER - THAN - PROGRAM Features

BEATRIZ MICHELENA

Supreme in Emotional Art

in

"THE WOMAN WHO DARED"

A STORY OF LOVE, ADVENTURE
AND POLITICAL INTRIGUE

By C. N. and A. M. Williamson

Authors of
"The Lightning Conductor," "The Golden Silence,"
"My Friend, The Chauffeur," etc., etc.

To be released in May

OTIS SKINNER

America's Foremost Romantic Actor

in

"KISMET"

A Picturization of EDWARD KNOBLAUCH'S
ORIENTAL PAGEANT-DRAMA

In which Mr. Skinner scored his greatest
stage success.

To be released in July

Through Arrangement with Alice Kauser.

"I can think of no play more magnificently equipped for picturization than Edward Knoblauch's 'Kismet,' as interpreted by Otis Skinner." EDWARD SHELDON.

"With its absorbing story and its gorgeous Oriental color, 'Kismet' should make an epochal motion picture. No subject that I know of is so well suited to the magic of the screen." MRS. FISKE.

"It is a great good fortune that Mr. Otis Skinner's wonderful performance in 'Kismet,' of this gorgeous Oriental panorama, can be perpetuated on the screen." CLAYTON HAMILTON.

Phenomenal Success Attends

INITIAL RELEASE by State Rights of BETTER-THAN-PROGRAM Features

"THE UNWRITTEN LAW"

A seven reel film dramatization

By EDWARD MILTON ROYLE

Author of "The Squaw Man," etc.

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"Sixteen years of knowing how"



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Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump.

You can secure yourself against this criticism by installing Power's Cameragraph No. 6B, the motion picture projecting machine without an equal.

Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our Illustrated Catalog "O."

Write for Catalog "O"

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NINETY GOLD STREET NEW YORK CITY

BLUEBIRD
PHOTO-PLAYS
PRESENT

The Eighth Release
MARY FULLER
IN
"The Strength of the Weak"

Adapted for the Screen by WILLIAM ADDISON LATHROP from the Famous Drama of the same name.

DIRECTED BY
LUCIUS HENDERSON
Communicate with the Executive Office of

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USE BARRY'S COLLAPSIBLE BASS DRUM when you travel. The bass and snare drum together in one small case the size of a suitcase. A BOON TO THE DRUMMER WHO TRAVELS. Write for Circular and Prices.
THE BARRY DRUM CO., Kittanning, Pa.

ELECTRIC PIANOS
FOR PICTURE SHOWS, with keyboard, \$140 to \$175; Orchestra Pianos, with pipes, \$240; 44-note Players, \$60. All guaranteed in first-class working order; must be sold to close out piano business. Send for circular.
J. F. HERMAN
1420 Pa. Avenue, WASHINGTON, D. C.

LORIMER JOHNSTON

Producing Big Films in South Africa

New York, March 4.—Lorimer Johnston, well known as a producer of motion pictures, and his talented wife, Carolue Francis Cooke, have been in Natal, South Africa, for the last two months, making preparations for the filming of a number of important productions for the African Film Productions, Ltd. Writing to Robert Girau, in New York, Mr. Johnston says, in part:

"I am fully convinced that here I will do the real work of my life in the production of pictures. I found all ready on my arrival—that is, offices and equipment—studios started, and by the end of February we will have a plant that will compare more than favorably with 90 per cent of our American studios. I am building a studios here in Johannesburg, 90 by 80 feet, buildings to contain twenty-four dressing rooms and all the necessary buildings for scenic construction, carpenters, modelers, costume department, etc. The buildings will be of concrete and stone, and decorative to the landscape instead of a detriment, as so many of our studio 'shacks' are at home.

"I have written a two-reel story of Johannesburg and the Mines, which I call A Story of the Mine, which will be finished within a week; then I start in earnest on 'big things.'

"We have a contract with Sir Rider Haggard, and shall produce King Solomon's Mines, combined with Allan Quatermain. This will be a feature in five reels. I will use all the wonderful locations described by Haggard, including the Congo caves at Oudtshoorn, the most wonderful caves in the world.

"I have also made arrangements to film The Story of an African Farm, by Olive Schreiner; then a Zulu picture of five reels, Dingaan, in which I will actually use 10,000 natives, showing their peace and war dances, then the fight; show them attacking the Boer Trekkers as they did in 1838. These scenes will be taken at Wenan and Blood River on the actual spot where the fight occurred.

"Our company is backed by unlimited capital, and, having absolute power, I am going to produce real stuff. The more I have seen of Africa, the more I am convinced of the great possibilities for cinema art."

MUSIC FOR BLUEBIRD PLAYS

New York, March 3.—Bluebird Photo-Plays has just contracted with the Carl Fischer Music Company, of New York, whereby the latter will make and publish an exact and complete score on all of the necessary orchestra parts for all of their forthcoming productions. To further this end, Bluebird has agreed in the contract to put the music out on a rental basis to exhibitors, the latter thereby obtaining at a nominal charge the very same music selected for the photoplay by an expert. The orchestrations will be so arranged that there will be no turning back of pages, timed exactly to the film, and in addition counterchecked by the interjection of subtitles so that there can be no mistake in its playing. A scale of prices ranging from 50 cents a day for a single piano part up to \$1.50 per day for orchestrations for an orchestra of twenty or more pieces has been adopted.

SINGERS AT THE STRAND

New York, March 3.—Grace Hoffman, artistic soprano, and Bruce Weyman, baritone, will again be heard at the Strand Theater next week, the latter returning for a limited engagement only. In addition to the singing program at the Strand the coming week, there will be an organ recital by Arthur Depew. The feature picture for the week will be Mae Murray, in the Lasky photoplay, To Have and To Hold.

OFFICERS FOR NEXT YEAR

Los Angeles, March 4.—The Motion Picture Producers' Association elected officers for the ensuing year, as follows: President, H. O. Davis, vice-president of the Universal Film Manufacturing Co.; first vice-president, Thomas H. Ince; second vice-president, David Wark Griffith; third vice-president, David Horsley; treasurer, Frank Carbutt; secretary, George W. Stout.

JUST A LITTLE HUMOR

New York, March 3.—General Manager Joe Brandt, of the Universal home offices, sent around a query to all departments the other day, asking the heads of these departments what their employees were supposed to do in case of a fire. The following gem of a reply came back from H. H. Van Loan, head of the publicity department:

"Letendre has instructions to follow the flames, with notebook and pencil, and to assist the reporters in every way possible. When the walls of the Publicity Room become hot he is to turn the material he has collected over to me. Then, I am supposed to light my pipe, from the falling embers, and sit me down to my trusty machine, and write the story, amid the crackling flames, so as to get the real local color. After I have made thirty carbon copies and have seen that they have been sent out to magazines, trade papers and the press, I will grab the first idea which overtaken me and waft, gracefully, mind you, to the street."

FOR SALE

Moving Picture Mailing Lists

Only complete one to be had, numbering 24,050; price, \$40.00, itemized by States, or \$3.50 per 1,000, for States you want. Postage guaranteed.

1173 Film Exchanges \$4.00
205 Manufacturers and Studios 1.50
235 Moving Picture Machine and Supply Dealers 1.50

Write for particulars.
TRADE CIRCULAR ADDRESSING CO.
168 1/2 West Adams St., CHICAGO.
Franklin 1183. Established 1866.

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if you could know exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our EASY PAYMENT PLANS by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 8-A and 6-B, NEW 1916 MODEL MOTIOGRAPH AND SIMPLEX MACHINES and all supplies (except Films and Posters) for the Moving Picture Theatre.

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Distributors of the Power, Motiograph, Edison and Simplex Machines and Genuine Patra.

BRAND NEW Eberhard Schneider Junior professional motion picture camera, panoramic and tilting top tripod. Carl Zeiss Tessar F. 3.5 lens. Finest lightweight camera made. Our price, \$200.00, complete.

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1047 W. Madison Street Chicago, Ill.

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We carry them and all kinds of Protection Goods.
E. E. FULTON CO., 160 W. Lake St., Chicago, Ill.

SACRIFICE FILMS \$2.00 EACH

Out of the film business. Will sell entire stock of 500 or singly. Have no use for them. Write. Address P. O. BOX 867, Atlanta, Georgia.

BARGAINS IN FILMS AND SONG SLIDES

100 Reels Film, elegant condition, \$5.00 per reel and up; 100 Sets Song Slides, perfect condition, \$1.00 per set, with music. Send postal for lists. Good Film Service furnished at lowest prices in the South. Supplies, Bargains in new and second-hand M. P. Machines and Gas-Baking Outfits. Machines and Outfits of all kinds bought. What have you? P. O. BOX 1099, New Orleans, Louisiana.

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Please send your address to
RED STAR MUSIC CO.
Fayetteville, Ark. Red Star, Ark.

PATHE PASSION PLAY

For rent. Guaranteed condition. C. J. MURPHY, Elyria, Ohio.

FOR SALE—Ticket Chopper, like new, \$25.00; Power's No. 6, all complete, \$100.00; Mirrored Screens, 12x16, \$30.00; Edison Machine, complete, \$15.00; one Electric Piano, cost \$75.00, either A. or B. current, \$125.00. Will ship on receipt of 25% deposit. LIBERTY FILM RENTING CO., Pittsburgh, Pa.

ELECTRIC MOTION PICTURE THEATER
PERMANENT & TRAVELING EQUIPMENTS, NEW MODEL 36 LBS. THROWS 14 FOOT 5.000 C. P. PICTURES, OPERATING COST 10c AN HOUR. CAT. 3c. OHIO ELECTRIC WORKS, CLEVELAND, OHIO.

BARGAINS IN USED FILMS FOR SALE—Features, Keystone Comedies, single reel Westerns and Dramas. Ten reels, \$15 and up. Have 700 reels to select from. Write for large list. NATIONAL FEATURE FILM CO., 408 Jackson St., Sioux City, Iowa.

FOR SALE—LOT FILMS
Fine condition, \$2.00 per reel. Films, with posters, \$3.00 per reel. Second-hand Edison or Power Machines, complete, \$50.00. Edison One-Pin Machine, entirely complete; first \$40.00 buys it. MAYER SILVERMAN, 105 Fourth Ave., Pittsburgh, Pennsylvania.

WILL PRODUCE WAR PHOTOPLAY

New York, March 4.—G. A. Cooper, assistant general manager of the American Correspondent Film Company, Inc., announces that he will present something new and thrilling in war photodramas, to be shown some time in the fall. The title will be On Guard, and is written by Mr. Cooper himself. The play is now being filmed on the other side, and, when completed, will be one of the most absorbing photoplays of the war ever shown in America. Mr. Cooper has had unlimited experience in producing screen plays of this character, and his new story, On Guard will be looked forward to as a photoplay of no little merit.

NEW THEATERS

Moving Picture Houses, Airdomes, and Those Making Alterations or Enlarging Capacity, and Changes in Management

- 13—See America First, No. 22 (scenic) (split reel)
 - 13—Keeping Up With the Joneses (cartoon) (split reel)
 - 20—See America First, No. 23 (scenic) (split reel)
 - 20—Keeping Up With the Joneses (cartoon) (split reel)
 - 27—See America First, No. 24 (scenic) (split reel)
 - 27—Keeping Up With the Joneses (cartoon) (split reel)
- MARCH—**
- 5—See America First, No. 25 (scenic) (split reel)
 - 5—Keeping Up With the Joneses (cartoon) (split reel)
- MUSTANG**
- January—
- 21—Wild Jim, Reformer (drama) (two reels).....2000
- February—
- 4—The Extra Man and the Milk-Fed Lion (comedy-drama) (three reels).....3000
 - 11—According to St. John (drama) (three reels).....3000
 - 18—When the Light Came (drama) (three reels).....3000
 - 25—Double Crossed (drama) (three reels).....3000
- March—
- 3—Marge of the Foothills (drama) (three reels)
 - 10—The Quagmire (drama) (three reels).....3000
 - 17—Curfew Corliss (drama) (three reels).....3000
- MUTUAL WEEKLY**
- January—
- 27—Mutual Weekly No. 56 (news).....
- February—
- 8—Mutual Weekly No. 57 (news).....
 - 10—Mutual Weekly No. 58 (news).....
 - 17—Mutual Weekly No. 59 (news).....
 - 24—Mutual Weekly No. 60 (news).....
- March—
- 2—Mutual Weekly No. 61 (news).....
 - 9—Mutual Weekly No. 62 (news).....
 - 16—Mutual Weekly No. 63 (news).....
 - 23—Mutual Weekly No. 64 (news).....
- MUTUAL MASTERPICTURES**
- February—
- 24—The Oval Diamond (Thanhouser) (five reels)
 - 28—The Craving (American) (five reels)...
 - 28—A Law Unto Himself (Centaur) (five reels)
- March—
- 2—Embers (American) (five reels).....
 - 4—The Heart of Tara (Centaur) (five reels)
- THANHOUSER**
- January—
- 26—The Burglar's Picnic (comedy-drama) (three reels)
- February—
- 2—The Knotted Cord (drama) (three reels)
 - 9—The Spirit of the Game (drama) (three reels)
 - 16—Outwitted (drama) (three reels).....
 - 23—The Rennon (drama) (three reels).....
- March—
- 1—What Doris Did (drama) (three reels)
 - 8—The Cruise of Fate (drama) (three reels)
- VOGUE**
- January—
- 30—He Thought He Went to War (comedy)
- February—
- 2—Sammy Versus Cupid (comedy).....
 - 6—Pickle Madge (comedy).....
 - 10—Paddy's Political Dream (comedy).....
 - 12—Igorrottes' Crocodiles and a Hat Box (comedy)
 - 17—At the End of His Rope (comedy).....
 - 20—Heaven Will Protect the Working Girl (comedy)
 - 24—Flooded With Trouble (comedy).....
 - 27—The Candy Cook (comedy).....
- March—
- 2—Love, Dynamite and Baseballs (comedy)
 - 6—All Balled Up (comedy).....
- FEATURE FILM RELEASES**
- BLUEBIRD PHOTOPLAYS, INC.**
- January—
- 31—Secret Love (six reels).....
- February—
- 7—Undine (five reels).....
 - 14—Hop, The Devil, Brew (five reels)....
 - 21—The Wrog Door (five reels).....
 - 28—The Grip of Jealousy (five reels)....
- March—
- 6—Rupert of Hentzen (five reels).....
 - 12—The Strength of the Weak (five reels)
 - 18—The Yacht (five reels).....
 - 26—The Flirt (five reels).....
- April—
- 2—Tangled Hearts (five reels).....
- FOX FILM CORPORATION**
- January—
- 30—The Belling Passion
- February—
- 6—Merely Mary Ann
 - 12—The Pool's Revenge
 - 20—Fighting Blood
 - 27—The Spider and the Fly
- March—
- 6—The Marble Heart
 - 13—Gold and the Woman
 - 20—The Bondman
 - 27—A Wife's Sacrifice
- HANOVER FILM CO.**
- Marvelous Macliste (Italia) (six reels)
 - Should a Baby Die (Chas. K. Harris) (five reels)
- K. & R. FILM CO., INC.**
- At the End of the Rainbow
 - Naval Tragedy
 - The Arabian Dancing Girl
 - Catherine Brown in Fancy Diving and Swimming
- KLEINE-EDISON**
- January—
- 25—The Innocence of Ruth (Edison).....
- February—
- 2—The Final Curtain (Kleine) (five reels)
 - 9—When Love Is King (Edison) (five reels)
 - 16—The Scarlet Road (Kleine) (five reels)
- PATHE**
- January—
- 31—Movements the Eye Misses (educ.) (split reel)
 - 31—Glimpses of Java (scenic) (split reel)
 - 31—Links, the Candy Cut-up (comedy)....

The Palmer Amusement Company, owner and operator of the Grand Opera House, Washington, Ind., has taken over the Throat Theater, which has been in darkness for some time, and have turned it into a feature house. Paramount programs are shown two nights each week; Pathe Gold Rooster, one; World, one; Equitable, one; Fox, one, and Metro, one. The theater has been completely renovated and overhauled, and was opened March 6. The Grand, which heretofore was used as the feature house, will now be turned into a five and ten-cent house and give varied programs of four reels of pictures and vaudeville.

The new Orpheum Theater, Jackson, Mich., was opened to the public February 24. The theater has a seating capacity of 1,300, and is one of the most beautiful and up-to-date theaters in Michigan. The theater, which is owned by the Jackson-Orpheum Company, Col. W. S. Butterfield, president, has been placed under the management of Frank R. Lammman. The regular program will consist of vaudeville and pictures. The old Bijou Theater, which heretofore has been operated by this company, has been discontinued, giving its last performance Sunday, February 20.

A modern, fireproof theater, costing \$40,000, is to be built at Rochester, Minn., in the near future. The new playhouse will be located on Main street, and will be operated by J. A. Van Wie and J. A. Tyrer, of Minneapolis. The building will be a three-story structure, and will have a seating capacity of 1,000. It will be named the B-B Theater.

The Modjeska Theater, Augusta, Ga., is to be improved and enlarged. The patronage of

Marks. The theater, which was formerly known as the Park, has been completely remodeled by the new owners, and is now one of the finest picture houses in that part of the country.

Paul and T. J. Strehlow, of Winthrop, have taken over the Scenic and Royal theaters at Hastings, Minn. The Scenic was purchased from Harry McKilgnet, and the Royal from F. H. MacMillan. The sale also includes the purchase of the Scenic Theater Building.

Plans are being made for the building of a new motion picture theater on the site of the old Auditorium Theater, Hattiesburg, Miss., which was burned February 14. It is proposed to combine a community building and theater in the new building.

The Royal Theater, Virginia, Minn., has made a change in policy. Two vaudeville acts, besides the usual number of feature photoplays, will be given, and the price will be changed to 10 and 15 cents for the evening and 5 and 10 cents for matinees.

J. H. McCauley has purchased the lot immediately south of the New Minton Hotel, Glenwood, Minn., from Arthur Dubau, and is planning the erection of a modern fireproof theater. The site is 42x132 feet, and is well located for the purpose.

The Magic City Theater, Bogalusa, La., is being improved. Both the interior and exterior are to be renovated and brightened, and new opera chairs are to be installed. The quality of the photoplays are also to be improved upon.

A large hotel and combination vaudeville and moving picture theater building to be erected on the property at 169-170 Third street, opposite the



Scene in the Web of the Grafter. Signal Masterpicture released March 13 on Mutual program

the Modjeska has completely outgrown the house, and the management has been contemplating for several months some means of taking care of the growing crowds. It has now been decided upon to enlarge the present building, and, according to present plans, the seating capacity will be doubled, making the house seat 780.

The New Park Theater, 239 Broadway, Milwaukee, Wis., has been taken over by Jacob Schilman. Hurley & Jones were former proprietors. Mr. Schilman is to continue the house as a moving picture theater, which will be under the management of his son. The former proprietors will devote all of their time to the Colonial Theater.

The old Idle Hour Theater Building, Aberdeen, S. D., is being remodeled by the new owners, the McCarthy Brothers. A new box office is being installed, and both entrances are being widened for the safety of the public. When completed the house will be renamed and opened as one of the finest motion picture houses in the Dakotas.

The Enterprise Theater, Brownsdale, Minn., O. W. Root, manager, has had its name changed to The Utopian. The policy of the house has also been changed. Four reels of pictures are to be given two nights a week, Tuesday and Fridays, and the price of admission has been changed to 10 and 20 cents.

L. S. Gohlman, of Houston, is remodeling the building at 1510 Elm street, Dallas, Tex., for a motion picture theater. The house will be remodeled with fireproof material, and will be modern in every detail, with marble front and tile vestibule. The theater will have a seating capacity of 300.

The Starland Theater, Ninth and Washburn streets, St. Paul, Minn., has been sold to Morton S. Nathan. Mr. Nathan has taken out a license to run the theater.

Mrs. H. A. Jones, proprietress of the Park Theater, Broadway, Waukegan, Wis., has sold her lease and equipment to Jacob Schilman, who is the owner of the property in which the theater is located. Ray Schilman, son of the new proprietor, will take charge of the theater.

The Regent Theater, New Castle, Pa., has been reopened by Charles Freeman and M.

Hotel Wisconsin, Milwaukee, Wis., is being planned by the Fred Miller Brewing Company.

The Hippodrome Theater, Tyler, Tex., has been purchased by Emmett & Emmett. Lewis Brothers were former owners.

The Castle Theater, Newcastle, Cal., has been taken over by F. E. Setley. Shows are to be given three nights a week.

The Fox Theater, Black River Falls, Wis., has been taken over by F. A. Parsons. E. T. Davis was former owner.

R. T. Stalcup has disposed of the new Rex Theater, Dillon, Mont. O. T. Eetlin, of Sheridan, is the new owner.

Paul Strehlow & Son have purchased two motion picture theaters in Hastings, Minn., and have taken possession.

Henry G. Wolfhuter sold his interest in the La Crosse Theater, La Crosse, Wis., to W. F. Gage of Atoka, Ok.

A new motion picture theater, The Royal, is to be opened by John A. Bentley in Pikeville, Ky., about April 1.

Itearl Crockett has opened a motion picture theater in Brooks, Me. General Film Service is being used.

G. L. Allen purchased the Isis Theater, Jewell, Ia., from E. Bristol and took possession March 1.

The Empress Theater, Boulder, Colo., has been reopened under the management of J. K. Bradley.

Matson & Alm sold their Lyric Theater, Ferns Falls, Minn., to M. W. Appley of Cresco, W. W. Sawyers and Jess Merison have opened a picture theater, seating 300, in Corbin, Ky.

M. Fonrosede purchased the Emblem Theater, East Denver, Colo., from W. A. Hart.

Plans are being prepared for the erection of a theater, seating 700, at Seaford, Del.

The new \$5,000 Opera House at Chassee, N. D., has been opened to the public.

Jay Robinson has opened a motion picture house in Nelson, Neb.

A. Cole has taken over the Kozy Theater, Pella, Ia.

- February—
- 2—Pathe News No. 10 (news).....
 - 4—New York (drama) (five reels).....
 - 5—Pathe News No. 11 (news).....
 - 6—The Red Circle (drama) (two reels)...
 - 7—The Mistushima Islands (scenic) (split reel).....
 - 7—Engineering Feats in Oregon (educ.) (split reel).....
 - 7—Happless Happenings (comedy).....
 - 9—Pathe News No. 12 (news).....
 - 11—The Precious Packet (drama) (five reels).....
 - 12—Pathe News, No. 13 (news).....
 - 12—The Red Circle (drama) (two reels)...
 - 14—Siberia, The Vast Unknown (scenic) (split reel).....
 - 14—Watching Flowers Grow (educ.) (split reel).....
 - 14—Luke Fells the Villain (comedy).....
 - 16—Pathe News, No. 14 (news).....
 - 18—The Shrine of Happiness (drama) (five reels).....
 - 19—Pathe News, No. 15 (news).....
 - 19—The Red Circle (drama) (two reels)...
- PARAMOUNT PICTURES CORPORATION**
- February—
- 2—Telessee's Partner (Lasky) (five reels)
 - 7—Madam La Presidente (Morocco) (five reels)
 - 10—Nearly a King (Famous Players) (five reels)
 - 14—The Trail of the Lonesome Pine (Lasky) (six reels)
 - 17—He Fell in Love With His Wife (Famous Players) (five reels)
 - 21—Blacklist (Lasky) (five reels)
 - 24—Out of the Drive (Pallas) (five reels)
 - 25—Diplomacy (Famous Players) (five reels)
- March—
- 2—Poor Little Pepina (Famous Players) (six reels)
 - 6—To Have and To Hold (Lasky) (five reels)
 - 9—Ben Blair (Pallas) (five reels)
 - 13—For the Defense (Lasky) (five reels)...
 - 16—Code of Maria Gray (Morocco) (five reels)
 - 20—The Man Who Found Himself (Famous Players) (five reels)
 - 23—The Longest Way Round (Famous Players) (five reels)
 - 27—Audrey (Famous Players) (five reels)
 - 30—The Sowers (Lasky) (five reels).....
- April—
- 3—Heart of Paula (Pallas) (five reels)...
 - 6—The Race (Lasky) (five reels).....
- STANDARD NEWSFILM, INC.**
- March—
- Are We Ready? (four reels)
 - 11—Standard Newsfilm Weekly No. 11 (news)
 - 15—Tea Culture (educ.).....
 - 18—Standard Newsfilm Weekly No. 12 (news)
 - 22—Coffee Culture (educ.).....
 - 25—Standard Newsfilm Weekly, No. 13 (news)
 - 29—The Religions of India (topical).....
- TRIANGLE FILM CORPORATION**
- January—
- 30—The Price of Power (Fine Arts) (five reels)
 - 30—He Hid and He Didn't (Keystone) (two reels)
 - 30—The Green Swamp (Kay-Bee) (five reels)
 - 30—Love Will Conquer (Keystone) (two reels)
- February—
- 6—Acquitted (Fine Arts) (five reels)....
 - 6—His Hereafter (Keystone) (two reels)
 - 6—P'Artagnan (Kay-Bee) (five reels)....
 - 6—His Pride and Shame (Keystone) (two reels)
 - 13—His Picture in the Papers (Fine Arts) (five reels)
 - 13—Honor's Altar (Kay-Bee) (five reels)
- March—
- 5—Daphne and the Pirate (Fine Arts) (five reels)
 - 5—The Judge (Keystone) (two reels)....
 - 5—Holla's Illness (Kay-Bee) (five reels)
 - 6—Wife and Auto Trouble (Keystone) (two reels)
 - 12—The Flying Torpedo (Fine Arts) (five reels)
 - 12—The Village Blacksmith (Keystone) (two reels)
 - 12—Bullets and Brown Eyes (Kay-Bee) (five reels)
- V.-L.-E PROGRAM**
- January—
- 31—Souls in Bondage (Lubin) (five reels)
 - 31—A Night Out (Vitagraph) (five reels)...
- February—
- 7—The Crown Prince's Double (Vitagraph) (five reels).....
 - 7—Thou Shalt Not Covet (Relig) (five reels)
 - 14—Vultures of Society (Essanay).....
 - 14—The Writing on the Wall (Vitagraph) (five reels)
 - 21—Kennedy Square (Vitagraph) (five reels)
 - 28—Her Bleeding Heart (Lubin) (five reels)
 - 28—The Discard (Essanay) (five reels)....
 - 28—For a Woman's Fair Name (Vitagraph) (five reels).....
- March—
- 6—Into Those Who Sin (Relig) (five reels)
 - 6—The Hunted Woman (Vitagraph) (five reels)
 - 13—The Hero of D. 2 (Vitagraph) (five reels)
 - 20—The Two-Edged Sword (Vitagraph) (five reels)
 - 27—The Supreme Temptation (Vitagraph) (five reels).....
- WORLD FILM CORPORATION**
- January—
- 31—Fruit of Desire (Brady).....
- February—
- 14—The Clarion (Equitable) (five reels)...
 - 14—Love's Crucible (World) (five reels)...
 - 21—The Question (Equitable) (five reels)...
 - 21—A Woman's Power (World) (five reels)
 - 28—The Prince of Happiness (Equitable) (five reels)
 - 28—The Pawn of Fate (World) (five reels)
- 1916 EDITION
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EXHIBITORS CONDEMN PROPOSED CENSORSHIP LAW

New York State League, in Convention at Albany, Records Vote Opposing Ahern Bill—Sunday Shows Favored.

Albany, N. Y., March 3.—The Ahern censorship bill was strongly condemned at the fourth annual convention of the New York State League of Motion Picture Exhibitors, which closed a two days' session at the Ten Eyck Hotel tonight. There were about 400 delegates in attendance, representing 2,000 theaters.

Public opinion and present laws are sufficient to deal with objectionable films, and each community should regulate its own pictures, were the convictions oftener expressed. The child problem, the excuse for censorship, it is declared, is being solved by the educational movies in all cities of the State.

The convention went on record as favoring the present State law, which does not prohibit the opening of motion picture theaters Sundays, and condemned the action of the cities of Albany and Yonkers in requiring Sunday closing by local ordinances.

President Lee A. Ochs, of New York, called the meeting to order, and the convention officers selected were: Samuel H. Trigger, of New York, vice-president of the national organization, chairman; secretary, L. A. Buetner, of Cohoes; treasurer, W. H. Linton, of Little Falls. Frederick J. Herrington, of Pittsburg, Pa., president of the national League, was the principal speaker at the banquet that closed the convention. He urged the creation of a bureau, national in scope, designed to meet the needs of motion picture men, and the appointment of an organizer to bring motion picture interests into closer affiliation.

Dorothy Graham



Popular actress who has appeared in Pathé and Edison films.

"The Ahern censorship bill would mean that two men and one woman would regulate the morals of 8,000,000 people," he declared. Other speakers were J. Robert Rubin, attorney for the League; S. J. Rothapel, of the Strand Theater, New York; Samuel H. Trigger, of New York, vice-president of the national League, and A. B. Parker, deputy secretary of State.

Officers of the League were elected as follows: President, Lee A. Ochs, of New York; first vice-president, L. E. Rittner, of Cohoes; second vice-president, S. S. Lucknow, of Albany; third vice-president, John J. Whitman, of

New York; secretary, Thomas Howard, of New York; treasurer, H. H. Cornell, of Syracuse; sergeant-at-arms, W. L. Birkmeyer, of New York. Rochester was selected as the convention city next year.

LASKY SIGNS GOODMAN

Writer Who Successfully Dramatized Treasure Island To Provide Material for Feature Play Company Exclusively

New York, March 4.—Jules Eckert Goodman, dramatist of international reputation, has been engaged by the Jesse L. Lasky Feature Play Company to write picture plays exclusively for them. Goodman has achieved several successes on the legitimate stage, among them being Treasure Island, rewritten from the Stevenson story, and Outside the Door.

The addition of Goodman to the staff of contributing writers, who have been engaged by the Lasky Company, gives promise of some interesting, original work for feature production. He is a man of wide experience, gentle humor and has a thorough understanding of the bigger questions before the American public today. "For years," said he, "I have watched the motion picture as a form of expressing big vital subjects grow in popularity with the thinking public in America. It opens to those whose work lies naturally in a reflection of American thought a field more vast than the stage because it appeals to a bigger audience; more potent than the novel because the picture always has been more effective than the printed word."

WELLS IN LYNCHBURG, VA.

Lynchburg, Va., March 5.—Jake Wells, who was lessee of the Academy of Music for several years, will take over the management of the National Theater on April 1, and operate it after the manner of the big movie theaters in the largest cities. Wells yesterday closed the deal with the owner, O. B. Barker, by leasing the house for a period of three years, and it is his intention to make it one of the most attractive theaters in the South.

SELIG FILMING THE CRISIS

Chicago, March 4.—George Fawcett and Lionel Atwell, among the most prominent of New York actors, have arrived in this city to take leading parts in the support of Thomas Santschi and Miss Beattie Eytan in the Selig production of The Crisis. George Fawcett is among the best known actors on the American stage, and he has starred in many productions, including The Great John Ganton. Lionel Atwell is an English actor of prominence, his first appearance in America being in the support of Lily Langtry. Mr. Fawcett will take the role of Silas Whipple in The Crisis, while Mr. Atwell will enact the character role of Clarence Colfax. Frank Wood, a well-known character man, has been especially engaged to play the part of James Hopper. Director Colin Campbell has begun the production of The Crisis at the

Selig Chicago studios. William N. Selig will later escort his company to St. Louis, Vicksburg, Miss., and other localities to film scenes called for in Winston Churchill's great novel.

INDIANA LEAGUE CONVENTION

Indianapolis, March 4.—The third annual convention of The Indiana Motion Picture League was held March 2 and 3 at the Severin Hotel, Indianapolis. More than seventy-five members registered the first day, the largest number to attend any of the previous annual gatherings. At the opening session, Thursday afternoon, the question of State and national censorship was discussed at length, the principal speakers being J. W. Binder, secretary of the Motion Picture Board of Trade, New York; Robert Lieber, manager of the Indianapolis branch office of the General Film Company, and Frank J. Rembusch, general chairman of the convention and vice-president of the organization. Binder's talk related chiefly to the national legislation that will shortly be taken up against rigid censorship laws that are at present menacing the industry.

The following officers were elected at the closing session Friday afternoon: President, Frank Rembusch, Shelbyville; vice-president, William Lipps, Alexandria; secretary, J. M. Rhodes, Indianapolis; treasurer, Joseph Garin, Indianapolis.

Leah Baird and Richard Travers, motion picture stars of the Essanay Company, made short talks to the exhibitors.

A "movie" ball was given Friday night, the latter being attended by the following well-known film stars, who came to Indianapolis for that purpose: Richard Travers, Bryant Washburn, Margaret Clayton, Ruth Stonehouse and Edward Arnold, of the Chicago Essanay Company; Leah Baird, Vitagraph; Mary Miles Minter, Metro, and Margaret Gibson and Elaine Evans, of the David Horsley Company.

Supply companies having exhibits were: Treat-U-Right Co., Automatic Ticket Selling Cash Register Co., Butterkist Pop Corn Machine Co., General Film Co., World Film Corporation, Universal Film Co., Nicholas Power Co., Pathe Film Co., Varney Electrical Supply Co., Motion Picture Scope Co., Reliable Feature Film Co., Mirror Screen Co., Metro Pictures Corporation, Mutual Film Corporation, and the E. E. Fulton Supply Co.

IMPRESSED BY MACBETH

President Aitken Inspects Progress Made by Triangle Director Emerson With Big Beerbohm Tree Production

New York, March 4.—H. E. Aitken, president of the Triangle Film Corporation, now in California on one of his periodical trips of inspection, sends word that, while he was very much gratified by the results so far obtained on pictures at present in course of production, he is particularly impressed with the Sir Herbert Beerbohm Tree production of Macbeth. He will review a number of forthcoming releases before returning to New York.

"Each rehearsal confirmed the opinion that Macbeth contains a wealth of picturization material," says Aitken, "and indications are that it will create a sensation as a film production. The supporting cast was selected with the most careful consideration and no expense was spared to obtain the appropriate backgrounds and costumes. Sir Herbert and his director, John Emerson, have given a great deal of study to the production, so that the film Macbeth, will live long in the minds of those who witness the spectacle, and, by the way, Sir Herbert and Emerson found that the mere problem of securing historical accuracy for the photoplay was an extraordinary task. The period in which Macbeth was laid is one of the most obscure in history, and the setting of a modern stage version is child's play compared with the planning and execution of the film version."

Chicago Camera Chatter

By "ZIM"

A luncheon was given in honor of Mary Miles Minter's fourteenth birthday one day last week, and on Thursday, March 2, the young Metro star appeared in person at Al Hamburger's Ziegfeld Theater to deliver an address.

S. L. Rothapel came to Chicago to personally superintend the changes that were brought about at the Colonial Theater when the beautiful playhouse was taken over by the Triangle. A feature program and a twenty-five-piece orchestra were offered for the approval of the public.

It's all settled now, Charlie Chaplin's salary. He gets \$77 an hour. That would just pay our monthly garage bills.

W. H. Clune and Lloyd Brown passed through Chicago last week en route for New York to open the Clune production of Ramona.

Bryant Washburn, of the Essanay, initiated his five-month-old son into motion pictures recently. He will be seen in the three-act drama, Destiny.

The Studesaker saw its last Triangle program last week. The house was closed until March 5, when it opened with the Paramount program. The Sosman & Lauder Company equipped the house with a beautiful scenic stage set, and a new pipe organ has been placed on the stage.

Seventy-two-year-old "Buffalo Jones" has made himself the feature at the Pastime Theater, where he has been lecturing on his wild animal pictures. For many years Jones was keeper at the Yellowstone National Park, and a large part of his life has been devoted to wild animal hunting. He followed Roosevelt's old trail through Africa and brought back alive several different species of wild beasts for zoo purposes.

Mr. Lucas, of La Salle, Ill., is opening a new house in that city, to be known as the New Marquette. It will have a six hundred-seat capacity and be devoted entirely to photoplay.

Aaron J. Jones was elected Chicago representative of the motion picture branch of the Actors' Fund benefit, which is engaged in raising a half million dollars in fifteen weeks. On May 15 all the Jones, Lindick & Schaefer theaters will contribute ten per cent of the day's receipts toward the fund. This day has been selected by the committee as national tribute day.

Police Captain Collins has notified the proprietors of Chicago's three all-night theaters, the Alcazar, Lyric and Star, that no feminine patrons be allowed admittance during the "wee small hours," 2 a.m. to 6 a.m.

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Films Reviewed

THE HUNTED WOMAN

Vitagraph five-part Blue Ribbon feature, with Virginia Pearson and S. Rankin Drew. Released March 6 on V-L-S-E program.

THE CAST:

Joanne Virginia Pearson
John Aldrous S. Rankin Drew
Old Donald McDonald Frank Currier
Fitzhugh, Jr. George Cooper
Fitzhugh, Sr. Charles Wellealey
Bill Quade Ned Finley
Slim Barker Deaton Vane
Paul Blackton Harold Foshay
Peggy, his wife Mae Greene
Marie Billie Billings

A real melodramatic thriller is that Vitagraph feature, adapted from the novel by James Oliver Curwood, and produced by S. Rankin Drew, who also plays the principal role opposite Miss Pearson. For those who enjoy action, this photoplay will prove most desirable. The story is full of absorbing interest, and, under Mr. Drew's direction, a most acceptable feature has resulted. The locale shifts from England to the far Canadian Northwest, with the injection of a lot of local color, showing railroad construction, etc. Miss Pearson, in the title role, gives the best characterization she has done in months, and her support is of the superb order. Photography is especially good, some very elaborate lighting effects being introduced. The story hinges about Joanne, who is married to a man whom she loathes and with whom she refuses to live. To satisfy herself that her husband is dead, as reported, Joanne goes to the fastness of the Canadian Rockies, where Bill Quade, a notorious resort keeper, covets her. She falls under the protection of Aldrous, who finally wins her love. A number of realistic fights are injected into the picture, all providing plenty of thrills. Frank Currier, as the old guide, and George Cooper, as Fitzhugh, the husband, are most acceptable. A very fine feature that is certain to please.—EDDIE.

TO HAVE AND TO HOLD

Five-part Lasky feature, with Mae Murray. Released March 5 on the Paramount program.

THE CAST:

Lady Jocelya Leigh Mae Murray
Capt. Ralph Percy Wallace Reid
Lord Carnal Tom Forman
Nicolo Raymond Hatton
Jeremy Sparrow Wm. Bradbury
Geo. Yeardley James Neill
Lord Buckingham Bob Gray
King James I. Lucien Littlefield
Patience Worth Camille Astor
Red Gil Bob Fleming

To Have and To Hold is an adaptation from the book of the same name by Mary Johnson. A play savoring of romance and adventure during the time of the early settlers of Virginia that can not fail to impress one with its high entertaining value. The story is full of action from beginning to end, and every attention has been paid to the costume and detail in such a masterly way so as to bring praise to George Melford who directed this Lasky feature.

In 1621 Sir Edwin Saady sent a lady as wives for the Virginia Colonists.

L. T. Peacocke



Now in charge of the scenic department, California Motion Picture Corp.

as wives for the Virginia Colonists. Lady Jocelya is ordered by the King to marry a dissolute lord. To escape this she joins this expedition to Virginia. She is accepted by Capt. Percy, a gentleman adventurer, who marries her to protect her from a ruffian. The story then increases in interest around this unmarried couple. How the lord follows her to America and how he endeavors to get her away from the protection of Captain Percy can only be appreciated by seeing the picture. Events occur in rapid succession. The two are wrecked on a desert island amidst a band of pirates. Capt. Percy places himself at the head of the band. They soon sight a British ship, which means rescue for this couple. The experience had blended them closer together

and had really awakened the love between Capt. Percy and his bride. A splendid picture, superbly directed, with nothing left undone to make it a feature high in the realm of photographic perfection. The acting is entirely up to the Lasky standard. Mae Murray, that dainty Broadway star, is seen for the first time upon the screen. Her success is assured. This will be only another loss Broadway will feel in the gain for the silent drama. A picture of the highest order and one that can not fail to meet with universal approval.—JAM.

Triangle Audiences Pay Two Admissions

Probably one of the greatest proofs of TRIANGLE SUPREMACY is the fact that exhibitors are constantly wiring us that many of their patrons continually pay two admissions to see the same performance over again. Many a moving picture fan is so thrilled with the breath-taking action in an exciting drama, or so highly amused at the swift-moving comedy in the Keystone, that the small matter of another admission price is not considered.

Pocatello, Idaho, Jan. 4th, 1916.

W. S. Rand,
TRIANGLE FILM CORPORATION,
Denver, Colorado.

Triangle opened Orpheum Theatre today. Enormous crowds. Everybody highly pleased. Pictures scored heavily. SOME PATRONS CAME TWICE IN SAME DAY. Don Carrothers.

St. Paul, Minn., Jan. 3rd, 1916.

Mr. Arthur Lucas,
TRIANGLE FILM CORPORATION,
Philadelphia, Pa.

Opened TRIANGLE PROGRAMME Jan. 2nd to capacity house all day. Show great. Wonderful photography, beautiful directing and supreme acting. Great applause and enthusiasm from patrons. Strand Amusement Company.

It is this kind of testimony week after week that PROVES the quality and value of TRIANGLE PLAYS to the exhibitor. They please the patrons and force cash through the box office windows, which is what most interests the exhibitor.

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and had really awakened the love between Capt. Percy and his bride.

A splendid picture, superbly directed, with nothing left undone to make it a feature high in the realm of photographic perfection. The acting is entirely up to the Lasky standard. Mae Murray, that dainty Broadway star, is seen for the first time upon the screen. Her success is assured. This will be only another loss Broadway will feel in the gain for the silent drama. A picture of the highest order and one that can not fail to meet with universal approval.—JAM.

THE RAIDERS

Five-part Kay-Bee feature, with H. B. Warner. Released March 5 on the Triangle program.

THE CAST:

Scott Wells H. B. Warner
David Haldeman Henry Belmar
Dorothy Haldeman Dorothy Dalton
Jerrold Burnea Robert McKim
Jimmy Callaghan George Elwell
Dr. Hartman J. Barney Sherry

A quiet and exciting little drama of modern-day life depicting a very quaint and interesting love story. H. B. Warner, well-known from Alisa Jimmie Valentine fame, is seen in the

leading role, and, although he has no strong dramatic action in this particular character, at the same time he is pleasing and arouses the sympathy from the very first. The plot centers about stock transactions and the various and exciting happenings pertaining thereto. A nervous breakdown necessitates the taking of a vacation by Haldeman, a popular figure in the stock exchange, and one who practically controls the Big Five Railroad. He leaves his address with his broker, who, during his absence, decides to buy up Big Five at a very low figure. His plans are overheard by Wells, a twenty-dollar clerk. He tries to get the address of Haldeman, but fails. He calls on the daughter and explains matters to her. From then on the plot advances in earnest. How he saves the shares by using a lot of blank checks left the daughter for expenses, later discovers the address and rescues the old man in an automobile, thus saving practically an entire fortune, can best be appreciated by seeing this picture.

Plenty of local color has been injected into the picture and every effort possible has been used to reach the highest point of realism. The acting is exceptionally good and the stock exchange is handled in a professional manner. A story full of thrills with the punch brought in at the proper place. Thos. H. Ince directed the picture. Can we say more?—WAG.

AS IN A LOOKING GLASS

World Film Company five-part feature, with Kitty Gordon. Released March 13 on World program.

THE CAST:

Mrs. Lila Despard Kitty Gordon
Andrew Livingston F. Lumsden Hare
Jack Firtenbraun Frank Goldsmith
Lord Algy Gladden James
Felice Teddy Sampson
Senator Galea Charles Eldridge
Mrs. Galea Mrs. Woodward
Miss Vyse Lillian Cook
Dromitoff George Majorini
Howell P. Massi

Kitty Gordon, that beautiful English beauty, whose wonderful back is her fortune, was never seen to greater advantage than in this picturization of F. C. Phillips' drama of the same name. As the international crook who stops at nothing to accomplish her aims, only to succumb to real love, and then sacrifices her own life to protect the honor of the man, makes for one of the most interesting and convincing photoplays turned out by the World this season. Frank Crane directed the production, securing most admirable results. Characterization and photography are of an unusually high standard, and as in a Looking Glass should prove a most desirable feature. The story hinges about Lila Despard, a fascinating adventuress, and her conquests in the social and diplomatic world. Through her machinations she causes the breaking of an engagement between Livingston and her niece, only to herself fall desperately in love with the handsome young diplomatic agent. When she is forced by a former paramour to "turn over the papers," she sacrifices her life by destroying the documents and receiving as her reward a bullet through her heart. She rights the wrong she has done both Livingston, whom she has married, and the girl, and dies happy, while the arch conspirators go to the death over a high cliff. There are plenty of thrills and some very beautiful exteriors, as well as intimate glimpses of Washington, which add color to the story.—EDDIE.

THE BRIGHT LIGHTS

A three-reel comedy, with Roscoe Arbuckle and Mabel Normand. Released March 5 on the Triangle program.

THE CAST:

The Cook Roscoe Arbuckle
Lila Sweetheart Mabel Normand
Lila Rival Al St. John
The City Chap William Jefferson
The Other Woman Minta Durfee
The Hotel Keeper G. A. Ely
The Dive Barkeeper Joe Bordean
The Waiter James Bryant

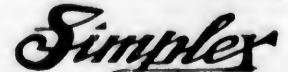
A real dyed-in-the-wool comedy, with unusual situations and a laugh-getter from the word go. Unlike most comedies it has the semblance of a plot, which adds a powerful weight to the value of the story. Mabel, a young cabaret singer in a small town, meets a city chap who induces her to leave for the Great White Way. She runs away, but her dream soon breaks when she discovers that she is only taken to a cheap Bowery cafe and there held against her will. Now the hero comes on the scene in the large and portly form of Roscoe, who follows her to New York, gains the help of a dozen sailors; then for the comedy. It is a scream, and we certainly must say that Keystone must have gone to a terrific expense to produce some of those mirth-producing stunts that can only be found in Keystone pictures. Roscoe, always liked, is as funny and as amusing as ever. Mabel Normand works hard and also deserves worthy mention. A story from beginning to end that will cause any house to rock with the provoked laughter from its audience.—WAG.

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BEN BLAIR

Pallas five-part feature, with Dustin Farnum. Released March 9 on Paramount program.

THE CAST:

Ben BlairDustin Farnum
 Florence WinthropWimfred Klingston
 James WinthropHerbert Standing
 Scott WinthropLamar Johnstone
 Mrs. Scott WinthropVirginia Foltz
 John RankinFrank A. Ross
 Tom BlairF. Burna
 SidwellPage Peters
 Ben Blair, the boyGordon Griffith

There are two characterizations of Ben Blair in the photoplay of that name, one of them by a mere youth, the other by Dustin Farnum, and in full justice it must be said that the younger, Gordon Griffith, set a pace which any ordinary actor might find difficult to follow. For the better part of two reels, the youngster, Ben Blair, gives a characterization that not only is flawless, but most thorough. Of course, when Farnum enters the picture, along about the third reel, the action begins in earnest. Ben Blair is a typically Western play, with thrills aplenty, and a clever little love story woven through it which has an unusual though entirely proper ending. Most of the photography is of exteriors, some very excellent results having been obtained. The direction is by Wm. D. Taylor, who has turned out a mighty interesting picture. Ben Blair, the youth, is thrown into contact with Florence and they become chums. When they grow up Ben learns to love his pal, but the latter wants the joys of civilization, and, heeding her mother, goes East, where she becomes betrothed to Sidwell, a dissolute character. Of course Ben follows her East, and in truly Western style finally convinces her that he is the man she loves. The final fadeaway shows them on the observation platform of a train bound for God's country. Ben Blair is a Western play that all will enjoy.—EDDIE.

THE YAQUI

Blue Ribbon five-part feature, with Hobart Bosworth. Released March 19.

THE CAST:

TamborHobart Bosworth
 Tambor's WifeGolda Caldwell
 Tambor's ChildDorothy Clark
 EstebanChas. Hickman
 Esteban's WifeGretchen Lederer
 YsobelYona Landowska
 MartinezJack Curtis
 HernandezLouis A. Valderna
 FloresEmory Johnson

A remarkably interesting feature is this Bluebird release, in which Hobart Bosworth, that truly wonderful delineator of character roles, is starred. It is somewhat of a novelty as regards photography in that aside from two minor scenes every incident is laid in the open, with the result that some exceptionally fine exteriors have been provided. The picture was produced in Southern and Lower California and on the border line between the United States and Mexico, and is a cleverly constructed story, built about the life of the Yaqui Indians and the cruelties and impositions that were thrust upon them. Bosworth, as the chief of the tribe, gives a most faithful characterization, with the supporting cast quite in keeping with Bluebird's policy of "better-than-the-best." To procure slaves for a Yucatan plantation, Martinez insults Tambor's beautiful wife, which incites the Yaquis to riot and provides an excuse for sending the Indians to slavery. Tambor is ordered shot, but is saved from death by a trooper whom he had once befriended. He smuggles himself to Yucatan, where his wife and daughter have been taken, and, when the former stabs herself after the child's death from fever, and to escape the attentions of Flores, the Indian chieftan makes his escape, sides the revolutionists in an uprising and plunges his dagger into the heart of the Mexican General responsible for his misery. The details are cleverly worked out, with plenty of action and realism, the whole combining to provide a most admirable feature.—EDDIE.

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THE DISCARD

Essanay five-part feature, with Virginia Hammond. Released March 12 on V-L-B-E program.

THE CAST:

Alys WynneVirginia Hammond
 "Python" GrantErnest Maupain
 Keith BourneHarry Beaumont
 Doris WynneBetty Brown
 J. F. Smike, attorneyCharles Stine
 Duc de BesvralPatrick Cathoun
 Ysabel MaxwellGertrude Glover

A rather remarkable feature, as regards theme, in this latest Essanay production, from the pen of Charles Michelson, and produced under the direction of Lawrence Windom. The early scenes are laid in France and England, then shifting to Palm Beach and New York. Doris Wynne, at boarding school in France, is hardly acquainted with her mother, who is the partner of an international crook, Python Grant. When the two swindle a young nobleman, they flee to America and Doris goes to London, there to fall in love with her chum's brother. They secure her mother's consent through the woman's attorneys. A year later, Keith's uncle dies and bequeaths him a fortune on condition that he go to America and take charge of it, at the same time taking the uncle's name. Grant and Alys discover Keith and cultivate him, Alys not knowing he is the husband of her daughter. Grant pretends to abuse his wife and Keith comforts her. A suit for alienation of affection is started, which Keith settles by paying \$40,000 rather than have his young wife hear of his folly, but when the latter arrives in New York from Palm Beach the swindlers follow it up with a threat to tell the wife all. Alys even going so far as to telephone Doris the story. Doris traces her mother through her attorneys, and then pours out her story. Alys is shocked to learn it is her son-in-law they have been swindling, and, after telling her daughter to trust her husband, she turns Grant over to the police and ends her own life, thereby restoring Keith and Doris to happiness without either knowing the true identity of the conspirators. Acting, photography and direction are up to standard, and the feature should have little difficulty in pleasing.—EDDIE.

SPEARS' EDUCATIONAL TALKS

Chicago, March 4.—E. H. Spears, chief of the research laboratory of the Rothacker Film Manufacturing Company, has inaugurated educational talks on the moving picture business for the benefit of their employees. A special educational lecture will be given each week at the factory, and these talks are to be illustrated by motion pictures and by charts drawn on blackboards. His schedule of talks will consist of valuable information to camera men in lighting of subject and exposure, practical outline of the fundamental points of photography, development and time of development for cine positive film when prints are made from negatives of an inferior quality, compounding of a developing formula, the dyeing of cine positive film, toning of cine positive film and chemical actions. Technical Secretary Schoenbaum, formerly of Pathe, Paris, will also lecture on the subject of factory efficiency. A series of these talks has been arranged for each week up until April 17, and should prove of great educational value to the Rothacker Film employees.

HELENE ZIEGFELD IN FILMS

New York, March 3.—Helene Ziegfeld, who makes her first screen appearance shortly as the ingenue lead in Tom Terriss' latest five-part feature, The Triangle, is the daughter of Hugo Ziegfeld of the Mincer Lithograph Co., and Mignon Ziegfeld, author and composer of Could you Learn To Love a Little Girl Like Me, and many other well-known popular songs. Mrs. Ziegfeld is a daughter of Police Inspector William McLaughlin, and Miss Helene and her sister, Marie, made their first stage appearance at the monster benefit to the widow of Policemen Enright, of which the inspector was in charge at the New York Theater. The dance they gave on that occasion was taught them by Pat Rooney. Mrs. Ziegfeld is very fair and has large, blue eyes.



Helene Ziegfeld

MENTION THE BILLBOARD WHEN ANSWERING ADS

PORTER'S SOUTH AMERICAN JOURNEY DECLARED SUCCESS

Representative of Famous Players and Jesse L. Lasky Companies Returns With Encouraging News of Opportunities For Sale There of United-States-Made Film Subjects

New York, March 4.—The world-wide popularity of Famous Players and Lasky stars and productions, and the fact that they are known as well in Europe, South Africa and Anstralla as they are in the United States, led the producers to combine in seeking the only rich field which has remained, to a great extent, untouched by American film men, and, therefore, they sent E. M. Porter to South America on a several months' journey as their special representative. The films produced by both of these organizations are released in England, which, under normal conditions, includes all Europe, by the Famous Players Film Company, Ltd., and in Canada by the Famous Players Film Service, Ltd., the Paramount Pictures Corporation being the distributors for the United States.

On his return a few days ago Porter stated that the American producer has a great many ill-founded illusions concerning the film condition in South America which must be eliminated before he can adequately cope with the situation there.

"During the course of my stay in South America I visited most of the principal cities on the Atlantic Coast," said Porter in discussing his trip, "including Rio de Janeiro, Buenos Aires, Santos, Sao Paulo, Montevideo, Bahia and Rosario, and I can safely say that the average motion picture theater in these cities compares very favorably with the houses in the United States. One of the peculiar things about Argentine is the fact that there are more 'cinema bars' than theaters. These 'bars' are cafes in which films are exhibited, and these replace the usual theater in many towns outside of Buenos Aires especially. Another peculiar Argentine custom consists in dividing the performances into four sections, each running an hour. When you purchase your ticket you state whether it is for the four sections, or, if you desire simply to drop into the theater for an hour, you buy a ticket for one section. Each of these sections consumes about one hour's time. But the performance seems longer than that because the managers there divide a reel which we ordinarily term a 'single reel' into three parts. The lights are flashed up for an instant, and the spectator has the unconscious impression that the performance is longer than is really the case. This attempt to create the impression of greater length films prove conclusively that the time is ripe for the exploitation of four and five-reel features.

"In Brazil the very interesting custom obtains of having a huge lobby in the first-class theaters. Here the patrons sit and listen to an excellent orchestra if they arrive during the middle of a performance, as they are not permitted to enter the house proper while the show is in progress."

Porter took the occasion to introduce several Famous Players and Lasky productions to the theater managers.

Claire Whitney



Featured by William Fox in Photoplay Supreme.

"I took Mary Pickford, in Tess of the Storm Country; Geradine Farrar, in Carmen; Pauline Frederick, in Zaza; Blanch Sweet, in Secret Orchard; William Farnum, in The Sign of the Cross, and Marie Doro, in The White Pearl," said Porter, "and these were all wonderfully well received. In many instances I was told they had no idea American producers were turning out pictures of this exceptionally high grade. It developed that the exporters of foreign-made films, which now practically monopolize the South American market, have taken great pains to give this impression concerning American films.

"One of the most interesting exhibitions which I held

was that in the New Theater in Buenos Aires. As everyone knows, who is at all familiar with life in Buenos Aires society there must have its tea at exactly 5 o'clock. Nothing is permitted to interfere. I therefore planned to have the performance over by five, but various things interfered and there was still another entire picture to be run at five. The greatest enthusiasm had been manifested by my guests, but I was thoroughly prepared to have them depart at the customary hour. But not one of them stirred! Every person in the theater remained until 8:30—a fact which the manager declared to be even greater proof of their enjoyment than the applause with which they received the films."

Though he was not yet ready to discuss the business details of his trip and the resulting arrangements Porter declared that he considered the journey an unconditional success, and that the information which he was able to gain at first hand was far more valuable than that which he had received from many sources before his departure.

reached great truths that must work for a moral uplift wherever these pictures are shown. But we have always left it to the spectator to sift out his own lesson if he were in search of one. We have never had an announced propaganda and have never tried to direct the public to any ethical conclusions from our productions through the use of preachy titles.

"We try to screen life just as we find it. We do not scrutinize it with purpose of selecting a special instance here and another there, and, then, rejecting the rest, in order to fortify some contention. We proceed on the principle that truth in its entirety, stripped bare of all masque or exterior glamor, is the world's greatest teacher, and that we are best serving our purpose if we hit as straight as possible to it without allowing preconceived reservations to manacle us in our endeavor."

HAVE BEGUN "NATION" SUIT

Testimony Heard in United States District Court in Application To Reverse Action Taken by Ohio Censor Board

Columbus, O., March 3.—Judge Sater today began hearing testimony in the United States District Court in connection with the suit of the Epoch Producing Company against the Ohio State Board of Moving Picture Censors to upset the latter's ruling that The Birth of a Nation picture is unfit to be exhibited publicly. Attorneys for the producing company asked the court to inspect the drama on the screen, proposing to give an exhibition for his benefit. Judge Sater, however, made no decision as to what he would do in this respect.

Many affidavits were presented by the plaintiffs, among them being one from Postmaster



Scene in Miss Warren's Brother, Vitaphone Broadway Star feature. Released March 18.

FILM PROPAGANDA UNWISE

Executive Head California Motion Picture Corporation Indicates Wherein Mistakes Are Made in Effort To Emphasize Morals

San Rafael, Cal., March 3.—An obvious attempt to preach through films is, in the opinion of Alex. E. Beyfuss, general manager of the California Motion Picture Corporation, a mistake, not only through ruining a production as an entertainment, but also by destroying its effectiveness as a moral medium.

"I do not mean," explains Beyfuss, "that a producer should not have a regard for the moral effect of his picture upon the public. I most certainly believe that he should. The point I would make is this: Just so soon as a producer comes out with an announced propaganda, just so soon does he defeat his own end. He at once marks himself as a propagandist. The public knows that he is trying to establish a point, and he will, consequently, try to make the scenes of his pictures subserve this purpose. They will feel that instead of seeing life in its fullness they are viewing only those very few instances of it that contribute apparently to the lesson that the producer would teach, and that any moral to be drawn from it is consequently of a particular rather than an universal application.

"Motion pictures can be a medium for good only so far as they mirror all life, impartially, and, perhaps, ruthlessly; and then let the spectator draw his own conclusion and profit from his own deductions. The ethics that a man gathers from his own observations and phrases in his own words are the poignant kind that stick with him long after the moral precept he has read in some book or heard from some sermon is forgotten.

"In such features as Beatriz Michelena, in The Unwritten Law, we feel that we have

Joel L. Clore, of Cincinnati, in which he expresses his belief that it "is the finest production of any kind" he had ever seen, and "a play highly artistic, moral, entirely proper and not detrimental to any race." Further argument in this suit will be heard next week.

OKLAHOMA EXHIBITORS' MEET

Oklahoma City, Ok., March 3.—Oklahoma convention, Motion Picture Exhibitors' League of America, held at Oklahoma City recently, was a great success. President F. J. Herrington attended a caucus of the exhibitors, held for the purpose of discussing the case of the exhibitors of Oklahoma versus the Mutual, General and Universal Film Exchanges, to be held before the Corporation Commission of the State of Oklahoma. A good attendance marked the fourth convention, which was called to order by President B. H. Powell. The meeting immediately adjourned in a body to attend the hearing before the State Corporation Commission. Almost the entire two days were taken up with this hearing. The exhibitors then went into closed session, and the following officers were elected for the ensuing year: President, Ralph Talbot, Tulsa, Ok.; vice-president, A. B. Momand, Shawnee, Ok.; second vice-president, S. H. Jones, Altus, Ok.; secretary, L. W. Brophy, Muskogee, Ok.; treasurer, J. L. Olive, Chickasha, Ok.; State national vice-president, B. H. Powell, Oklahoma City, Ok.

The following delegates were also elected to attend the Chicago convention in July: W. O. Wood, Lawton, Ok.; John Bloem, Mangum, Ok.; S. H. Jones, Altus, Ok.; Morris Lowenstein, Oklahoma City, Ok.; R. W. Wirt, Enid, Ok.; Carl Gregg, Tulsa, Ok., and H. W. McCall, Cushing, Ok. Following an address by President Herrington on censorship, the convention went on record as being unanimously opposed to censorship in any form.

THANHOUSER

Views Of Censorship Laws

New Rochelle Manufacturer of Motion Pictures Points Out Inconsistencies in Them

New Rochelle, N. Y., March 6.—For original thought to which he gives expression only at too rare intervals, Edwin Thanhouser has long been known to the industry. It is his general principle to say very little on all occasions, but when he does get wrought up on a subject he can usually be relied upon for something unique, enlightening and decisive. In a statement made at the request of a committee of New York exhibitors, who are about to take up the Albany censorship fight, Thanhouser scored a point which apparently nobody as yet has thought of, and it makes legal censorship look impossible from an operative point of view.

"I think that any judge deciding the question," says Thanhouser, "will agree with me that to photograph an illegal deed and produce it for exhibition, is no greater crime than the committing of the actual deed. That's simple. If the censors take exception, under Federal law, to a scene in the picture, the enactment of that scene is just as much a crime as its portrayal on the film. That being the case, the men who are charged to enforce the law, must, in all consistency, see that nothing objectionable is enacted. This means a pretty state of affairs in the studios. Imagine a minion of the law stationed in the studio to see that nothing is done at which the lawmakers might raise their eyebrows. Every company going out on exteriors will have to carry an added passenger in the form of a Federal or State representative. He will have to stand next to the director, and, in order for the director to avoid arrest, the officer will have to be given an account of the scene about to be enacted. Said officer will then weigh it carefully in his mind, look up his precedents and rulings, and decide whether the scene shall go on. If for any reason it should be impossible for him to decide on the spot, the director will have to postpone his work until the guardian of the people's morals can go to Albany or Washington for a ruling on the scene. This might seem far-fetched, but it seems to me to be exactly what we are bound for in all this censorship agitation.

"It is unfair that a film maker be not given definite, technical information as to what will be allowed and what not, under censorship laws. For instance, the interstate commerce law designates specifically every act or deed which may be considered a violation of the law. I believe that there is no intention on the part of those favoring censorship to draw up such a schedule. I grant that it is a very difficult task for them to do so; at the same time, with it, the law remains absolutely incomplete and unfair, judging by all the various plans I have read. The element of discretion in rulings exists in most laws that are made, but I don't believe that the statute books of the country contain a law in which the element of discretion works greater hardships on a class of citizens than the proposed censorship laws.

"Consistency is a beautiful thing. The aim of law and regulation is to make things consistent, but if our pro-censorship friends should by any chance succeed, the necessity of consistency will constitute a bite much larger than they can chew. The presence of a censor in a studio will be the next step to a nice little Siberia of our own for all offending scenario writers, actors, directors and film producers.

MODERN PICTURE THEATER

Nation's Capital To Have House Finer Than Any South of New York City If Plans Go Through

Washington, March 6.—The Federal Amusement Company have purchased property at 14th and Irving streets, here, for \$35,000, on which to erect a moving picture theater at a cost of \$100,000, and which, it is asserted, will be the finest south of New York City. It is to be fire-proof, have a seating capacity of 4,500, an open-air roof garden, a moving stairway leading to the roof and other modern features. C. L. Klaber and R. W. Power are the prime movers in the enterprise. The house will be devoted exclusively to the production of feature photographs.

FOR QUICK SALE—1 Power's 5, in good condition, table, two lenses, lamp house, two extra set carbide holders, fine curtain, 119 slides, lot tools, \$40.00; 2 Edison Type B Machines, fair, table, lamp house, motor attachments, \$30.00 each; 280 Mahogany Opera Chairs, sections 5 each, like new, 60c each; large \$40.00 Electric Sign, says "Roma," like new, \$15.00; 40-ft. Dog High Diving Ladders, in two sections, good condition, \$3.50; large Bass Drum, fine; Bicycle (Paddle Wheel) and Paddles, lot Hoses, lot Pipes, Stakes, Slide Wall, Bally Table, Bialer, Ropes, Pulleys, lot Tickets, Paper, 20 Cloth Banners, \$45.00 Star Banner; folding Canvas Reserves for 30 people, Orchestra Pit, wood, panels oil painted, all for \$34.00. S. OTIS DOTHON, Broker, Lima, Ohio.

UNDER THE MARQUEE
By CIRCUS BOLLY

The fellow who said, "A sale is only a loss until the bill is paid," covered a multitude of sins in a very few words.

Lew Hershey, the frog man, of the team of Hershey and Golda, is engaged with the Wheeler Bros.' Enormous Shows. Mrs. Hershey (Golda) also goes with the same outfit.

Joe Kugler—W. G. Williams says he will not be with you on the R. & B. Show, having signed with the Ringling Circus to work on No. 2 advertising car.

Robert Taylor will be general agent of the Mighty Haag Shows this year, and is now down in Dixie. The advance consists of C. Neall, local contractor; Murray Greenwood, press agent, and a force of eight billposters. Mr. Haag will carry about forty wagons, about one hundred head of draft horses, forty Shetland ponies, forty head of big mules and a fifteen-cage menagerie. Bob says the outfit is the best on the road, and certainly has the right to be called the pride of Dixie.

Jack Hughes, who was formerly producing clown with the Al G. Barnes Circus and Bella-Floto Shows, and who claims to be the only jester to graduate from the white tops to light opera, got tired of single blessedness and "went and did it." The better half is a young lyric soprano, Ivah Showers. With the assistance of Archie Wheeler at the piano the newlyweds will produce the musical program at the Gardens, Reeds Lake, Mich., the coming summer.

Harry DeCleo can be seen at Maryville, O., practicing his novelty pedestal gymnastic acts daily, so as to be in trim when the Alderfer Show "blossoms forth."

Prof. Golden has joined the Greer & Hatfield Trained Animal Shows, which opened at Balingler, Tex., March 4. For the early part of the season, at least, he will do side-show work (magic, ventriloquism and sword-walking) exclusively. Later he may break an educated pony for the Annex. The Professor last season was chief animal trainer with the Eschman Shows, handling all the animal acts and breaking what was believed to be the only llama act in America.

No traveling with circuses this year for Oliver Newton, who for the past five seasons was with the Sun Bros.' Show as butcher and elephant trainer. Probably it is married life that changed Oliver's mind. At any rate he says he would like to have his friends write him at 1600 Sixth street, Muncie, Ind.

What's up? Sam Long, constable of Ashtabula, O., wants to hear from George Steele, George Rhyan, Al Martin, Dick Jeffries and Ray Kid-well.

Frank Mansfield denies the report that he goes with the Sun Bros.' Show this year as chief. He will be found with the W. I. Swain Show Company.

Several members of the band with the Mighty Haag Show last season are now back in Albany, Ga., after visiting their respective homes. John Shelley, Carl Sparks, Frank Boone and Simon Willis, former bass player, are among them. Ed Berry canceled and went to South America with the Shipp & Feltns Shows. Among the new faces to be seen in the band with the Haag show this year will be H. W. Snyder, Karl Korzhals and Ted Green.

Joe R. Greer (Silver Joe) will not have his show on the road this season. He is furnishing six people and ten head of stock for the Wild West Concert with the Coup & Lent Shows.

There will be a large number of Elks with the Sparks Show this year; no, not in the menagerie, but on the executive staff. Fletcher Smith and Bill Moran ran a race for admittance to the order, and Fletcher says he beat Bill to it by about a week. The former "went in" at Salisbury, N. C., and the latter at Zaneville, O. The Sparks Show, by the way, is about ready to hit the trail.

Jerome Harryman, who assisted A. C. Orvitt in the privilege car of the LaTena Show last season, is hatching at the Holliday Street Theater, Baltimore, Md. He hasn't signed with any show for this season as yet.

Miss Charlotte Hunt has recovered from her recent illness, and will work her Roman rings and swinging ladder act with the Hunt New Modern Shows.

Silvers Rowden is doing a sword-swallowing act at the Wonderland Museum in New Orleans, at Canal and Royal streets.

F. M. Farrell, the magician and ventriloquist, last season with the Gollmar Bros.' Show, is spending the winter-end in Ithaca, N. Y. As usual, he "will be back" this season.

Marshall and Emgard have joined out with the Howe Great London Shows. They were with the Haag Show last year.

Joe Lewis, the Yiddisher Cowboy, and the newspaper men of Dallas, Tex., have become fast friends. Another story appeared on the front page of The Dallas Dispatch one day last week, stating that Joe would be a big feature at the Round Up, to be staged at the Fort Worth Stock Show by the Miller Brothers. Reference was also made to his cigar store at 1106 Main street.

Harvey Johnson, well-known clown of the Hagelbeck-Wallace Show, has developed into a full-fledged newspaper man. Harvey has been working on The Louisville Times for some time and on March 1 he became the press agent for the Majestic Theater. His energy is bound to carry him to the front.

William Hendrix agent Saturday, February 26, with the folks of the Middle Bailey Shows at Houston, Tex., and gave the outfit books and an organ. The show was scheduled to open on March 1.

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CALL!
BARNUM & BAILEY GREATEST SHOW ON EARTH

All Performers engaged for the season of 1916 must report for rehearsals Saturday, April 1st, at Madison Square Garden, New York City. Acknowledge this call by mail to BARNUM & BAILEY, Bridgeport, Conn. Musicians report at Madison Square Garden Thursday, March 30th. Musicians acknowledge this call by mail to E. S. BRILL, Bandmaster, care The Billboard Office, New York City.

George Reynolds' Shows

CAN PLACE CONCESSIONS OF ALL KINDS.
ALL WHEELS OPEN.

Week of March 6th, Jackson, Ga.

RIDERS WITH MACHINES FOR MOTORDROME.
GEORGE REYNOLDS

INTERNATIONAL SHOWS

Opening under auspices Federation of Labor
On Streets, Pine Bluff, Ark., March 25

Can place 2 good Door Talkers, Man to take charge of Plant Show, Man and wife to manage Well Show, Manager for one of the best Pit Shows on the road, Lady Wrestlers for Athletic Show, High Diver. Legitimate business. N. B.—This will be the first show under canvas of the season in this city. Everyone boosting. Write or wire.

WANTED A GOOD, SOBER, RELIABLE BOSS CANVASMAN

White, for One-Car Show, that can handle a small top and always be on the job. Colored Musicians and Performers write. Address **HARRY BUSENBARK, Box 564, Savannah, Ga.**

WHEELER BROS.' ENORMOUS SHOWS WANT

Side-Show Manager and Attractions, Boss Props, Wardrobe Mistress, MUSICIANS—Circus Trap Drummer, Strong Solo Cornet, BB-flat Bass, Slide, Hamburger Stand, Badgeboard, Country Sheet to rent.
AL. F. WHEELER, Oxford, Pa.

SURPLUS SHOW PROPERTY FOR SALE

Uptown or Platform Wagon, Ticket Wagon, Band Wagon, Cook House Wagon, Privilege Wagon, 36x60-ft. Black M. P. Top, nearly new, with steel poles; 200 Folding Chairs, six lengths Blue Seats, 8 high; Oil Scones, etc. Privileges for sale season 1916. Must furnish own wagon, team, outfit, etc. No grafters need apply.
HEBER BROTHERS' GREATER SHOWS, 312 17th Avenue, Columbus, Ohio.

NORTHWESTERN SHOWS

C. J. Thew, of Douglas, Ariz., has booked his concessions with the Northwestern for this coming season, and has put up the usual substantial deposit to insure his presence at the opening. The carfare from Douglas to Detroit is about \$50, and this sum, multiplied by six (the number of assistants Mr. Thew generally carries), will make the "out" for the first week of the season quite a tidy amount.

While this is probably the biggest jump that any of the Northwestern people will make, the company will nevertheless have concessionaires and showmen from all parts of the country when it opens, for the prosperity of Detroit is so well known and the splendid reputation of the Northwestern Shows so strongly established that Mr. Flack has been compelled to turn down over ninety per cent of the applications he received.—**THE DOCTOR.**

NOTES FROM INDIANAPOLIS

Roy Gray is painting and repairing his outfit in winter quarters here, preparatory to hitting the trail throughout Indiana late in April.

Ed Jessop, who has become interested in the Barkoot Shows, was an Indianapolis visitor last week. He says the shows will open in Toledo, O., April 22.

Relatives here were informed by wire of the death of Ed McFadden, which occurred suddenly March 1 at Houston, Tex. Mr. and Mrs. Fred McFadden, the former a brother of the deceased, of this city, left immediately upon receipt of the news to take charge of the body and remove it to Indianapolis for burial. The decedent had the ferris wheel, museum of anatomy and several concessions on the World's Fair Shows, which played Houston last week. He was 55 years of age, and had been in the amusement business for thirty years.

Bernie Wallace, nephew of Ben Wallace, of Peru, Ind., visited in Indianapolis for several days.

Billie Williams stopped off here for a day en route to Florida, Ill. Billie will probably have his Mamie Show with the Hampton Great Empire Shows.

Mrs. Max Metzger, ticket seller on the Automatic City, with the Barkoot Shows the fore part of last season, and who has been making her home at New Castle, Ind., spent last week visiting friends in Indianapolis.

Hillie Chambers, a concessionaire, who makes his home in Detroit, was the guest of Frank Kokeniller, proprietor of the Majestic Hotel, for two weeks.

Tom J. Vollmer, husband of Princess Violet, the midget, stopped off in Indianapolis last week for a day. He was on his way to Pittsburgh to prepare for the opening of the season with the Mighty Doris Shows.

Doc Miller, ticket seller with the Jones Bros.' Shows last season, spent several weeks in Indianapolis. He has contracted for the coming season as concert and side-show ticket seller with the Cook & Wilson Shows.—**JASON J. DAVIS.**

MUGIVAN BUYS DENVER HOTEL

Jerry Mugivan, of the Robinson Fama and Howe's Great London Shows, last week purchased the Hotel Hesse, at Denver, Col., for \$100,000. The hotel is located on the east side of Grant street, at the southeast corner of Colfax avenue, and covers four lots. It is a three-story, fire-proof, maroon brick structure, commanding a superb view of the mountains to the west and south. It has been one of the most profitable structures of its kind in Denver since it was built five years ago.

CIRCUS PICKUPS

Tom Jacobs, last season trainmaster with the Sparks Show, will not go out this season, having decided to remain in Fort Wayne, Ind., where he is engaged in the trucking business. Charles Zittman will have the Sparks show train.

Two new sleepers—a flat and a stock—have been delivered at the winter quarters of the Sparks Show.

Old-timers visiting the Sparks Show this season will look in vain for familiar faces. The lineup both in the big top and among the officials, is mostly new.

John H. Sparks, Jr., has permanently retired from the circus business, and is doing well with his picture house at Vandergrift, Pa. He is running nothing but feature pictures, and has the field to himself. He has just placed a mammoth new electric sign in front of his house, which, by the way, is called Iris, after the picture house in Salisbury.

Bobby Fontaine, last season manager of the side-show with the Jones Bros.' Show, is framing up a big annex for the Cook & Wilson outfit.

Bobbie Fay, who quit the circus business for the legitimate, and who was stage manager with one of the Paid in Full companies the past winter, will be back in the game the coming season. Bobbie will don once more clown-white and sing with the band.

The Sparks Show will have in parade this season three bands and an air and a steam calliope.

George Singleton will be canvas boss with the Sparks Shows again this season, and Charles Connors his first assistant. Both have arrived at quarters from Savannah, Ga., where they have been busy fitting out the O'Brien Minstrel Shows.

Charles Cooper, well-known showman, and formerly in the business for himself, is confined in Ward 12, of the City Hospital, at St. Louis, and would appreciate letters from his friends.

F. M. (Java) Cohen, light man with the Sparks Shows, is in Tell City, Ind., but will leave shortly for Hot Springs before returning to Salisbury.

Harry Mitchell, assistant solo cornetist with Jack Phillips last season has signed with the Sun Bros. for this season.

The Ford Hotel, in Salisbury, is the mecca for every showman in this section, and on Sunday there is always a big gathering of troupers.

Price & Bonelli's Greater New York Minstrels are playing to good business through North Carolina. They are living in one of the finest sleepers ever used by a minstrel company.

J. C. Tracey will be the contracting agent of the Sparks Shows again this season.—**FLETCHER SMITH.**



COL. WM. F. CODY "BUFFALO BILL"

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MILLER BROS. 101 RANCH, BLISS, OKLA.

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GEORGE ARLINGTON GENERAL MANAGER

POINTED PARAGRAPHS

Picked Up at Parker's Place on the Pike

George W. Lamb, of Boone, Ia., is a visitor at the factory. Major Gordon W. Little paid us a second visit last week.

J. T. McClellan, of the McClellan Shows, is here, looking after the construction of his new carry-us all.

Four stenographers are kept constantly busy answering the numerous letters received daily. They find themselves unable to keep up the vast amount of correspondence, and those who do not receive replies to their letters as promptly as they expect are requested to be as patient as possible. The office force will be materially increased within the next few days, and it is expected that no further delay will be experienced in answering letters.

J. W. Randolph, the well-known press agent, is on deck, and is busier than a straddle bug in a syrup pitcher. J. W. is too well-known to require any introduction, and it is sufficient to say that he has his hands full in assisting in assembling the attractions of Parker's Greatest Show. J. W.'s middle name is work, and he acts the part.

C. W. Parker left last Saturday for New Orleans, where he will meet Charles Address, who has recently been recuperating in Cuba.

Prod Shew, the Grandview, Ia., carry-us all man, is here on business.

Had a nice little verse for this issue, but since the boss broke out with an attack of spring poetry at the recent 'Pals' meeting in Kansas will keep same under cover for a while. -JAY KAY.

LEVITT-TAXIER SHOWS UNITED

The slaps of paint brushes and bangs of hammers, only punctuated by the roars of the lions at the Levitt-Taxier Shows United winter quarters, give notice of the opening on April 20. Now and then the old-timers stop their toiling to welcome a new arrival from some distant burg. The work, however, goes on with the precision and efficiency of clock work.

Charles Woodford's Dog, Pony and Chimpanzee Circus has contracted with the L. T. S. U. for the coming season. Mr. Woodford is now breaking four new acts at his ranch in Cory, Pa., to which he will add his vaudeville acts at the termination of their contracts. The equipment of the miniature circus is beautiful in every detail.

The War Show, which the L. T. S. U. will have this summer, is unique in its construction. The manager will be in the regulation army uniform of a captain, while his helpers will be dressed as privates. The front of this production, with the machine guns continually popping and the trenches as seen from behind, is nothing short of wonderful.

Another attraction that is bound to attract much attention is Robert MacPherson's Submarine. Everyone who has viewed it has proclaimed it to be the work of a genius.

The Barrel of Fun, owned by Victor D. Levitt himself, will be a revelation to the carnival world. Under one top, 120000, Mr. Levitt has placed the maze, the giggler, the human roulette wheel, a bamboo slide (25 feet long), the trick automobile, the Italian panorama, the trick mule, the cave of the winds, the miracle telephone, Japanese bridge, laughing mirrors and the horror chamber. The fifteen workmen on the show will be made up as clowns. This show will have to be seen, as mere words cannot do justice to it.

Frank Loucks is kept busy trying to keep his promise with the Twentieth Century Wonder. The construction of the Garden of Allah is now well under way. It will be framed on safe and sane principles.

The promotion staff is pleased to announce that they have their share of the big ones in the East.

Fremont, of the Girl Show fame, will place his show with the L. T. S. U. -MORSE D. LEVITT.

WEADICK WILL STAGE GREATEST STAMPEDE WITH \$50,000 PRIZES

(Continued from page 3.)

sluggish of sluggish livered "fired business men." Motor racing and flying do not call for care-devility so much as they did only a few years ago, where scientific deduction has stepped in with the banked track and the stabilizer, with the result that the sporting element, in both cases, is rapidly being eliminated—broncho busting and nitro feats of skill offer no field for the advancement of science.

Determined that his next directorship of a gathering of the champions of the rose and saddle should be only under competition-defying auspices and conditions, Weadick assiduously applied himself to his task with the result that \$50,000 has been deposited in the bank for disbursement as prize money alone. In addition to this the sum of \$100,000 has been allotted for the organization and publicity campaign of "The Big One."

In keeping with his plans Weadick exacted that no information should be given out to the press or individuals, other than those directly concerned in the enterprise, and even with the depositing of the big prize money he prefers to hold back "when" and "where" until

PARKER'S GREATEST SHOW

World's Biggest Carnival Organization

(OWNED AND PERSONALLY CONTROLLED BY C. W. PARKER,

LEAVENWORTH, KANSAS

MR. PARKER CAN PLACE

Shows that are Big, Unusual, Unique.

CONCESSIONS OF EVERY KIND AND NATURE

DINING CAR FOR LEASE ON THE SHOW

ACCOMMODATIONS NEVER SURPASSED

THIS WILL ACTUALLY BE

PARKER'S GREATEST SHOW

WANTED FOR

L. J. HETH'S UNITED SHOWS

Opens East St. Louis, Ill., April 15.

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Some Concessions Still Wanted—Long Range Shooting Gallery, Soft Drinks, Palmistry, etc. L. J. HETH, Mgr., 1131 Missouri Ave., East St. Louis, Ill.

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FOR MUTUAL BENEFIT, MENTION THE BILLBOARD WHEN WRITING ADVERTISERS.

the next issue of The Billboard, by which time he will have organized his office force and outlined his preparedness campaign.

Special features and unique methods hitherto undreamed of by the average round-up promoter will add to the eclat of the general proceedings and the publicity and excursion arrangements. Looking over the list of honorary stewards it would be safe to say that their combined wealth would keep the treasurers of a few of the warring nations from worrying for a time.

Until the next issue of The Billboard, enquirers will only learn from Weadick that the Stampede will be held "in a fair-sized city within 25,000 miles of Philadelphia," and will happen "sometime between the end of March and September 9."

In explanation of his secrecy so far, and one week farther, Weadick is anxious for those interested to feel that he has been actuated by a desire to announce nothing but what will be actually and successfully accomplished—and it must be admitted that a banker's receipt for the sum of \$50,000 Stampede Prize Money has an appearance of "something doing."

The first important announcement will appear in the Spring Special Number of The Billboard.

THE CORRAL

(Continued from page 23)

of keeping their plans to themselves until the last minute? Those are some of the things that have been burling the game and causing so much dissatisfaction. Let everything be open and above board by both sides. NOW is the time to straighten things out; do the yelling now, not after the next year is over. I would like to see replies to those questions in your columns, which I think have done more to further the best interests of all who follow this line of business than all other combined efforts made previously. -M. B., Sheridan, Wyo.

R. B., Chicago—I think the act to which you refer is the one of Frank and Myrtle Chaupelin. Do not know their present whereabouts.

Welderman and Stoffel—How about you boys and the Wild West game?

SAGE SAYINGS

(Continued from page 23)

last night. The Wild West act was not eliminated, and another rider, Arthur Mainwood, appeared and did the stunts that had won so much approval for Kline. He rode "Kitty" too. But Mainwood was nervous, and spectators who knew of the death of Kline noted that his face was pale and his lips drawn as he raced around the Garden, vaulting over the saddle of Kline's little mare." -Gordon Ostendorf.

WIMMEN'S WRITES

(Continued from page 23)

a good fellow to say he should never be forgotten by his many friends. Columbus was first in all things, namely: breeding, confirmation and execution of his wonderful work; he was better bred than any high school or dancing horse of his day; was full sixteen hands or over, and was given his early education by one of the best saddle horsemen in this country. Tom Bass of Mexico, Mo., is the man, and he will surely agree with me when I say he never educated a more perfect horse than Columbus. Columbus' record in the various show rings throughout this country proved beyond a doubt his superiority over others a all times. When taken into consideration and later into Wild West shows as a special feature attraction he was the direct means of supporting more people and of building up one of the best, while not the largest, Wild West shows ever exhibited in any hippodrome or on any fair grounds. He never had to have his expenses paid to Europe, and like all real Americans, preferred to see this country first, which he did by going from Canada on the north, to Mexico on the south, to San Francisco on the west and the Philadelphia on the east; going to Europe never added anything to any act or horse. Columbus never was a frost or a heat-keep up to the time of his demise. He died by being caught in a fire. He sure deserved a better end. He was laid away in the center field of the Augusta (Ga.) Fair grounds, second only to a human being, by California Frank and his company, all of whom mourned his death. In his time there was no horse to compare with him, Joe Bailor, of course, was a good horse, but he was so far inferior to good old Columbus that it would only be a waste of valuable time to attempt a comparison. Columbus, like all finished artists, had an understudy that was two years old at the time of his death, and bearing breeding the understudy has proved beyond doubt to be nearer to his constant companion (Columbus) than any other horse living at the present time. He now stands open to be looked by the public or any real horseman at any time or place, and his name is Tedy, owned and situated by Miss Julia Allen of Philadelphia, Pa. -William H. C. Noff, V. S., 221 North Second street, Philadelphia, Pa.

Best Cole, while introducing Billie Burke's novelty act, Tanco Shows, to delighted vaudeville patrons in Louisville, Ky., last week, had the pleasure of looking up Jim Robinson, considered the greatest barrel rider of his time who lives in the Kentucky metropolis. Robinson and his wife, a sister of Bud Gorman, attended a performance last to see Cole's act bring down the house, and pronounced the offering one of the best in the business.

Johnson, Louie
Jones, Wm. H.
Jones, C. E.
Jones, R. M. (Dock)
Jones, Hugh
Jude, T. J.
Judie, Larry
Julian, Bert
Juineur, H.
Kaal, Francis L.
Kaggon, Mr.
Kahn, Harvey
Kane, R. E.
Karp, Stanley
Kashima, Edw.
Kaufman, Chinko & Minnie
Kearney, A. J.
Keelers, Flying
Keene, A.
Kelley, Frank
Keller, Jack
Ketty, Mr.
Kelly, A. J.
Kelly, Spike
Kempamth, Wm.
Kennedy, Wm.
Kenny, Hughie
Kessler, C. J.
Kerkia, Harry
Korn, Chas. G. W.
Koschaw, Lawrence
Ketchum, J. J.
Kilgore, J. D.
Kilgore, Fred C.
Kint, J. T.
King, K. L.
King, Phil
King, Francis J.
King, Robert
King, L. T.
King, R. A.
Kinkade, Geo.
Kirkland, Geo.
Kirkland, Henry
Kline, Harry
Kline, Dannie
Kloutstad, Jack
Knutchoff, Edw.
Knobb, Dr. Harry
Kohlman, Elmer L.
Koury, Mike
Kraus, Phenomenal
Kurr, Figo
Lalonde, Tella
Lamar, Jack
LalPearl, Harry
Laloux, Leo & Mildred
Laluffe, Ed B.
Laluffe, Leonard
Laluffe, Dr. H. C.
Lake, Fred
Lamar, Jack
Lamberto
Lambly, Eddie
Lamont, W. E.
Lamonte, Huben
Landis, Billie
Landrum, Marvin J.
Lane, Eddie
Languein, Robt. E.
Lara, J.
Laramore, G.
Larkin, Bob
Lathams, The
Lauderdale, Murry
Laner, L. M.
Langhan, Charlie
Lamb, Harry
Lawrence, Alfred
Lazuras, Jules
LeVan, Prof. Ted
Lee, Jack (Sltin)
Lee, R. G.
Lee, Duke R.
Lee, Fred
Lemay, Eddie
Lemonick, Leo
Leon, Jack
Leon, Eddie
Leonard, Frank
Leonard, John
Leon & Adelaine
Leon, Geo.
Leons, Mysterious
Lewey, Robt.
Lester Comedy Co.
Lester, Wm. Jennings
Levine & Vine
Levine, Willie
Levy, Louis
Lewis, Kid
Lewis, Harry R.
Lewis, Orien
Lewis, F. E.
Lewis & Gordon
Levitt, Moss
Lichtag, N. P.
Lichtag, Dr. Earl
Lighthawk, Dr. Earl
Limoges, Edw. J.
Lime, Frank
Little, Edw. Lee
Lockhart Wm.
Logan, Earl
Long Stock Co.
Loretta, Clyde A.
Louderdale, Orville
Lowman J. L.
Lucas, Geo.
Lueders, Henry
Luttrell, Robt.
Luther, Morris H.
Luther, Byron
Luther, Martin E.
Lyle, Bnd
Lynd, Edw. J.
Lynn, Harry
Lyons, Art
Lyons, Harry I.
McBeth, D. C.
McBranwell, J. F.
McBride, L. R.
McCaffery, J. C.
McCart, J. C.
McCarthy, A. F.
McClements, The
McClure, Dad
McCormack, Earl
McCrackin, Johnnie
McDonald, Geo.
McDonald, Bro. Shows
McDonald, T. Jerome
McDonald, Bobby
McDuffie, Jas.
McFarrell, A. J.
McGee, Joe H.
McGee, C. C.
McGee, Mike

Nitzbarn, Max
Nixon, Wilfred
Noel, Bebe
Nolan, Rob
Noonan, A.
Norman, Whitey
Noxon, B. Davis
Noylea Uppolstering Co.
Nuttie, A.
O'Day, Chas.
O'Day, Wm.
O'Hara, Chas. C.
O'Neal, Jack
O'Neil, Robt.
O'Neil, Jaa.
Oakes & DeLour
Oakley, Harry H.
Okla. Bill Show
Oldham, Henry
Olson, J. B., Jr.
Ore, August C.
Orenlorff, Chas. B.
Orr, Harvey D.
Ortega, Broderick
Ortiz, Demetric
Ortiz, T.
Osborne, Harry
Ott, J. C.
Otto, Fred
Pace, Aaron
Palmer, Roy
Palmerton, Frank V.
Panetta, Felix
Panzeri, Cesare
Pardue, Horace
Pardue, H. M.
Pare, H. M.
Park, J. W.
Parker, M. F.
Park, Rome & Francis
Parks, Richard L.
Parry, Earl C.
Parr, D. C.
Patterson, Billie
Patterson, A. D.
Pearson, Jaa. (Ringling)
Peeler, Dick R. M.
Pence, Thoa.
Perrier, Pierre
Perry, Glen H.
Pester, Lenard C.

Reeves, Geo. H.
Reid, Mr.
Remsey & Duglans
Renald, Earl
Resing, Herman
Rhodes, Frank B.
Rhodes, Maj. O. F.
Rhoefa, Harry
Rice, H. R.
Rice, J. Home
Richarda & Reed
Richardson, Carl
Rickarta, C. B.
Rigger, H. Leo
Riggs, John B.
Ritche, Fred
Ripple, Ray R.
Rivers, Mack & Scrap
Rivers, John
Rizzo, Joe
Robert, Frank A.
Roberts, J. C.
Robinson, G. R.
Robinson, Hugh
Robinson Bros. Show
Roden, Wilber H.
Rogers, Jaa.
Rodriguez Troupe
Rodgers, Bob (Dutch)
Rogers, Wm.
Rogers, Al G.
Rohman, A. L.
Rohry, E. K.
Rolle, Fred
Roller, E. A.
Rollins, Blackie
Rollins, Wm. E.
Roney, H. E. E.
Rosenabra
Rose, Albert (Kid)
Rosenthal, Joe T.
Rosman, Morris
Rossmay, Holley
Roth, M. R.
Ruff, Frank
Ruhl, Prof. John
Ruhl, Theo.
Ruhl, John C.
Runkle, M. B.
Russell, Harry Rae
Russell, Dale
Russell, Jaa.
Russell, L. R.

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Petry, Lawrence
Pheilon, Alkile
Phillips, C. A.
Phillips, Frank
Phillips, J. H.
Pike, J. H.
Pitcheam, Harry
Plase, W. A.
Polar
Polius, Jim
Polk, Ollie
Pollock, Ollie
Pollock, E. E.
Pollock, John
Pollock, C. M.
Postetter, Edw.
Potter, Roy (Sltin)
Pottier, Dr. Martin J.
Powell, Geo. W.
Powell, Albert
Powell, Frank E.
Powers, Free
Prickett, Ward
Prince, Little
Proctor, Albert
Quinn, Slade
Quirk, E. A.
Radist, August
Radler, D. L.
Ragland's Comedy Co.
Ragland, John I.
Ramdell, Lon B.
Rangoon, G. A.
Ransko, Thoa.
Ransko & Newson
Ray, Earl
Ray, Chester
Raymond, Chas.
Reading, E. C.
Reed, Frank, Jr.
Reel Bird, Joe.
Rechy, J. J., Show
Reed, J. R.
Reed, Walter
Reed, C. H.
Reed, Frank
Reed, Napoleon
Reids, Musical
Reese, H., Ponies
Reeves, Arthur
Reeves, R. I.
Reeves, E. W.

Russell & Sylvester
St. Leon, John
Sachman, Sam
Salisbury, W. N.
Sanborn, J. A.
Sanford, Roy
Santos & Hays
Santry, Eddie
Sardelle, Giuseppe
Saxophlenda
Saylor, Geo. A.
Scamps, Three Harmony
Schaefer, Carl
Schartle, Roy
Schayer, Morey
Schleberl, Joe
Schleberl, Ben
Schmidt, Harry F.
Schuster, Milton
Schwarz, Herman
Scobey, J. M.
Scott, Johnny
Scranton, Nell
Scranton, The
Sebastian, Carlos
Sehnert, Walter
Seltzer, Ray
Sena, Mr.
Senter, Jack
Senter, Gene
Service, Cudde
Shaffer, Lou
Shaffer, Al
Shaffer, Lee
Shank's Vaude, Show
Shannon, Eddie
Shannon, Eddie
Shaw, Harry Dutch
Shaw, D. E.
Shaw, Chas. A.
Shaw, Hallie
Shaw, A. B.
Shaw, Shorty
Sheek, Engine
Sheldon, Grover
Shepperd, R. C.
Sherman, Harry B.
Shingler, Jaa.
Shoenaker, P.
Shore, W. R.
Short, W. L.
Siegel, Nathan
Silvo, Frank
Simpson, Louie
Sipes, Jack
Skellott, Geo. E.

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Younger, W. E.
Zeno, Frank
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MANAGERS TAKE DECIDED STAND AGAINST POLICY OF MOUNTFORD

(Continued from page 3)

as planned by Mountford in his "closed shop" policy, and it is Mountford and these policies that the managers are to fight. The managers are not opposed to the unioning of trades which can properly be made the subject of a union. They are in a state of preparedness; they are ready to take action at a moment's notice.

But for the cool-headedness of some of the more staid managers, the meeting a week ago Friday would have brought about a lockout. A number of the managers present strongly advocated forcing the issue at that time, and, it was only after counsel had been brought to bear on them that they acquiesced to a delay, pending the outcome of the White Hats' election, and a termination of the plans now being concerted to institute labor unionism in the ranks.

With practically every vaudeville manager from Maine to California, in addition to burlesque and circus managers, bound to an agreement to fight the "closed shop" policy to the bitter end, the White Hats find themselves face to face with a situation which only one step can remedy, and that is the disposition of the disturber from their ranks. It is he and his drastic policies which the managers are determined to fight, and they are prepared to carry this fight on until they have demonstrated for once and all that unionism, as fostered by the White Hats' agitator, can never become a part of organized vaudeville.

The vaudeville managers contend that unionism of vaudeville artists is an impossibility. In that vaudeville is an art, which can not be standardized, as can the stage hand, the carpenter and others. They are unalterably opposed to the "closed shop," on the ground that it can never succeed in vaudeville, pointing out that it would be the rankest kind of folly to place the vaudeville actor, be he receiving \$100 or \$1,000 per week for his services, on the same plane as the more or less mechanical stage hand or carpenter.

The managers feel that any attempt to standardize the salaries of the actor would not only be detrimental to the manager, but to the actor himself. Regarding the equitable contract, which the White Hat disturber is agitating, the managers point out that during the four years that he was out of the order, hundreds of cases were brought before the vaudeville managers by the White Hat attorneys for adjudication, and that in every instance an entirely satisfactory settlement was effected. The vaudeville powers further contend that until the return of the agitator to power, there were no real grievances between the actor and the manager, and that there are now no grievances which could not be amicably settled. Another contention is that the disturber makes his living by being an agitator, that during the four years he was out of the White Hats he was unable to earn a proper living, and that if harmony today existed between the actor and manager he would be out of a job.

The actor who claims to be neutral, the managers insist, and yet pays his dues to the White Hats, is giving the organizer just as much support as do the actors out of work who are laying around the clubhouse and voting "yes" to the agitator's policies. But most of all, the managers point out, the fact that the White Hats were unionized would have no bearing whatsoever upon vaudeville acts as regards their employment. Nothing could compel the manager to book an act for which he had no use, and the mere fact that such an act were a member of the proposed union would by no means mean employment for him. In other words, as one manager pointed out, there could not possibly be any difference so far as the bad acts or played-out and passe acts are concerned.

The managers concede that no doubt there are conditions which may be improved and

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which will be changed for the better in the orderly evolution of variety which is constantly advancing. They have always been ready to make improvements where they are called for, but not by the methods advocated by the Mountford platform, which are and always have been essentially wrong. The managers have always been willing to meet the actor in a social organization, they have always been willing to arbitrate any troubles that might arise and they are willing to meet the actor today under proper conditions, but they will not for an instant tolerate the rantings of an agitator whose policies can only bring about ruin for the actor, as well as trouble for the vaudeville interests themselves.

The managers are by no means seeking to bring about friction, but they do propose to fight Mountford and his policies, and they stand ready, at a minute's notice, to shut up every vaudeville house in the country, thereby instituting a lockout which is bound to work to the detriment of the profession as a whole. As a matter of fact, the managers sort of welcome such a step at this time, in view of the fact that some of their houses have been steadily losing money of late, and it would be an excellent opportunity for them to get things back to a normal and sane basis.

MOTION PICTURE BOARD DE- CISION IN DREWS' CASE SUS- TAINS METRO

(Continued from page 3.)

negotiate because he did not feel that they were able to pay \$75,000 the first year and \$80,000 the second year for his services, the price he made to Metro, and which Metro accepted. They also said that the day before Christmas Drew had seen both Blackton and Smith and wished them a very Merry Christmas and had not made any mention of the fact that he was soon to leave them.

The Messrs. Brady testified to the effect that Drew had told them how happy he was in his employment with Vitagraph, and it was their understanding that he would have remained with the Vitagraph for life if he had not been lured away by Metro.

J. Robert Rubin, in behalf of Metro, asked that the charges be paid, but the directors, acting on the advice of the Board's counsel, William A. Seabury, withheld a decision and asked to hear Metro's side of the case.

Sidney Drew testified that he had no contract whatever with the Vitagraph Company, and that he had given them two weeks' notice, just as he would have expected two weeks' notice in case his services had not been satisfactory. He also testified that he had not been approached by Metro, but that he offered his services to them and also that he had previously offered his services to the Paramount Pictures Corporation, and while they had agreed on the price they had been unable to come to an understanding. He testified further that he had made a similar offer through his agent, Bernard Finegan, to the Universal Company, but that

negotiations had not resulted in the signing of the contract. Drew was very emphatic in his insistence that he had no contract, either verbal or written, with the Vitagraph Company. Drew was followed by Finegan, who said that he had approached Metro in behalf of Drew, and that Metro had not approached him.

Richard A. Rowland, at the request of Vitagraph counsel, took the stand. He explained that a number of players of the Vitagraph Company had approached the Metro, and, in fact, so many had come that Metro had been bothered considerably by their importunities. He said plainly that Metro had been approached by Drew through his agent, and that Metro saw no reason why it should consult the Vitagraph, or any other company, concerning a star who was not under contract.

After a fifteen-minute session the Board unanimously concluded that the charges made against Metro had not been sustained.

ZINGARO BOOKS WITH FERARI

Thomas Zingaro and his International Athletic Show will be numbered among the attractions on the midway of the Colonel Francis Ferari Shows this season. Zingaro claims to be the champion middle-weight wrestler of Oklahoma and it is said that his company of wrestlers, boxers and athletes, nine in all, is one of the top-notch shows in the business. While this attraction will not use any of the Ferari gold fronts it will, nevertheless, have an attractive panel front which is said to be new and original and entirely different from those used by the regular carnival athletic shows. It is further said that Mr. Zingaro will introduce a novelty in the way of a ballyhoo for wrestling shows. He is now at his winter quarters in Arkansas, getting his outfit ready for the opening of the Ferari Shows near Cleveland, Ohio, April 29.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION

- Boulton Co., H. S. Rody, mgr.: Milton, Ia., 6-8; West Point 13-18.
- Isler Amusement Co.: Dewar, Ok., 6-11.
- Jenkins, Doc, Show: Butterant, Minn., 6-11; Cambria 13-18.
- Greater Sheesley Shows: Pensacola, Fla., 6-11.
- Loos, J. George, Shows: Corsicana, Tex., 6-11.
- Murphy's Dogs & Bebeons (Royal): Bentonville, Ark., 6-11.
- Moar's Jim, Gasparilla Carnival: Umatilla, Fla., 6-11.
- Nashville Amusement Co.: Iva, S. C., 6-11.
- Nutt Comedy Players: Port Arthur, Tex., 6-11.
- Neel's, Carl, Band: Hertford, N. C., 6-11.
- Roy Noble, George, Shows: Monticello, Ga., 6-11.
- Rogers' Greater Shows, J. Rogers, mgr.: Mobile, Ala., 6-11; Clanton 13-18.
- United Musical Comedy (O. H.) Piedmont, W. Va., 6-8; (Leader) Cumberland, Md., 9-11.
- Zat Zams, The (Princess) Okaloosa, Ia., 6-11; Latona Williamsburg 13-18.

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