"Goldwyn productions come closer to perfection than any motion pictures now being made."

Cleveland News
Herbert Rawlinson

"He pokes a gun in my face and backs me across the room to a minister and a girl I never saw before and says:"

"COME THROUGH"

GEORGE BRONSON HOWARD at his incomparable best. An underworld and society drama with the biggest twist ever screened. Surprise at the shouting point. One absolutely certain money-getter. Publicity of every kind to match.

"The Man Without A Country"
Endorsed by the Committee on National Defense as the greatest patriotism-maker ever offered the American public. From the deathless masterpiece by Edward Everett Hale. Produced by Thanhauzer.

"Pay Me"
Dorothy Phillips in a 7-reel drama of the West that grips like a Grizzly. Punch, power and pressure at their highest notch.

"The Co-Respondent"
Elaine Hammerstein and Wilfred Lucas in a $30,000 publicity driven drama of modern newspaper life made by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

"Sirens of the Sea"

"The Price of a Good Time"
Mildred Harris and Kenneth Harlan in the most affecting love story ever fatefuly surrounded by the temptations of illicit pleasure and clothes. From "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and detail by Lois Weber, the Belasco of the Screen. See and book at any Jewel Exchange.

JEWEL PRODUCTIONS INC
1600 Broadway, New York
GEORGE K. SPOOR

announces

TAYLOR HOLMES

the star with the widest smile

in

The Ultra Feature

"Uneasy Money"

Taken from the story by P. G. Wodehouse in The Saturday Evening Post

COMING SOON!

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"THE MYSTERY SHIP" is without the slightest shadow of a doubt the biggest money getter of the season for Exhibitors. If you think this is "just conversation" go to your nearest Universal Exchange and ask them to project the first episodes of "THE MYSTERY SHIP" for you on the screen—then pass your own opinion.

$35,000.00

spent to procure a few feet of film for the first episode alone—but, ye gods—what colossal thrills in that few feet! Huge castle walls dynamited—destroying $35,000 worth of property to give your patrons a $35,000 thrill—biggest they have ever seen in any serial in their lives. Judge of the immensity of this serial by this tremendous wallop.
Have you your copy of the Big Ad Campaign book?

BIGGEST and finest advertising campaign book ever issued, ready for every Exhibitor. Completely filled with ideas, ready made display ads, novelties, stunts, publicity stories and helps to assist you in putting over "THE MYSTERY SHIP" for 18 straight weeks in tornado style.

BEN WILSON
NEVA GERBER
Kingsley Benedict

A Real Winner!

FROM any angle you view "THE MYSTERY SHIP" you'll find that it's a real winner. Punch, power, love, romance, daring adventures, thrilling escapes, combine to give your patrons the serial with 18 weeks of wallops. BOOK NOW, thru any Universal Exchange.

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the World"
1600 Broadway New York
What Would You Do?

IF a dissolute man whose life your medical skill had saved, robbed you of your beloved wife, then cast her off to crawl like a wounded animal to your door to die—would you take her in and care for her child, just born? WAIT! In through the door comes—the destroyer of your happiness and hers.

How would you treat him?

BEFORE you make up your mind, see William Stowell in “Fighting Mad,” at your nearest Universal Exchange. See one of the biggest emotional crises ever put on the screen. See a mighty photodrama that thrills with its rush of action, while it glorifies the noblest impulses of the human breast. See “Fighting Mad.” The booking will take care of itself.

Watch for these Two Butterfly Productions

LOUISE LOVELY with BETTY SCHADE in “THE WOLF AND HIS MATE” Directed by ED. LE-SAINT

GRACE CUNARD in “HELL’S CRATER” Directed by W. PEARSON

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York
HOW THE CRITICS RAVE ABOUT
Thos. H. Ince's NEWEST and GREATEST SPECTACLE
The
ZEPPELIN'S LAST RAID

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN V. WILLAT.

WID—"Properly handled, 'The Zeppelin's Last Raid' should get oodles of money. If you can't get real money with this, it would seem to me that you should go out and have a heart-to-heart talk with yourself and find out what's the matter."

TELEGRAPH:
"The newly organized U. S. EXHIBITORS' BOOKING CORPORATION have in 'The Zeppelin's Last Raid,' their first release, a feature that will thrill, entertain and impress all who see it, and one which the wise exhibitor will make every effort to show."

REVIEW:
"The U. S. EXHIBITORS' BOOKING CORPORATION are launching 'THE ZEPPELIN'S LAST RAID' as their initial release. SUCCESS IS SPELLED FOR THEM."

NEWS:
"It will meet every demand of the exhibitor whether he cater to a hundred a night or two thousand, and REGARDLESS OF HIS NEIGHBORHOOD."

WORLD:
"For the FIRST TIME the workings of a German dirigible are shown on the screen, and the DETAILS OF A RAID upon a DEFENSELESS VILLAGE REPRODUCED."

MIRROR:
"All in all, 'THE ZEPPELIN'S LAST RAID' again demonstrates the skill and artistic sense of THOS. H. INCE as a director and producer of big pictures."

NEW YORK TRIBUNE:
"NOTHING AT ALL LIKE IT HAS EVER BEEN SEEN ON THE SCREEN."

U. S. EXHIBITORS' BOOKING CORPORATION
EXECUTIVES: Frank G. Hall—William Oldknow
Top o' the Times Building, New York

NEXT
ANOTHER THOS. H. INCE SENSATION
BESSIE BARRISCALE in "THOSE WHO PAY"

OPEN BOOKING or FRANCHISES in Order of Application
Book through the following exchanges:

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
SELECTED REVIEW

LITTLE BOY BLUE
tossed on a bed of fevered pain. The long hours of anguish extended into the night. Bitter thoughts of Uncle Oliver surged through Clara's mind—that he to whom Love was a stranger should have hurt their Little Boy, whose sunny presence was the very embodiment of Love. Clara—Ella Hall. Clara's Mother—Gretchen Lederer.

THE pent-up resentment of years burst into a torrent of words from Fred when Uncle Oliver opposed his marriage to Clara. "I'm not afraid of you any longer," he cried. "You're going to listen to what I say. I shall marry whom I choose and when I choose, and I can make my own living." Fred—Emory Johnston. Uncle Oliver—Winter Hall.

OLD JOE had served the father and the grandfather of Little Boy Blue yet his heart was as young as the spirit of youth itself. And it did not make him unhappy to know that the Little Boy's noise disturbed the early morning slumbers of grouchy Uncle Oliver—in fact he enjoyed it. Old Joe—Harry Holden. Little Boy Blue—Little Zoe Rae.
MAE MURRAY

BLUEBIRD STAR

IN

"FACE VALUE"

A Super BLUEBIRD Wonder-Play which gives great Scope to the remarkable Versatility and unique Personality of Broadway's Favorite Star.

Directed by Robt. Z. Leonard

BLUEBIRD Photoplays Inc
1600 BROADWAY
NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Mr. Foreign Buyer

Among the many things to be thankful for is an efficient organization which handles

$SUCCESSFUL PRODUCTIONS$

FOR FOREIGN FIELDS

Our efficiency is an established fact
Our productions have proven successful
Our connections embrace the entire world
Our productions are selected by experts,
Your requirements are known by us.

WE OPERATE EVERYWHERE

exclusive exporters of Speer carbons

INTER-OCEAN FILM

Paul H. Cromelin
Pres. & Gen'l. Mgr.

Corporation
220 W. 42nd St.
New York City
Thackeray is said to have discovered the title for "Vanity Fair" in a dream.

That was before the days of the Paramount-Mack Sennett Comedies:

In fact, if anybody had ever dreamed of anything like "The Pullman Bride" in Thack's day, everybody in the town would have been praying for sleep.

Gloria Swanson is the bride and Chester Conklin mixes things up for the groom.

It's some dream all right, all right!

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Jesse L. Lasky, Pres.

Cecil B. DeMille, Director General

Paramount Pictures
"Here comes the bride" and "Oh, Boy"—it's some bride.
It's a fine little wedding with the groom all resplendent with that greenish expression, and the meek little bride with the exultant look and a piano mover grip on his arm.
Gosh—ain't matrimony wonderful.
And the Pullman honeymoon—that's when it really starts—Oh! merciful camouflage—the wedding party gets so mixed.
Did you ever think of all the funny things that could happen to a new bride in a Pullman car?
Of course you couldn't
But Mack Sennett didn't miss any—in fact he invented a few new ones.
Don't miss it.
A new force at work for
the exhibitors of America

Leading, as always, Famous Players-Lasky Corporation, has encouraged newspapers to go to work seriously and scientifically, to develop our great industry.

Or course, exhibitors of Paramount and Artcraft Pictures will reap most or nearly all of the benefit of this great movement, because it is so firmly impressed in the minds of newspapers through the million dollar advertising campaign, and from actually viewing the pictures and plainly recognizing the superiority in quality—that there are only two kinds of pictures, namely, Paramount or Artcraft Pictures—and the others.

For instance the Troy (N. Y.)
Sunday Budget writes in part—

"I might call your attention to the fact that on Sunday, December 9th, we plan to put out a special theatrical and motion picture section of some 12 or 16 pages, which we will circularize from Troy, Albany, Cohoes, Watervliet, and Mechanicville—the general idea of this section being to create sentiment for the need of amusement of our people in the midst of war times. The section will contain strong editorial argument, specially written articles by well-known men generally and locally, on the subject of amusement. The fact that there are very few legitimate theatres in this territory will make the section chiefly devoted to motion picture theatres."

We have literally hundreds of letters of this kind and in an early issue of the "Morning Telegraph" where the space available for display is larger, we will print excerpts from thirty of them, selected to cover nearly every State in the Union.

Here is a permanent value—the exhibitor buys in addition to the privilege of showing the foremost stars and productions available today.

Here is immediate revenue, which the Famous Players-Lasky Corporation is turning to the thousands of theatres on whose screens the Paramount and Artcraft productions are seen.

Pictures that are worthy of newspaper backing are the pictures your patrons want to see—and you want to show.
Let two Exhibitors tell about Who is "Number One"?

STANLEY THEATRE
586-588-590 SEVENTH AVE.
BETWEEN AVE. AND 42ND ST.
NEW YORK CITY.

November 8, 1917.

Wm. L. Sherry, Pres.,
Wm. L. Sherry Feature Film Co.,
729 Seventh Ave
New York City.

Dear Mr. Sherry:

We ran the second episode of Who
is "Number One" yesterday and I want you
to know how well pleased I am with the Serial.
We had great crowds all day and from the enthu-
siasm they showed I know they are coming
back.

Paramount is making a mighty good
start in the serial line and my only regret
is that it was impossible for me to get three
days instead of one.

Yours very truly,

STANLEY THEATRE

Leon D. Langfeld
Manager

WESTERN UNION
TELEGRAM

RECEIVED AT
66 KS M 60 BLUE 3 EXA
DES MOINES IOWA 118 P OCT 29 1917

K C FEATURE FILM CO

VERY MUCH GRATIFIED WITH FIRST SHOWING OF PARAMOUNT SERIAL WHO IS
NUMBER ONE AT THIS THEATRE STARTING YESTERDAY PLAYED TO CAPACITY
ALL DAY OBLIGED TO TURN AWAY MANY DURING EVENING OUR METHOD OF
BRINGING OUT GREAT ADVERTISING POSSIBILITIES OF TITLE OF SERIAL
COUPLED WITH PARAMOUNT QUALITY AND PUBLICITY SHOULD ASSURE US
VERY SATISFACTORY RETURNS FOR ENTIRE PERIOD

MAJESTIC THEATRE CO

WM O HARE MGR

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"Nutty Knitters"
By Thomas J. Gray
Directed by Chester M. DeVonde

"Capitally worked out"

"Thomas J. Gray has another of those Victor Moore comedies at the Strand this week. Each has a farce idea that is capi-
tally worked out. Funnier than any of the highly rated comedies. And it's told quickly, thanks to Chester M. De Vonde's direction."—S. Jay Kaufman in "Round the Town," New York Globe.

Proving again that Klever Komedies are the comedies that feature a real star and are

The comedies that tell a story
Released November 19th
Open Booking All Paramount Exchanges

Klever Pictures, Inc.
220 WEST 42d St., NEW YORK CITY
Released in Canada by Recal Films, Limited, 37 Yonge St., Toronto, Canada

Paramount Pictures

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Exhibitors, knowing of the remarkable success of this production in other cities, are swamping Goldwyn with bookings.

This is the picture that makes heavy public patronage an absolute certainty.

In every theatre it has returned a profit and won tremendous popular approval.

If temporary conditions have slackened your business "The Manx-Man" will solve your problem. It is released exclusively through

Goldwyn
Distributing Corporation
16 East 42d Street New York City

Unless you contract for this production now you may have to wait for "open dates"

The Manx-Man Co.
preseøts:
The sensational booking success of the year
George Loane Tucker's picturization of
Hall Caine's greatest story

THE
MANX-MAN

with
Elisabeth Risdon
Henry Ainley
Fred Groves
"The picture that makes you prouder than ever of being an American."

IRA M. LOWRY PRESENTS:

FOR THE
FREEDOM
OF THE
WORLD

by
CAPT. EDWIN
BOWER
HESSER

Playing to capacity business and turn-away at every performance wherever booked.

A huge, timely patriotic production that makes the blood thrill; a keyed-to-the-minute panorama of human courage.

The biggest screen drama of the World War.

“For the Freedom of the World” can be booked only through Goldwyn. To reap the largest exhibitor profits write or telegraph at once for prices and “open dates.”

Goldwyn
Distributing Corporation
16 East 42d Street New York City
DECEMBER 9 is the release date for this famous comedienne's second appearance in her new series of uproarious screen entertainments.

Exhibitors throughout America are stimulating their programs and attracting new patronage by booking this Marie Dressler series of two-reel comedies.

Dressler Producing Corporation presents:

MARIE DRESSLER

"FIRED"

These popular comedies are released on the open booking plan and can be booked only through the offices of

Goldwyn Distributing Corporation
16 East 42d Street    New York City
"They simply go wild over him"

"I must tell you how my patrons like LUKE."
They simply go wild over him especially the two reel comedies.
I think 'Luke's Lively Life' was the most satisfactory film of any kind I ever ran in this house.

E. R. Steele, Prop'r.
Star Theatre, Owensville, Ind.

We receive scores of letters like this on the two reel LONESOME LUKE and the one reel ROLLING COMEDIES in each of which HAROLD LLOYD is starred. No exhibitor is giving his audience the best in comedy until he shows Harold Lloyd...
DORIS KENYON
without doubt one of the most beautiful girls of stage and screen
is the star of "The HIDDEN HAND." With her are such sterling players as Sheldon Lewis, who in Pathé serials has set a new standard for screen "heavies," Arline Pretty, and Mahlon Hamilton.

If you are one of the great majority of successful exhibitors you have made much money with Pathé serials. You know they are built for your audiences. You owe it to yourself to look into "The HIDDEN HAND." Ask the nearest Pathé exchange to screen for you several episodes. You'll want it!

Released November 25th
A scientific criminal of extraordinary attainments and utter malevolence, a beautiful American girl who through accident of birth is involved in the political strife of a great empire and thus has powerful and unscrupulous enemies; here are the elements of a fascinating and thrilling serial.

The HIDDEN HAND

You remember the constant and endless charm of "The Exploits of Elaine" with its new type of scientific criminal. Arthur B. Reeve wrote it. Now with the aid of Charles A. Logue he has put those thrills into "The HIDDEN HAND."
After all is said and done Pathé Serials day in and day out bring more people into the picture theaters than any pictures made

BOOK "The Seven Pearls" — and you'll see the reason why.
Here come the proofs

MABEL TALIAFERRO is the star.
DEAR FOLKS,

I'VE NEVER met you.
AND ON my paths.
ABOUT New York.
I'VE NEVER seen you.
BUT SOMEHOW.
I HAVE a feeling.
THAT WE'RE friends.
AND THAT some day.
WE'LL JUST sit down.
AND START right in.
WITHOUT ANY preliminaries.
OR ANYTHING.
AND JUST be friends.
AND WE probably won't.
BUT ALWAYS.
THERE'LL BE that feeling.
AND I'LL know about it.
AND SO will you.
BECAUSE it must be.
THAT WHEN folks
GIVE SO much pleasure.
OF A clean.
AND HEALTHY.
AND WHOLESOME sort.
AS YOU give.
THAT IN return.
THERE MUST come back.
A CONSCIOUSNESS.
OF THE friends you make.
AND FOR months.
I'VE WANTED to tell you.
THAT WHENEVER it happens.
I SEE your pictures.
IN A picture house.
I COME away.
WITH A desire.
TO SIT right down.
AND WRITE you.
AND TELL you.

I THANK you.

JUST HOW much.
A LOT of folks.
AND THEIR wives.
WOULD LIKE to know.
THAT IN that part.
OF THEIR hearts.
THAT THEY keep for the folks.
WHO BRING them joy.
THERE'S MRS. Drew
AND Mr. Drew.
AND I'VE wanted to tell you.
THAT THOSE of us.
WHO HAVE children.
ARE NEVER ashamed.
TO LET the kids.
LOOK INTO that part.
OF OUR hearts.
AND SEE you there.
AND THOSE are the things.
THAT I'VE wanted to say.
AND THIS morning.
WHEN SOME poor man
WITHOUT A soul.
ASKS YOU.
HOW MUCH it cost.
TO GET in here.
THE WAY you have.
JUST TELL him.
THAT ALL it cost.
WAS A cleanly mind.
AND ITS use.
IN THE things you do.

MR. AND Mrs. Sidney Drew.
SOMEBODY IN New York.

SOMEWHERE IN New York.

AND ON my paths.
ABOUT New York.
I'VE NEVER seen you.
BUT SOMEHOW.
I HAVE a feeling.
THAT WE'RE friends.
AND THAT some day.
WE'LL JUST sit down.
AND START right in.
WITHOUT ANY preliminaries.
OR ANYTHING.
AND JUST be friends.
AND WE probably won't.
BUT ALWAYS.
THERE'LL BE that feeling.
AND I'LL know about it.
AND SO will you.
BECAUSE it must be.
THAT WHEN folks
GIVE SO much pleasure.
OF A clean.
AND HEALTHY.
AND WHOLESOME sort.
AS YOU give.
THAT IN return.
THERE MUST come back.
A CONSCIOUSNESS.
OF THE friends you make.
AND FOR months.
I'VE WANTED to tell you.
THAT WHENEVER it happens.
I SEE your pictures.
IN A picture house.
I COME away.
WITH A desire.
TO SIT right down.
AND WRITE you.
AND TELL you.

I THANK you.
ETHEL BARRYMORE
in The ETERNAL MOTHER

Adopted from Frank McCall's great novel "Red Horse Hill" by Mary Murillo and directed by Frank Reicher.
To Ascher Brothers of Chicago -

Gentlemen:

We thank you for opening your new, beautiful Adelphi Theatre with Emily Stevens in "OUTWITTED".

We thank you for having opened your Lane Court Theatre with Emily Stevens in "THE WAGER".

We thank you for having opened your Metropolitan Theatre with Ethel Barrymore in "THE WHITE RAVEN".

We now suggest that you prepare another new theatre and begin its career with the greatest production in which appears the greatest character of the year. This character is JUNE.*

Yours very truly,

METRO Pictures Corporation, by the President.

P.S. Your habit of opening your new theatres with METRO Pictures is gratifying. It indicates confidence in METRO Pictures - WATCH METRO.
"FOR VALOUR"

with

Winifred Allen

Supervised by Allan Dwan

The story of a Joan of to-day—a martyr to Humanity's holy cause. Here’s a chance to feature a big patriotic “Allies” day at your theatre.

Released November 25
"THE REGENERATES"

with

Alma Rubens
and
Walt Whitman

Released November 25

The blue blood of aristocracy turns yellow when not mixed with the red blood of democracy. Here's a play with a message that will linger with your audience.
Keystone Comedy

"WON BY A FOWL"

with

Claire Anderson, Peggy Pearce

and

Fritz Schade

Released November 25

It's some predicament to crawl into a baking oven and find a sputtering bomb for a boon companion. Here's a smile all the while.
THE GOOD ONES NEVER DIE

Book the Fairbanks and Hart Reissues

Exhibitors that are running the Fairbanks and Hart re-issues report that they are going over in wonderful shape and are proving big money-getters.

This is your opportunity to run big stars in their best productions at reasonable prices.

Don't delay. Wire or write the nearest TRIANGLE exchange for prices.
FOX SPECIAL FEATURES
One-a-week 52-a-year

The most beautiful stars on the screen
Also the most popular man
In the December releases

FOX SPECIALS have taken the country by storm

Because the stars are best
the stories are best
the productions are best

Any Exhibitor who contracts
Fox features secures a mint of gold

FOX FILM CORPORATION

In answering Advertisements, please mention the MOVING PICTURE WORLD.
SANTA CLAUS INTENDED THIS PICTURE

"THE BABES"
WITH FRANCIS CARPENTER AND VIRGINIA LEE CORBIN

AS A CHRISTMAS PRESENT FOR THE WORLD

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
PRESENTS

BOOK
NOW

IN THE WOODS
STAGED BY C. M. AND S. A. FRANKLIN

SEE IT
AT ANY
FOX BRANCH
AND GIVE
YOUR PATRONS
A MERRY
HOLIDAY

IN THE WOODS
FOX FILM CORPORATION
JANE KATHERINE LEE
Trouble
A SPARKLING

Screen's best juvenile comedienne
Exhibitors' best money getters
Public's best liked young'uns
READY DEC. 9th

THIS is a William you must see it
FOX FILM CORP
ALL GROWN-UPS BUT THE
FoX BABY GRANDS AS
makers
COMEDY - DRAMA

You'll laugh, cry
and laugh again

Appeals to humans
of all ages

Box office tonic
that never fails

READY DEC. 
9th

Fox Standard Picture
before you can book it

PORATION - New York
FOX SPECIAL
A CONTRACT FOR FOX FEATURES IS

WILLIAM FOX presents
JUNE CAPRICE
The Sunshine Maid
in
UNKNOWN
274

Story by George Scarborough Staged by Harry Millarde

A girl who rises from an orphanage to be the wife of a millionaire. Guided by fate through traps and temptations, her career takes her into Broadway's gay life with "The Golden Kid"

FOX FILM CO.
Thrills for the Eager
Throbs for the Sentimental
Love for the Lovers
Coin for the Exhibitors.

We wish you could read our mail from the enthusiastic exhibitors who have contracted for

FOX SPECIAL FEATURES
STANDARD PICTURES

The greatest money making picture Bara ever made

WILLIAM FOX presents
THEDA BARA in
The ROSE of BLOOD
By Richard Ordynski
Staged by J. Gordon Edwards

A great 1918 vampire role with Theda Bara at the acme of her vamping

Released now on the open market as an individual attraction

Present crisis in Russia excitingly depicted

FOX FILM CORPORATION
SELECT PICTURES CORPORATION presents

ALICE BRADY in

"HER SILENT SACRIFICE"

Directed by Edward Josi.
Scenario by Eve Unsell, from the play "The Red Mouse" by Henry J. W. Dam.

The love that dares all, and wins all—this is the theme of Miss Brady's first Select Picture.
The Photoplay of the Hour:

"OVER THERE"

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN

and

ANNA Q. NILSSON

"It will, without a doubt, provide the exhibitor with a strong box-office attraction."

—Exhibitor's Trade Review.
LEWIS J. SELZNICK
presents
RITA
JOLIVET
The International Star
in
"LEST WE FORGET"
Scenario and Direction by Leonce Perret.
Produced by Rita Jolivet Film Corporation.

More than a photoplay — a supreme screen romance, and the greatest spectacle ever filmed!
THE GOVERNMENT HAS DECREED THAT
EXCHANGEMENTS MUST
KNIT
THEIR BROWS IN PERPLEXITY AT THE SCARCITY OF GOOD COMEDIES
WITH THE INCREASED OVERHEAD -- DECREASE OF MIRTH-
MAKING CONSISTENTLY FUNNY FEATURES -- RESTRICTED:
DISTRIBUTION OF OTHER BRANDS EXCHANGEMENTS HAVE BECOME
SWEATERS
WHEN ASKED BY EXHIBITORS "WHAT GOOD COMEDY CAN
YOU GIVE ME TODAY?" WHAT A TREMENDOUS RELIEF
IT WOULD BE WERE YOU ABLE TO SAY TO YOUR LIST OF EXHIBITORS
"THIS WEEK WE CAN GIVE YOU A TWO-REEL COMEDY
OF THE HILARIOUS KIND THAT CREATES LAUGHS WITH THE
MUFFLERS
WIDE OPEN
REAL DYED-IN-THE-WOOL SHOUT PROVOKING COMEDIES CONCEIVED ALONG
ORIGINAL LINES WITH NEW PLOTS, SITUATIONS, CLIMAXES AND FEATURING
THE MOST UNUSUAL ACROBATIC COMEDIAN THE SCREEN HAS EVER KNOWN
YOU CAN NOW APPEAL TO THE GREAT AND GROWING COMEDY LOVING
ARMY OF AMERICA
COMEDIES ARE COMEDIES ONLY WHEN THEY

PYRAMID

THE LAUGHS. PILE THEM ONE UPON ANOTHER

WE HAVE FOUR COMEDIES COMPLETE. THE
FIRST TO REACH THE MARKET WILL CREATE MORE
COMMENT THAN THE KAISER'S LATEST MISTAKE

BECAUSE OF THE GROWING DEMAND FOR COMEDIES AND THE FACT THAT
WE ARE TERRIBLY BUSY ORIGINATING OTHER MIRTHSOME
PRODUCTIONS AND BECAUSE WE ARE SO BUSY WE MUST
ASK YOU TO COMMUNICATE WITH US AS SUGGESTED BELOW.
WE WILL NOT HAVE TIME TO ANSWER THE HUNDREDS OF LETTERS
WHICH MUST NECESSARILY FOLLOW AN ANNOUNCEMENT SO IMPORTANT-
WE WILL AVOID WASTING THE ENERGY WE REQUIRE TO CONTINUE THE
GOOD WORK SHOWN IN THE FOUR COMPLETED COMEDIES NOW ON HAND
BY RECEIVING ALL MAIL AT THE ADDRESS GIVEN AT THE BOTTOM OF THIS PAGE.

POLICY

ONE TWO REEL COMEDY
EVERY TWO WEEKS.

TERRITORIAL FRANCHISE
PLANS TO GOVERN
THE SALES.

ABSOLUTELY NOVEL PLOTS,
IDEAS AND CLIMAXES.

TO BACK THE PRODUCTIONS
WITH THE GREATEST AND
MOST HUMOROUS CAMPAIGN
OF EXPLOITATION EVER CONCEIVED.

WATCH FOR THE SEMI-MONTHLY TICKLE

PERPLEXED EXCHANGEMEN ADDRESS
BOX 10001 MOVING PICTURE WORLD

IF YOUR LETTER IS NOT ANSWERED WITHIN ONE WEEK......
YOU WILL KNOW YOUR TERRITORY HAS BEEN DISPOSED OF.
An Advertisement
by
W. W. Hodkinson

THE OLDEST CONCERN IN THE BUSINESS

The hundreds of friends who have written and telegraphed congratulations on the organization of the "new" W. W. Hodkinson Corporation suggest this thought to me.

This company is not new. It is ten years old: It is the oldest concern with a continuous history of ONE CONSISTENT POLICY and one fairly consistent head that the trade has seen or seems likely to see.

Only in corporate form are we new. Our ideals and our policies are as old as my experience in the business.

I have talked with exhibitors for ten years, and I number by thousands those who believe in me and in my understanding and sympathy with their problems.

For the others, I set down here the exhibitor experience which followed the four big steps listed last week. The records will bear out every statement I make.

In 1907, in Ogden, Utah, my exhibitor rival followed me with programs running a full week—and made more money.

In San Francisco in 1911, the tri-weekly change, with non-conflict, uniform age, scheduled films, bettered the service of the big houses and saved the lives of the little ones.

The "Progressive" exchange system of 1913 built the Pacific Coast into the greatest motion picture territory in the world for exhibitors as well as producers.

During my presidency of Paramount, the feature picture was definitely established as the solid basis of the business, and my policy of exhibitor protection and a dependable program put literally thousands of exhibitors into Dun and Bradstreet with ratings into the millions.

Not one of my plans has been a rehash of the old—nor are my plans of today like, in detail, anything that I have ever offered before. But each has been grounded on the same eternal principles of fairness, co-operation and inter-dependence. Each grew with the business, each was adapted to and looked beyond the crisis of the moment.

Today, again, my plan faces and looks beyond the present crisis. It does more than that. In the past progress has been made in opposition to the elements which ruled the business and to the elements which surrounded me.

Today, in full control of my organization, free to select the greatest pictures and distribute them in a way worth while, I have also eliminated all the elements which could possibly obstruct me. Today you are dealing alone with

W. W. HODKINSON CORPORATION

527 Fifth Avenue, New York

Telephone: Murray Hill 2123

Bookings for the first two Paralta Plays are now being made: "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale. Write the home office about your town.

W. W. HODKINSON CORPORATION
J. Warren Kerrigan

in

"A Man's Man"

Written by

THOMAS G. GERAGHTY

DIRECTED BY OSCAR APFEL

Clune's Auditorium in Los Angeles seats 3,000.
"A Man's Man" was shown there and packed them in four times a day for a full week.
Clune's Auditorium has played the biggest, from "The Birth of a Nation" to "Intolerance."
But it remained for "A Man's Man" to break the Saturday night house record of attendance in
Clune's Auditorium in Los Angeles.
How many seats in your theatre?
It isn't enough!

For bookings communicate with New York Offices

W. W. HODKINSON CORPORATION

527 FIFTH AVENUE Telephone Murray Hill 2123 NEW YORK CITY

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors
ROBERT T. KANE, Vice Pres
HERMAN KATZ, Treas.
NAT. I BROWN, Secretary and Gen'l Manager

Distributed By

W. W. Hodkinson Corporation
The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MacGRATH

DIRECTED BY REGINALD BARKER

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

ROBERT BRUNTON, Manager of Productions.

Distributed By
W.W. Hodkinson Corporation
Mutual Film Corporation, Presents

Edna Goodrich in

"American Maid"

In five acts. Directed by Albert Capellani.
Released the week of Nov. 26th.

Check up for yourself the box-office value of this picture. The star—Edna Goodrich, known the world over as a beauty and one of America's foremost actresses. The director—Albert Capellani, a man whose work is known to photoplay fans everywhere. The story—an intense heart-interest drama brimming over with patriotism. Add up these factors and you'll realize that "American Maid" is a picture you can't afford to overlook. The big houses are booking it for long runs.

Other Edna Goodrich features available at Mutual Exchanges include "Reputation," "Queen X," and "A Daughter of Maryland."

MUTUAL FILM CORPORATION
John R. Freuler, President
Exchanges Everywhere
Samuel S. Hutchinson, President
AMERICAN FILM COMPANY, INC., presents

MARY MILES MINTER

in

"THE MATE OF
THE SALLY ANN"

A comedy-drama in five acts. By Henry Albert Phillips. Directed by Henry King. Released the week of November 26th.

Mary Miles Minter, the idol of hundreds of thousands of picture-goers, never had a more fitting vehicle. Dock the "Sally Ann" in your theatre and "pipe" all hands on deck. This and other Minter features can be booked at any Mutual Exchange.

Produced by
AMERICAN FILM COMPANY, INC.
Samuel S. Hutchinson, President

Distributed by
MUTUAL FILM CORPORATION
John R. Freuler, President

OTHER MINTER SUCCESSES
Available at Mutual Exchanges

"Peggy Leads The Way"
"Her Country's Call"
"Charity Castle"
"Melissa of the Hills"
"Periwinkle"
"Annie-For-Spite"
"Environment"
"The Gentle Intruder"
"The Innocence of Lizette"
"A Dream or Two Ago"
"Faith"
"Dulcie's Adventure"
"Youth's Endearing Charm"
GEORGE OVEY
IN
CUB COMEDIES

JERRY'S BOARDING HOUSE
—Released December 13th

JERRY'S DOUBLE CROSS—Released December 20th

JERRY'S BEST FRIEND—Released December 27th

Book through any exchange of the Mutual Film Corporation

DAVID HORSLEY PRODUCTIONS

Eastern and Foreign Sales Representative
D. W. RUSSELL
729 Seventh Avenue, New York City

Studios and Offices
Los Angeles, Cal.
Is there a beaten path to your box-office?

Wm. S. Hart as the "TWO-GUN MAN" in "THE BARGAIN"

Thos. H. Ince Production
EXHIBITORS:
WILLIAM S. HART
AS THE
"TWO-GUN MAN"
"THE BARGAIN"

MEANS
CAPACITY BUSINESS
BOX OFFICE PROFITS
SATISFIED PATRONS

THIS IS HIS GREATEST PRODUCTION
ASK YOUR BEST INDEPENDENT EXCHANGE NOW FOR BOOKINGS.

STATE RIGHTS BUYERS:
FOR TERRITORIAL RIGHTS APPLY TO
W.H. PRODUCTIONS CO.
71 WEST 23rd ST, PHONE GRAM. 3027
NEW YORK CITY

NOTE, AN UNPRECEDENTED RECORD — ALL FOREIGN RIGHTS SOLD WITHIN ONE WEEK.
If I were hanged on the highest hill, I know whose love would come up to me still—"

"Oh Mother Mine"

"WEavers OF LIFE"

This sumptuously-produced heart story deals with the genuine love which finds that riches have no part in its true manifestation.

This production will do real business for every exhibitor. It mingles tears and smiles to the end, when one is prepared for the delightful closing episode; for Peggy you know, doesn't marry George.

Offered to State Right Buyers through Renowned Pictures Corporation 1600 Broadway, New York

Edward Warren Productions 25 West 45th Street New York
"Talk Turkey"
Billy West
King-Bee Comedies
Gobble
All the Laughs

Direction of Arvid E. Gillstrom
"Something to be Thankful for"

King Bee Films Corporation
Louis Burstein
Pres. & General Mgr.
Llailier
Treasurer
NAT H. SPITZER
Sales Manager
Longacre Bldg., New York
SOE FOREIGN REPRESENTATIVE
J. Frank Brockliss
729 Seventh Ave, N.YC.
PLAYERS
OF RECOGNIZED MERIT IN SCREEN WORK
ARE YOU CAPABLY REPRESENTED?

A WEEK LOST CAN NEVER BE REGAINED.

STARS - PRINCIPALS
WE ARE NOW EQUIPPED TO CONDUCT YOUR BUSINESS -- ACT AS THE CONNECTING LINK BETWEEN YOU AND DESIRABLE-PROFITABLE ENGAGEMENTS

WE INVITE AN INTERVIEW

Our Publicity Department under corps of competent experts supervised by Mr. Harry L. Reichenbach.

SHEER-BERNSTEIN ENTERPRISES
1604 BROADWAY NEW YORK CITY
General Film Company,
277 Golden Gate Ave,
San Francisco, Cal.

Attention of Mr. Schmidt.

Dear Sir:

We are very pleased to confirm our verbal arrangements for the booking of the George Ade comedies and your O. Henry stories for our entire Circuit. We have been watching these releases for some time and find that they are excellent subjects.

Yours truly,

TURNER & DAHNKEN CIRCUIT.

Per [Signature]

The Two Imperishable Wits of Native American Literature

"O. HENRY" and GEORGE ADE

Picturized Splendidly in Films that are BOOKED ON THEIR MERIT

Distributed Exclusively by General Film Company

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"Sure-Fire!" The term works overtime nowadays. But when consistently applied its meaning is simple. Take "STINGAREE." The world's most ingenious plot-builder, E. W. HORNUNG, creator of "Raffles," wrote the 15 thrilling tales. They have nothing in common with the padded piffle of today. And the producer's long experience in making serials that get the money guaranteed the pictures' quality and pulling-power.

REMEMBER "STINGAREE" IS A FEATURE ATTRACTION FOR 15 WEEKS AT 2-REEL RENTAL.

One-Reel Kalem Features Now Showing

"DARE-DEVIL" GEORGE LARKIN and OLLIE KIRKBY in
"The Mystery of Room 422"
"A Deal in Bonds" "The Sign of the Scarf"
"The Man With the Limp"

HELEN GIBSON, the daughter of daring in
"A Race to the Drawbridge"
"The Munitions Plot" "The Detective's Danger"
"The Railroad Smugglers" "The Deserted Engine"

Have You Cashed in With the Latest One-Reel "HAM" COMEDIES?

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 W. 23rd Street New York City
IN the midst of all the dissatisfaction regarding the war tax, there is one genuine source of satisfaction that the whole industry can have individually and collectively and which should go far toward making the burden lighter. The millions that will be raised by the Government directly through the moving picture exhibitor and manufacturer and exchange manager will be a very considerable part of the enormous fund that the United States will require for a successful prosecution of the war. Surely the safety of our country, our homes, our industries, our freedom and even life itself is worth much more than has yet been asked of us.

SEVERAL of our subscribers have called attention to the inequality that the fifteen cent tax on reels places on the small exhibitor as compared with his larger and more prosperous brother. On a daily change of reels a weekly tax of seven to ten dollars is certainly a serious drain on the small theater, but no form of taxation is wholly equitable and we doubt if it can ever be made so. We believe that this part of the tax as well as that on admissions was intended to be passed along to the public. Just how this can best be done may require special consideration in different cases. The fifteen cent section can go to twenty with no increase on the war tax, giving three cents on each seat in that section to meet the tax on reels, or a section might be increased in price on Saturdays or whichever is the best day. If the public understand clearly that it is war tax, it will pay.

AGAIN, the inequality of the war tax on the smaller theater should be met to some extent by a sliding scale in rental rates to the smaller house. This is a time for co-operation in the industry and we believe the wise manufacturers and exchange men will give more consideration than heretofore to the questions of seating capacity, the average prosperity of the people in the vicinity and the many other guides to rental rates.

WHAT is the motive behind the present strenuous efforts to pull manufacturer and exhibitor as far apart as possible over the question of the war tax? Is not the tax placed on the industry as a whole and does it not affect all alike? If the manufacturer of raw stock pays the tax or if the manufacturer or renter of films pays the tax or if the exhibitor pays the tax, who will pay the payer of the tax whoever he may be? Is there really any riddle when we go to the genesis of the question? We think not. Nevertheless there seems to be a nigger in the woodpile somewhere. We wonder who might be interested in dealing the film industry, manufacturer and especially exhibitor, a blow below the belt. What's your guess?

CAN the picture theater at fifteen and twenty cents compete successfully with vaudeville at a dime? That is the question that seems to be confronting downtown theaters in Portland, Ore. If film rentals have reached the point where theaters booking high class vaudeville and musical acts can profitably charge less than picture theaters, we think the time has come for fairly serious consideration of the whole question of prices.

We are indebted to our Toronto correspondent, W. M. Gladish, for the following suggestion to theater managers: “I would send double season passes to every priest and pastor in the community served by my theater with a personal invitation to each to make good use of the privilege extended. I would show the minister of the gospel that I had nothing to hide and that the theater, in its most modern form, is not the enemy of the church, ancient or modern. I would preach the fact that there is room in this world for both the church and the theater. If the priest decreed my methods on Sunday I would prepare for a big attendance the following week.”
Pictures Superior to Printed Words

By Louis Reeves Harrison

The natural bonds between those who know and those who want to know are means of transferring thought, and there has long been need of some form of conveyance free from the Babel confusion of tongues— we are all the heirs of world-discovery. Our improvement comes through invention and discovery, but their beneficial results can be more evenly and widely enjoyed through some medium both attractive in itself and easily understood, distributed in such variety that different persons will be able to select what suits their tastes and pursuits besides learning to know themselves.

Many are the events of human existence which can be portrayed to our whole advantage, broadening our outlook by a pictured sum of human experience, and then there is the inspiration we need from what is not recorded in our own experience. It is in response to Bacon's famous grasp of our requirements that the story affords such satisfaction when it is the work of true genius. He maintained that the soul of man was superior to his surroundings, that it desired greatness and variety of ideals beyond what is found only in nature, and the art of the story, the drama, the picture alone can satisfy these yearnings.

So far as actual knowledge is concerned, the naturalist can more exactly duplicate what Nature provides, even to her defects, in moving pictures than in any known language. Language never has surpassed the moving picture camera in depicting what is real. It is a poor make-shift in portraying the whole system of things, of which we form a part. Our intricate and imperfect language fails utterly in attempting to convey what conforms to truth and reality in nature.

There is no attempt here to deprecate the true value of printed books, such as every man of intelligence recognizes, especially those of high literary composition and treatments which preserve in convenient form the records of past achievement. They have been our best and sweetest companions in hours of solitude, have enriched our minds and done very much that moving pictures should do in the future. No comparison of examples need be attempted—only that of the respective mediums of printed words and moving pictures themselves.

While literature and moving pictures may mask under the guise of entertainment, they have a common end in view, the increase of human intelligence. Authors, more than any other class, are inclined to sneer at this view so far as the new art is concerned, because their own involves a vast amount of intellectuality, but the frightful amount of ignorance which has plunged all the world in destructive warfare is that of common people. With intellectuality as an exclusive possession, the minds of whole nations have been poisoned until they blindly destroy one another. Knowledge is not common enough.

Those who put the work of their fruitful minds in books do so with a vast amount of hard intellectual labor, but they delight in pleasing their own class with clever complexities of style. This insistence on style has given birth to an idea that the medium is greater than what it is intended to convey, and it is forgotten that intellectual enjoyment of that style is confined to a comparatively few, whereas common people flock to the moving picture theaters by countless millions. It is also occasionally forgotten that there is a difference between intellectuality and actual knowledge.

Authors, editors, all men whose professional work engages the higher qualities of the mind, undoubtedly have a great capacity for knowledge, but what they actually know is quite another matter. No better illustration could be offered than their painful lack of information on the production of moving pictures. The pictured story is not entirely a free agent, as timely sub-titles show, but it is like a compound chemical, composed of several different ingredients in definite proportion—there is an exact proportion which an excess of any one ingredient does not improve. When these elements are not successfully combined the materials themselves are of comparatively small value.

The story may be good in itself, but it should be completely transformed for screen presentation, a prime essential which novelists and dramatists have failed to grasp as a rule, and so on along the line. Efforts to make authors understand this have been almost as heroic as their attempts to make mankind understand what they write. Very few minds have really provided the world with this knowledge, the general mass contributing nothing and grasping little that is not presented in easily assimilated form. There is an abundance of truth, however, to be distributed—only the means of conveying it have been lacking.

Common people, the world over are ready, even eager, to accept all the truth and beauty that can be offered irrespective of the medium, but they have chosen that which is most direct, which avoids the interposition of complicated language and which requires the least amount of intellectual effort to grasp. They have discovered moving pictures; they have made the medium popular, and the pictures, in spite of poor examples, have aroused a new social consciousness.

No theory on the subject is involved. In spite of superior examples in the older arts of expression, the people themselves have chosen moving pictures as the superior medium. They feel themselves capable of drawing correct inferences from the experiences portrayed and they prefer to have those experiences set forth on the screen rather than described in complicated language, especially those of printed words. No author is to be blamed for adhering to a medium which has cost him years of painful effort to master, but it is a matter of simple demonstration that he will reach a much larger audience through moving pictures than through books.

Nor need it be implied that moving pictures will supplant the printed word, but, reaching the audience which most needs information, the conviction cannot be resisted that they are bound to exert the greater power in increasing knowledge and in eliminating error from the conceptions of humankind. Besides being more readily grasped, their effect is more durable. One may remember a face for years, when the name of the individual to which it belongs can be forgotten over night.

Literature will attain new dignities and new honors as the years roll on, but as long as common people seek happiness in positive forms and find it in proportion to their acquaintance with their environment, and as long as those people flock to the picture shows because they are fascinated by the new medium and the knowledge it gives them without effort on their part, there are bound to be marvelous developments in the medium itself and wondrous improvement in what it is destined to distribute. We are present at the birth of a new art. It should be given encouragement and intelligent care, not sneers.
Take Time By Forelock

CENSORSHIP again threatens to be an issue in several State legislatures this year. Three weeks ago we mentioned that Maryland is already waging a campaign for the abolition of the State censorship. Now is the time to prepare for the same issue in your State. The trouble is we do not realize what the issue really means until it comes directly home to us and knocks at our own doors as it did in New York State last year, when the Wheeler bill was before the legislature. The National Exhibitors' League is expected to look after matters of this kind, also the National Association of the Motion Picture Industry and the American Exhibitors' Association. They did it when it was within easy approach from the national headquarters, which means Illinois, New York, Indiana and nearby States. They would like to have gone further and carried their efforts to other States, but were unable to do so for lack of funds. We hope this will not be the case this year. We are not assured of such assistance. Therefore it be-hooves every individual State organization to be prepared to take care of the situation itself, regardless of outside aid.

Griffith and N. A. M. P. I. on Job.

We are informed that the Motion Picture Art League connected with the N. A. M. P. I., of which D. W. Grif- thith is president, is preparing to make a strenuous fight in opposition to "legalized" censorship and give every aid possible in presenting its arguments and reasons for insisting upon its abolishment. We understand that the National Association of the M. P. I. will reject as member anyone who disregards the laws of public morals and will expel any member of the Association who does so.

Will Help if Needed.

There are several good speakers affiliated with the industry who can be called upon if needed who will gladly lend their voice and presence in the cause of State organizations who call upon them. The MOVING PICTURE WORLD will gladly furnish literature on censorship and assist in any way it possibly can.

Delays Are Dangerous.

Do not wait until the eleventh hour to educate the public as to the meaning of "legalized" censorship. We need the public to assist us in making this fight against discriminating and unjust censorship; we must gain their interest and moral support. Do it now.

Our Bit.

To meet the emergency and call the public's attention to the industry's stand on censorship the MOVING PICTURE WORLD has prepared a series of nine slides for display on the screen, white letters on a black background. Below we give the text matter of each slide.

1. The people of this country do not want salaried politicians as censors of their amusements. Why hamper moving pictures with censorship? 2. Censorship of moving pictures places a brand on the industry that is unjust, discriminating and against the spirit of our free institutions. 3. Keep the pictures clean and keep them out of politics. We do not believe the American people want censorship. We will not show objectionable films in this theater.

4. We protest against censorship of moving pictures. The press is free; pictures should enjoy the same freedom. Americans are the best judges of their own amusements. 5. The same regulations now controlling the press are sufficient for moving pictures. Censorship is un-American and results in higher taxes. 6. Censorship places the moving picture industry and the people's amusement at the mercy of cranks and politicians. Use your influence against it! 7. The sound common sense of the American public is the only necessary censorship of moving pictures. Present laws give ample protection. 8. Present laws are sufficient to deal with objectionable pictures. Censorship is an unnecessary burden upon taxpayers. Vote against it! 9. The management of this theater desires the co-operation of its patrons in providing clean entertainment. We want no "legalized" censorship of moving pictures.

We will furnish these nine slides to anyone who desires them for one dollar, the actual cost of production and mailing. Run one or two in every program.

Thought Suggestions

BY SAM SPEDON.

"Easy With the Whip."

An exhibitor who didn't speak from his teeth out said to some of his fellow exhibitors holding a red-hot discussion on the fifteen-cents-a-reel problem: "Go slow. Don't be rash. If we can settle this matter amicably let us do it. If we can't or won't pay this increase on films, let that settle it. I would advise waiting until we go to Washington in December and see if we get an adjustment or a definite interpretation as to whether we or the producers and distributors should pay it. Don't be drastic."

This impressed us as wise counsel. It would be lamentable at this time, just as the exhibitors and National Association are working on their combination expositions, to have anything occur to disrupt them. We were reminded of what took place a little over a year ago when the exhibitors and the Motion Picture Board of Trade were to hold a combined exposition at the Madison Square Garden. It does seem as if the American Exhibitors' Association manager was more than half right when he said paradoxically: "We want to co-operate with other branches of the industry. Exhibitors should be a part but separate."

In Circles.

We remember a cartoon by Nast, showing a number of politicians standing in a ring, with the words "He Did It" on the back of each man, and every one of them was pointing to the fellow next to him and the question, Who Did It? was never answered. Some people of this industry remind us of this cartoon—they are always running round in circles—doing things and never get anywhere; they talk in circles and say nothing. What we need is business equipoise and decided action, calm deliberation and exact conclusion. This need has been ap- parent during the war tax question. Every rumor or pretext of a rumor got everybody disturbed and running round like chickens with their heads off. The industry is short on philosophers, men who talk less and do more.
What the Public Wants  By Edward Weitzel

The public doesn't and cannot know what it wants,” is the opinion of one critic of the screen. “It can only recognize, when confronted therewith, what it has been wanting, and this by some subtle instinct which it is altogether unable either to understand or to explain.” But which the experienced producer knows to be drama—the only thing that can always be relied upon to hold the attention of a body of spectators. Other forms of fiction or screen entertainment may hold one portion of the spectators, but drama will fix the attention of them all. The gentleman who drops in to see a costume picture because he is acquainted with the period in which it is placed and admires the accuracy with which the setting and costuming are reproduced; the lady who “just loves the star, no matter what she plays” the young girl to whom the moving picture is still a wonder, all themes a novelty and all forms of picture story telling a delight—these persons, combined, may constitute one-third of an average body of spectators. The rest of the men and women present can only be reached and held by real drama—a combination of direct action and gripping suspense. If these elements are employed in the right proportion it will not matter in the slightest degree the period of the play or how often the theme has been used. Drama is the common ground upon which any number of spectators will meet and have their attention chained by the story, fictitious or otherwise, unfolded before them.

Skillfully devised farces and amusingly constructed comedies will always have their admirers, but on the stage and on the screen it is the story of serious import that is the mainstay of both, providing the story reflects life at its most dramatic moments—an art that is extremely difficult to acquire and equally difficult to impart. Its cardinal principles can be summed up in these words: Don’t ask a spectator to look at the incidents of the story through another’s eyes; not even in moving pictures, where the descriptive portions are visualized and made to enact the scene over again. They are still something that has taken place, and the psychological effect is precisely the same as having them told by word of mouth. Whenever possible make the spectator witness the actual scene.

At the age of ten the writer saw a page from the drama of life enacted before his eyes that left an impression that has never been effaced. Standing on the main thoroughfare of a Middle Western city, he saw a murder committed that had every element of stage or screen drama. A few hours previous a young girl from a neighboring town, who had been engaged to a man about her own age and had broken off the match, was married to a much older suitor and one of far greater wealth. The unsuccessful rival learned of the wedding an hour or so after it took place and the bride and groom had started to drive to the metropolis of the state. Mounting a horse, the infuriated man started in pursuit.

The wedding party drove up to the curb within a few feet of where the writer was standing. The groom got out, helped his bride to alight and was hitching the horse, when the rejected suitor dashed up on horseback, threw himself from the animal, drew a revolver and fired a shot at his successful rival. The old man swayed backward an instant, then fell forward on his face, dead, a bullet through his heart. The woman, who had started to enter a nearby store, turned at the sound of the shot and screamed in terror as her husband dropped and the murderer leveled his pistol at her. Just as he pulled the trigger he was seized by an officer. The shot went wide of its mark, and the assassin was choked and beaten into submission.

By this time the scene of the murder was the center of a struggling and highly wrought up mob; but above every other sound could be heard the screams of the stricken woman, as she was hurried into a carriage and driven away.

It is hardly necessary to dwell upon the effect of the tragedy. On the terrified boy who had been an involuntary witness of its culmination; or to expatiate upon how much less vivid would have been the impression if he had only heard some eyewitness describe the affair, or read the account in the morning papers.

The art of the dramatist consists largely in making the spectator an eyewitness to the phases of existence which, for the want of a better term, we call the drama of life. Just as the eyes of every human being within sight or sound of those two pistol shots were drawn irresistibly toward the scene of the murder and thoughts of everything else were excluded from their minds, so can the attention of a body of spectators be seized and held, if the playwright understands how to make them eyewitnesses to the scenes of his drama—not quite as simple a matter as it appears to many aspiring and also to many diligent workers at the profession of playmaking. But it is something that the public always has wanted and always will want.

Champions

By Sam Spedon.

The would-be champions and defenders of the exhibitors are almost as numerous as the “drummer boys” of the Civil War. We have read and heard so much about the martyrs to the cause of the exhibitors that we believe the exhibitors themselves are beginning to take it as a joke. Every time anything out of the ordinary happens in the natural course of events some one sets up a howl and says that the producers and distributors are trying to put something over on the helpless exhibitors, who are at the mercy of every other branch of the industry.

Grandstand Play.

At the same time these “scarecrows” are making all this fuss about the exhibitors they are posing in the limelight of the producers and distributors claiming that they are the handliners and the whole show. They pit one branch against the other and when things right themselves, as they will under wise and sincere counsel, these self-same martyrs credit themselves with saving the day.

Both Ends Against the Middle.

If they get away with it and receive the applause of the exhibitors, they look for an encore. Incidentally they make the grandstand play for the approval of the “film magnates” in hopes that they may be permitted to last in the sunshine of their smiles and be favored with a seat at their board to escape the exhibitors’ husks and partake of the delicacies and luxuries of the “chosen few.” What
a laugh the magnates must have when they think it all over.

**What Keeps Them Out.**

It is not surprising that exhibitors' leagues do not include most of the big exhibitors; men who do not wish to be misguided by and associated with a lot of agitators; who are more concerned about benefiting themselves than they are anybody else or the industry.

**Let Us Enlighten, Not Frighten.**

We do not believe that a trade paper or anyone is called upon to champion the cause of any branch of the industry as against any other branch. We do believe that it is the duty of every one concerned in the industry to set forth the truth without exaggeration or agitation and as far as possible to right any wrongs that may exist, also to dissipate all distorted ideas that may have been roused or exist in the minds of others.

**Always Two Sides.**

We have said this before. If we were to advocate the exhibitors in opposition to the producers and distributors and vice versa we would agitate both and become destructive instead of constructive. We would keep the industry in about the same condition as Russia is today. We have had enough chaos and division. It is about time we got down to a safe and sane way of doing things.

**Dig 'Em Up, Boys! Uncle Sam Wants All the Optical Glass You Can Spare—Get**

The Navy Department, at Washington, D. C., is issuing an appeal to all men in the moving picture business having obsolete opera glasses, field glasses, binoculars, spy glasses and telescopes, to turn some instruments over to the Government in my name. It is impossible for the Government to secure an adequate supply of these instruments to successfully prosecute naval operations during the war, so a call is being made throughout the country for these articles.

The Navy Department has asked the Washington bureau of the Moving Picture World to pass along the word to the movie man. So many pictures we see, say the scene men, show fine looking young fellows using binoculars as a part of the photoplay that are more than enough to go around if the same young men will divide up with their Uncle Sam. "Can't they camouflage their plays to the extent of merely using the binoculars minus the lenses and sell the much needed optical equipment," says Uncle Sam.

There are so many motion picture men—actors, cameramen, exchange managers, traveling salesmen, operators, exhibitors, clerks, manufacturers and who-not—now in the service that it looks as though it is up to those left behind to do their bit by offering to the Government what may become the eyes of the navy. Optical instruments are the eyes of the navy, and a ship's usefulness is only as great as the extent of its vision. These instruments are wanted for use on the newly-commissioned ships.

**It is the patriotic duty of every man who can aid the navy in this extremity. A pair of binoculars donated now may mean the saving of many lives by the spotting of a submarine menace. Won't you aid?**

As the Government cannot accept property or services without giving some consideration and a receipt will be given for each glass accepted. It is requested that a list bearing the name and address of the donor be attached to each offering, and the glasses be sent to Mr. Franklin D. Roosevelt, Assistant Secretary of the Navy, in care of the Naval Observatory, Washington, D. C.

**DIRECTORS HOLD INTERESTING MEETING.**

At the regular meeting of the Motion Picture Directors Association, held at the association rooms, 234 West Fifty-fifth Street, New York, on November 20th, the following directors were initiated: James Kirkwood, Hobart Henley, George Irving and Leonce Perrett.

As Director Allan Dwan is on the Coast, Director J. Gordon Edwards was named to fill the vacant chair.

Director Travers Vale read another of his very interesting papers.

**Marion Praises Co-operation of Creel**

Government Film Commissioner, on Eve of Starting Allied Tours Officially Declares Every Aid Possible.

FRANK J. MARION, president of the Kalem Company, and Government film commissioner to Spain and Italy, is the first of the commissioners appointed for foreign service to depart for the scene of activities. He left Friday, November 16, for Washington, where he had a final conference with Government officials and visited his daughter at the National Cathedral School. From Washington Mr. Marion proceeded to Havana, Cuba, and from there he sails for Spain.

Mr. Marion goes on his mission as representative of the Committee on Public Information, of which George Creel is chairman, the other members being the Secretary of State, the Secretary of Commerce, and President Wilson. Like the other commissions who have undertaken this patriotic work, Mr. Marion receives no salary.

"Although there may be an impression in the trade that the Government has placed undue restrictions upon the commissioners, I want to say that Mr. Creel has been most liberal," said Mr. Marion on leaving. "He has shown a keen appreciation of the exacting duties before me and has gone out of his way to expedite my work." He even went so far as to appoint me fiscal agent for the Government in the matter of expenditures which will be necessary in the work of the commission. He secured for me five thousand dollars' worth of diplomatic passports, and I am indebted to him for his personal supervision of the transportation of my baggage, films and equipment, which have gone forward as diplomatic material.

"I am much honored," continued Mr. Marion, "Mr. Creel was kind enough to assure me, on behalf of the other members of the Committee on Public Information, that all of their representatives and attaches in Spain and Italy will co-operate with me in every possible manner. For the time being I expect to make my headquarters at Barcelona, Spain. While general plans have been made for the distribution and exhibition of our films, this is a matter which will be worked out after personal contact with conditions. With the liberal financial arrangements which the Government has made and the co-operation from all quarters which has been assured me I shall have every opportunity to work out the principles which have so successfully in America.

During the past month Mr. Marion has worked at high speed in co-operation with J. E. Brulatour, the American commissioner, and his staff, headed by A. A. Kautman, selecting educational films for the populace of Spain and Italy and entertainment subjects for the Italian soldiers.

Never in the history of the industry have educational films been used so extensively as they are now for propaganda and acquisition marks an interesting epoch. Hundreds of films from producers in various sections of the country have been placed at the disposal of the commissioners. Industrial concerns whose plans have been changed or who have made have turned over their negatives. The spirit of enthusiastic co-operation soon reached the companies doing commercial film work and they have been working day and night, furnishing prints at cost.

The films which Mr. Marion is taking into Spain and Italy cover a wide educational field, intimate views of industrial institutions essentially American—schools, colleges, military activities, the pastimes of our people, films portraying the democratic spirit of our executives, and, withal, a remarkable assortment of pictures which proclaim to the world the independence of our people in America and his wonderful opportunities for advancement. In short, each film fairly breathes America's message that prosperity and the joy of living are found only in true democracy.

Just before his trip Mr. Marion stated personally that he was in a way a representative of the moving-picture industry and that he would welcome any assistance that might be extended by any one connected with the industry and be glad to try any service that might lie in his power, taking into account, of course, the many demands his regular duties would make on his time.

**NEW COMEDY MAN WITH CHRISTIE.**

Fred Goodwins, the English comedian, whose portrayal of Gordon Jinnu (the inebriate) who was eternally pursuing a lavender rhinoceros) in Fairbanks' "Down to Earth" will be well remembered, has been signed up by the Christie Company to play leads opposite Billie Rhodes. "Just Kiddin'" is the title of the first release in which the two appear jointly.
The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Pettijohn Moves to Indianapolis

American Exhibitors' Association Accepts His Recommendation Also as to Passing Salaries Until July.

The directors of the American Exhibitors’ Association,at a meeting held at the headquarters in the Times Building on November 13, decided to sustain the recommendation of Charles C. Pettijohn, general manager, that the officers of the organization be removed to rooms 412-14-16-18, Indiana Trust Building, Indianapolis. Mr. Pettijohn's reasons for the recommendation were:

First—that numerous requests had been made from state organizations in the South, Middle West, Northeast and West that the headquarters be more centrally located.

Second—that the expenses of maintaining offices in Indianapolis would be less than maintaining them in New York.

Mr. Pettijohn asked the directors to be relieved of the duties of secretary of the organization in order that he might devote all of his time to the duties of general manager and contemplated legislative work, and recommended that the directors select Frank J. Rembusch of Shelbyville, Ind., to fill the vacancy. The recommendation was approved and a wire was sent to Mr. Rembusch, asking if he would accept. His acceptance was received November 14.

The directors also agreed that headquarters for the State of New York should be established at 327 Main street, Buffalo, in charge of J. M. Mosher.

The directors of the American Exhibitors’ Association granted the request of the A. E. A. of Michigan that the national convention be held in Detroit July 2, 3, 5 and 6, during Detroit's Movie Week. A great time is promised every motion-picture exhibitor for July 4.

The directors also decided it should be the policy of the American Exhibitors’ Association to resist the payment of the so-called “15 cents per reel war tax.” A legal opinion was rendered to the effect that in case any manufacturer or exchange cancels a contract for film now in existence because the exhibitor refused to pay the manufacturer’s war tax, to wit, 15 cents per reel on film, that the exhibitor has a right of action, both for damages and for breach of contract, against the person, firm or corporation canceling said exhibitor’s service, and the directors recommended that each and every exhibitor refuse to pay the tax, let the exchange do the canceling and then each and every exhibitor suffer such cancelation upon said grounds shall immediately file suit against the person, firm or corporation so canceling, charging breach of contract and damages.

The directors of the American Exhibitors’ Association decided to make public the present condition of the association as follows: The association has members in forty-six states, District of Columbia, Alaska, Mexico and Canada. The total members in November 14, 1917, was 2,786. State organizations have been completed in twenty-one states and two Canadian provinces.

The total funds received by the association since its birth at the Chicago convention on July 20, 1917, amount to $4,618. There is a balance of cash on hand of $401.39. The debts and liabilities of the association on November 14, 1917, are none.

Upon recommendation of the general manager, approved by the directors, it was agreed to use all funds on hand and all funds coming into the hands of the organization in the future for constructive work on behalf of the motion-picture exhibitors and that no salaries shall be paid to any officers of the association until after the Detroit convention, the week of July 2, 1918.

The mailing address of the American Exhibitors’ Association after November 30 will be 610 Times Building, New York, from which point all communications received will be forwarded to the general offices at Indianapolis.

The directors of the association heartily endorsed the aims and purposes of the Frederick C. Fox plan of co-operation in connection with the community and welfare work on behalf of soldiers and enlisted men, and agreed to co-operate on this basis whenever called upon as far as is consistently possible. It was further resolved “that any authorized movement in connection with war welfare work in the various states be, and same is hereby endorsed, and that the members of this association be requested to co-operate whenever called upon as far as is consistently possible.

Detroit Exhibitors Active

Raise $5,000 for Organization Purposes—Oppose Distributors' Film Tax.

At last it looks as if Michigan exhibitors are to be organized into one gigantic State organization. At a recent meeting held in Detroit, at which were present such live exhibitors as S. A. Moran, Ann Arbor; W. S. McLaren, Jackson; Lipp & Cross, Battle Creek; Claude Cady, Lansing; Paul Schlossman, Muskegon; Lew Barnes, of Kalamazoo, and Charles Garfield, of Flint, it was decided to employ a paid State manager and organizer for the sole purpose of getting Michigan exhibitors more closely affiliated. These men and others pledged a total of $5,000 to employ Ray Branch, who will travel most of the time, exhorting exhibitors to an appreciation of the great need of organization.

Mr. Branch is well known in Michigan, having been formerly with the Universal and other exchanges, the Enterprise Theater Equipment Company, and recent manager of the United Theater Equipment Corp. Mr. Branch has already started out to do his work. He will hold sectional meetings in Jackson, Battle Creek, Kalamazoo, Grand Rapids, Petoskey, Saginaw, Port Huron, Flint, and Lansing, and on Tuesday morning, November 27, there will be a grand rally at the Hotel Fuller, Detroit, all arrangements having been completed. S. A. Moran, State president, urges

Coming League and Other Exhibitors’ Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers’ Association at Dallas, Tex. . . . . . . . . . . . . . . . . . . . . . . . . . . December 10
Motion Picture Exhibitors’ League of America, Washington, D. C. . . . . December 11, 12 and 13
December 1, 1917

**THE MOVING PICTURE WORLD**

1297

every exhibitor in the State to become a member and to participate in the Detroit rally.

Reflect again—$5,000 pledged to organize Michigan. Who says the Wolverine State is not progressive?—yes, and the State will be affiliated with the American Exhibitors' Association.

**Detroit Exhibitors Reject Film Tax.**

Detroit exhibitors are now better organized than they have been for many years, with over 100 members, and the weekly meetings are becoming intensely interesting and important. Right now it's the film tax—not the admission tax—the latter being adjusted to the satisfaction of both exhibitors and patrons. As for the film tax, the Detroit exhibitors as a body have pledged themselves not to pay the tax, although unquestionably, if the tax can be proved as fair and equitable and a tax which they should pay, they will pay. But the thing they don't like is the way the tax has been handled. Without any advance notice they are being charged 15 cents per reel per day.

Another thing, they contend the Government intended the tax for the film maker and the producer—why then should they shoulder the tax on to the exhibitor? That they can make the exhibitor pay and he in turn make the public pay sounds rather good, but please remember that this fall most of the exhibitors did have five cents per seat; now they are charging the war tax, and if they tax the film tax they will have to charge still more. Can the average small theater do it? They say no. Exhibitors feel they should not be asked to take one tax and another. Without mentioning names, exhibitors believe that there are at least 25 film stars who could easily stand a cut of a thousand dollars per week in their salaries.

**Texas Association to Meet Convention to Be Held at Dallas on December 10—Large Attendance Expected.**

TExAS amusement managers—members of the Texas Amusement Managers' Associations—will meet in convention at Dallas, December 10. The sessions will be held at the new Jefferson Hotel, and matters developed as a result of the war tax, together with other things of interest to the profession, will be discussed.

The outlook for a large gathering is good, as many of the exhibitors have learned that if they are to exist and make money they must work together. The unorganized condition of the trade has been a standing invitation to those who would take advantage of the managers. While other business is suffering and the public is not paying the amusement business is being taxed regardless of its expenses, and the result now is that many houses are going out of business. The result will be a destruction of a large part of the amusement business but without the object being the collecting taxes. Had the tax been levied on the net profits there could have been made preparations to take care of the business and at the same time raise tax money for the Government. The following Texas managers have recently become affiliated with the association: B. C. Bee, Gem, and John R. Hearne, Best, Palestine; N. Lewis, Electric, and Ben Meyer, Queen, Tyler; Dorbandt Brothers, Athens; J. D. Prall, Reinbert, Longview; Chris Rissing, Regal, Gatesville; H. H. Keller, Queen, Mart; Wilkie Johnson, Wichita Falls; J. C. Chatmas, Marion.

Each of these places was made by Secretary R. H. Campbell.

**Cleveland Exhibitors in New Home.**

The Cleveland Exhibitors' League has moved its headquarters from the fourth to the second floor of the Republic building, and in celebration of the event, had a housewarming Tuesday, November 6. The new rooms are about the same size as the old ones. A number of various exhibitors have been turned out and there was a generally good time for all. Refreshments and smoked were passed out.

The league held a meeting at the same time and took up the question of the 15-cent tax on films. It was resolved to invite representatives of the exchanges to confer with the exhibitors.

Another matter taken up was the action of several exhibitors paying the war tax themselves. A committee was appointed to see these exhibitors and find out what the trouble is, especially as it interfered with other exhibitors who are charging the tax to the public.

**NOTICE TO MICHIGAN EXHIBITORS.**

**November 6, 1917.**

To the Motion Picture Exhibitors of Michigan:

It will interest you to know that a number of prominent motion picture exhibitors from the leading cities in the State held an informal conference in Detroit today. They decided to take active steps at once to build up the membership of the Michigan Exhibitors' Association. To this end, those present decided upon their own responsibility to engage Mr. Ray Branch as State manager and each one present individually agreed to bear his share of the necessary expense of said manager until the next regular meeting of the Association, when the Association will undoubtedly confirm this appointment.

Mr. Branch will at once start a State-wide campaign for members of the Michigan Exhibitors' Association. This will be followed by a rousing State rally at the Hotel Tuller at 10 o'clock Tuesday, November 17.

It is earnestly desired that every exhibitor in the State when called upon will at once unite with this association and thus assure an organization strong enough to protect the vital interests of Michigan exhibitors. Every motion picture man in the State should get behind the Michigan Exhibitors' Association, and Mr. Branch, and boost for all he is worth.

Alone you as an exhibitor must take what is offered whether it suits you or not, and pay the price whether you are able or not. United we can enforce reasonable demands and be assured of a place on the earth.

When calls upon you must go to the front gate and sign an application for membership in the association at once, and thus avoid delay so that our manager can have time to reach as many others as possible.

If he is unable to call upon you at this meeting don't let that prevent your coming to the rally at the Hotel Tuller on Tuesday, November 27. You will be the loser if you are not there.

S. A. MORAN,
President, Michigan Exhibitors' Association.

**Ochs Calls Convention.**

RECITING alleged inequalities in the recent act of Congress levying a war tax on the motion picture industry and the necessity of securing the passage of an amendment to that particular section bearing upon the tax on films, the Motion Picture Exhibitors' League of America, has called a national convention of motion picture exhibitors to be held at Washington, D. C., on December 11, 12 and 13.

President Ochs has also extended an invitation to all producers and distributors to be present.

**NEW ORGANIZATION FIGHTS REEL TAX.**

The Exhibitors' League of Northern California, formed a short time ago, is centering its efforts in an attempt to compel film exchanges to do away with the charge of 15 cents per reel per day that is being made by all but two of the leading exchanges. A bill has already been introduced against one of the leading exchanges, and others are threatened with a similar step. One member of the organization waxed so enthusiastic over the possibilities of the boycott that he suggested that all film exchanges be boycotted at the same time.

**WASHINGTON EXHIBITORS FILE PROTEST.**

The Washington Theater Managers' Association met in Seattle, Wash., at their headquarters in the Central Building on November 6 to discuss the effect of the war tax on films. The committee appointed for the purpose met and decided that before sending in a formal report or protest to the Government they would give the execution of the bill one month's trial.
New York Exhibitors Discuss Tax

Conference Held in New York City Indicates Indecision on Part of Theater Men.

The room of the Exhibitors' League of New York, 218 West 42nd Street, was crowded on Wednesday, Nov. 14th, to take part in and hear the discussion of the extra 15 cents a reel charged by the distributors. Messrs. Freeman & Price of the Triangle were there. Mr. Freeman made the case of the Triangle and said he did not come before the exhibitors seeking cheap publicity, as was charged against a concern which withdrew from the Motion Picture Board of Trade. During his remarks he said the Triangle had decided to assume the tax themselves, feeling that the exhibitors were already overburdened and the Triangle thought it could afford to carry the tax. He said he would answer any questions anyone present cared to ask him. He was asked if he knew whether the exhibitor or the distributor should pay the tax. In reply he said that the producer should meet the tax, and the exhibitors were books if they paid it. He qualified this answer by saying he did not wish to pass judgment on the other distributors for charging fifteen cents more if they thought they had a right to do so. The Triangle didn't think they had, and were willing to assume the tax.

Another question asked of Mr. Freeman was: "Is fifty days' notice the average life of a film?" He said he thought sixty or seventy days would be a conservative estimate.

Mr. Hudson, representing the Mutual, spoke. He said that he believed the tax, feeling that the exhibitors had enough to contend with. There was a lot of talk about the tax, over, too. That was about all he had to say. A representative of the Foursquare Co. announced that it had decided to absorb the tax.

After the distributors left, the League entered into an exhaustive discussion of the question, and the general sense of the meeting was to refuse to pay the fifteen cents, and delay cancelling agreements between the distributors. Mr. Rubeans, advising counsel of the league, tried to conciliate and elucidate matters. In the midst of his explanations he was interrupted by one of the members, who asked, if he were acting for the league or the distributors.

Mr. Rubeans replied he was speaking for the good of the league, and advised that the league wait until he had another interview with the distributors of the National before determining on any hasty action.

Louis F. Blumenthal said he thought the charge of fifteen cents a reel was excessive, and referred to Mr. Ochs' article published in the trade papers as a full explanation of the publishers' position. He also referred to Price's house's letter showing their estimate of the war tax increase on films. He announced that there would be a convention of the industry held in Washington in December. The Convention had said the tax increase would be brought to the attention of its representatives to see if some enlightenment and adjustment could be obtained.

Mr. Berman did not mince matters when he said it was all very well for the exhibitors to say they would cancel rather than pay the tax, but just as soon as they did, their competitors would sign up with the exchange and beat them to it. Trouble with you fellows is, you won't stick, and the distributors know it.

"Hold on!" one exhibitor was heard to say. "We complained when we were told that some exhibitors would continue to charge ten cents a reel and not collect the tax. It does seem that the distributors are justified in kicking because some of their number do not stand with them in collecting the film tax. Don't kid yourselves, they are going to stick for the tax, and rightfully so.

All opposition was grafted by one member that an effort should be made with the National Association to get the distributors to split the tax fifty-fifty. In answer to this, members who were present said that the distributors had said that this proposition had been made and rejected. They also said that they asked the distributors to produce their books that show the fifteen cents a reel was an equitable one, and this request was turned aside. An equitable arrangement could be made and again request of the distributors was made, and carried to have the committee who had appeared at the National Association to again seek an interview with the distributors and issue an equitable arrangement could be made and again request of the distributors was made.

On the question one said the distributors of the National Association had met and resolved by an almost unanimous vote to charge the exhibitors the fifteen-cents-a-reel tax.

The discussion of local film deliveries was taken up with a reference of offers of service of the President's Advisory Service. The hour was so late we were obliged to leave before it was concluded.

North Carolina Makes Fight

Exchanges That Insist on Reel Tax Are Losing Business—Suits Threated.

The North Carolina Exhibitors' Association is putting up a determined and successful fight against the foot-age tax being foisted by the manufacturers, and there is not much likelihood of a doubt but that the State will be relieved from the burden, so concerted and unanimous has been the action of the managers in response to President Wells' order to refuse to pay this tax. Several exchanges have sent out letters to their real estate agents, charting peace, have assumed an antagonistic attitude and are canceling service of those exhibitors who refuse to foot the tax rate, but exhibitors are suffering none from their action, as Mutual, in Atlanta, has so far been able to care for the needs of those who desire to change service. The first theater canceled by Manager E. F. Dardine, of the Universal exchange, was the show of the theaters at Wilmington, owned by President Wells.

Other exchanges are assuming a somewhat indifferent attitude in the face of such stern opposition, although some small exhibitors who have had cancellations with exchanges have appealed to President Wells to advise. Where these exhibitors have signed contracts for service President Wells is advising them to insist upon being served without paying the tax, and if service be not given, assumed an antagonistic attitude and are canceling service of those exhibitors who refuse to foot the tax. Other exchanges are assuming a somewhat indifferent attitude in the face of such stern opposition, although some small exhibitors who have had cancellations with exchanges have appealed to President Wells to advise. Where these exhibitors have signed contracts for service President Wells is advising them to insist upon being served without paying the tax, and if service be not given, canceled to enter suit against the exchange canceling. Two exchange, unable to collect the tax, bailed last week's shipment of films C. O. D, with the tax included. However, a wire threatening suit brought a prompt release of the C. O. D. The State Association has been approached with a proposal for compromising on a smaller tax per reel, but this was promptly refused by President Wells with the statement that North Carolina did not intend to pay a single penny of the manufacturers' tax.

Rochester Exhibitors Condemn Film Tax.

At the meeting of the Rochester Motion Picture Exhibitors' Association, Inc., held on November 7, 1917, the question of return express charges was raised. Of $1.50 per reel on film by exchanges was gone into thoroughly and condemned.

Resolutions of protest against payment of the tax were passed, and exhibitors voting to pay same only under protest, all present declaring their willingness to pay the taxes now imposed upon us in support of our Government, but being determined not to pay the taxes imposed upon the manufacturers. A resolution was passed approving the action of Mutual, Triangle and Foursquare companies in shoudering the tax as intended in the law they should do, and many exhibitors declining their interest in transferring their patronage to those companies, and will do so if the other exchanges insist on this unjust charge.

W. C. HUBBARD, Secretary.

Cleveland Revenue Collector Explains

Several Questions on Admission Tax Answered—What Exhibitors Are Doing.

In order to set at rest several questions which have been argued pro and con by exhibitors of Northern Ohio, the World correspondent at Cincinnati, Ohio, secured an interview with the importer of films for the city, for the purpose of clearing up some of the points of contention between the city and the exhibitors. The collector had been collecting admission tax in Cleveland, and was familiar with the situation in the city.

He was not able to give an answer to the question of admission tax for children and for those who are under fifteen years of age, but he was able to give some general information about the tax for children and for those who are under fifteen years of age.

"In any theater where the maximum admission is more than five cents children are taxed one cent, regardless of the rate of admission. This means that if a theater is admitting them without paying the tax, it is held responsible for the penny per ticket."

Several theaters on the west side of Cleveland had been practicing this method, and for the first week of the tax three theaters, the Dennison Square, Southern and Fairyland theaters, all in the West 25th street district, were not even charging the regular tax. The Dennison Square even advertised "No Advance in Prices—We Pay Your War Tax."
Theaters on the east side of the city started charging the tax to the patrons and have stuck to this action. An effort, however, is being made to bring the houses mentioned before to adopt the same method.

Mr. Weiss was also asked about the actual collecting of the tax, and said:

"At the end of each month the exhibitor is required to fill out a blank, which we will furnish, answering the questions contained thereon as regards the number of tickets of different denominations sold. This blank goes to Washington, where an assessment is made and charged to the exhibitor, with a due date to pay the tax."  

In answer to the question as to what manner of inspection will be employed, he said:

"It is absolutely necessary for every exhibitor to keep both his business records and his box office records so that an inspector from the Government calls he can easily check up the sale of tickets. If this is not done it may get him into trouble.

The inspectors will not be from the revenue collector's office, but they come from the Department of Justice or secret service, and Mr. Weiss will not be consulted as to what action is to be taken, because the Department of Justice's duty is to enforce the law as it is written. It is then left to the courts to decide whether a man is guilty or not.

It also has developed that if a theater is robbed of its receipts, including tax money, as was the case in Cleveland recently, the theater business can go on as usual and must pay it. However, he has the privilege of making a claim against the Government for the amount, setting forth the details, etc.

General Film Will Not Charge 15 Cents
Announcement Follows First Meeting of Board of Directors After Passage of the Revenue Bill.

On Monday, November 12, all General Film branch managers were notified from headquarters in New York to abstain from making the recently agitated charge of 15 cents for Illuminated Pictures, for rented films. This action lines up the General Film Company squarely as one distributing organization which will not expect exhibitors to bear this added charge.

An official of the company described the action in the following words: "The directors of the General Film Company have ordered the discontinuance of the charge of fifteen cents per reel per day. This was done at the first regular meeting after the passage of the Revenue Bill, and as soon as the directors had the opportunity to act on the information gathered for their consideration.

"The action is taken with the full understanding of the additional burden which will have to be borne by the company and its contributing manufacturers, the extent of which is not overlooked by the exhibitors. However, it was determined to relieve the exhibitor in every possible way, even though sacrifices had to be made to do so.

In doing this the General Film Company is following its policy of co-operating with the exhibitor in every way in its power in order to advance his interests. It is the practice of the General Film Company wherever there is a chance to suggest to its exhibitors means and methods for the promotion and increase of their business. The exhibitors appreciate this, and the action of the General Film Company in meeting the demands of the exhibitors in the matter of the discontinuance of the fifteen-cent charge is a further evidence of its desire to do all within its power to advance the interests of the trade and look to it for assistance in promoting the motion picture industry."

UNITED EXHIBITORS REPUDIATE MASTBAUM TELEGRAM.

Charles Segall, acting chairman, and Jay Emanuel, acting secretary of the United Exhibitors' Association of Eastern Pennsylvania, Southern New Jersey and Delaware write The Moving Picture World to the effect that at a meeting of the association which action was taken in protest against the 15 cents per reel tax. Regarding a telegram published in a trade journal signed by Stanley V. Mastbaum to the effect that he had conferred with most of the exhibitors and section and that they were willing to pay the tax, it was stated at the meeting that none of the members remembered conversing with Mr. Mastbaum, and the association went on record as believing that Mr. Mastbaum spoke for no one but himself.

Douse the Glint
To Save Coal the Government Orders the Discontinuance of Electric Signs.

A GREAT deal of interest has been manifested in the order of the Fuel Administrator regulating the use of electric advertising signs which went into effect on November 5. This order was issued by the United States Fuel Administrator that it is essential to the national security and defense, the successful prosecution of the war, and the support and maintenance of the army and navy, that the consumption of coal be immediately curtailed, and that the present time is and during the continuance of the war be, in the judgment of the United States Fuel Administrator, needed for the purposes aforesaid, and to secure an additional and necessary reduction in the consumption of coal, and generally, scarcity of coal and to facilitate the movement of coal for the purposes aforesaid, that the use of coal in the manner and for the purposes hereafter set forth, and the results hereof to the effect that facilities already inadequate for the prompt and efficient shipment, transportation and delivery of coal needed for the purposes aforesaid, should be limited and restricted, in order that the essential purposes first hereinbefore referred to may be carried out, and so far as possible the production, sale, shipment, distribution and apportionment of coal among dealers and consumers, domestic and foreign, may be maintained to the extent sufficient to meet the Government's commercial and domestic requirements for 1917.

The terms of the order are:

1. Upon and after the fifteenth day of November, 1917, no corporation, association, partnership, or person engaged in whole or in part in the business of furnishing or illuminating for advertising purposes, and no corporation, association, partnership, or person maintaining a plant for the purpose of supplying for their own use electricity for the purpose of illuminating signs, shall use or permit the use of generating, producing, or supplying electricity, or supply or use electricity generated or in part, by the use of coal, for the purpose of providing, maintaining, lighting, or operating any electric lighted or colored signs or any electrically illuminated or display advertisements, notices, announcements, signs, designation of the location of an office or place of business or any matter of fact or news, or any lighted or colored sign, or any auxiliary illumination or ornamentation of any building, except in the interior of such building and except in special cases hereinbefore or further or otherwise provided or limited, namely:

(a) This order shall not apply to the United States Government, the government of the Commonwealth of Pennsylvania or the United States, or to any city, county, town, or other governmental subdivision in any such Commonwealth or State;

(b) This order shall not apply to street lights by any city or town or within any city or town under a contract with the officials thereof for such maintenance, or to the maintenance of any lights for any purpose by, or in compliance with orders of, or public officials of such city or town or other governmental subdivision in any such Commonwealth or State;

(c) Electric signs affixed to or to the street fronts of buildings over the street entrance thereof, or over the street entrance to stores, shops, or other places of business, or to the entrances thereto from the sidewalks, for the purpose of announcing the name or business of such house, or the location of a theater or other place of amusement or of a ball or other place of gathering or of other objects for public assembly, or for the purpose of carrying on or maintaining any public assembly or of any public assembly to be held therein, as the case may be, nor shall such signs be lighted or maintained or so used or exhibited or produced by the use of coal, during the period from one half hour after sunset to one half hour after sunrise, or from one o'clock in the evening, at which time in the case of a place of business the same is closed for the conduct of business therein, in the same manner and to the extent that such business is conducted therein during the day-time business hours, and in the case of public amusement and public assembly herebefore referred to until one half hour after the time fixed for the beginning of an entertainment or of the meeting or other public assembly, as the case may be: Provided that the size of any such sign and the light or illumination needed to operate and illuminate the same shall be reduced at any time under direction of that Federal Fuel Administrator of the State within such sign is located;

(d) This order shall not apply to porch lights upon houses or hotels, or at the entrances to stores, houses of entertainment, to light or illuminate in any way the basements, cellars, or entrances thereto, or to be carried on or produced by the use of coal, during the period from one half hour after sunset to one half hour after sunrise, or from one o'clock in the evening, at which time in the case of a place of business the same is closed for the conduct of business therein, or for the purpose of carrying on or maintaining any public amusement or of any public assembly to be held therein, or to affix any such signs or illumination may be displayed or operated.

The State Fuel Administrators within the several States are hereby directed to urge and recommend to the corporations, associations, partnerships, or persons so situated that the order be complied with, and that such signs be carried on or produced by the use of coal, during the period from one half hour after sunset to one half hour after sunrise, or from one o'clock in the evening, at which time in the case of a place of business the same is closed for the conduct of business therein, or for the purpose of carrying on or maintaining any public amusement or of any public assembly to be held therein, or to affix any such signs or illumination may be displayed or operated.
Screen Club Holds Sixth Annual Ball.

While a Little Slow in Getting Under Way the Famous Function Later Hits Its Real Stride.

T was about 1:30 o'clock on the morning of Sunday, November 18, when a quietly dressed person approached the entrance of the Astor Hotel where Mr. Smith at the entrance of the grand ballroom of the Hotel had indicated inquiries for the dance were public. Being informed that it was, the stranger asked as to the price of a ticket. Told it was five dollars, he looked about. There was a box of them for sale, and its price. The answer was that there was and the price was twenty-five dollars. Just as casually the stranger extracted a roll from his waistcoat pocket, drew a hundred-dollar bill from the Rolle and handed it over to Mr. Smith. The stranger got his change. With his party of three others he was escorted to his box and undoubtedly enjoyed the hour and a half remaining of the dance. All of which would seem to indicate that all the morrow over country is not monopolized by the film industry, statements of certain legislators to the contrary notwithstanding.

For all-around enjoyment the sixth annual ball of the Screen Club will rank with the best of its predecessors. Probably due to the war, the guests were perhaps a little late in arriving at heretofore and possibly there may have been a few less than usual. At 1:30 o'clock, however, the dance was best attended by the legion of six-footers that would make a fair comparison with other years. Present were some manufacturers, distributors, directors and a host of the players whose faces are known in every land.

There were over 200 in the entertainment. There was the hotel orchestra, which played in conjunction with the grand organ. Alternating with this combination were the Neapolitan Strolling Players, and during the evening there were adjoining reception rooms and the balconies, singing to the accompanying of their stringed instruments. "Cuba" Crutchfield, of Y6 Ranch, Cheyenne, a friend of Frank Carroll, one of the governors, contributed a bit of atmosphere to the festivities. In the center of the balcony floor and followed about by a spotlight he performed a series of amazing stunts with a lariat, of which he displayed the skill and experience in the evening's program and a most entertaining one.

Joseph W. Farnham, the new president of the club, was master of ceremonies. Mr. Farnham was congratulated many times in the course of the evening on the success of the occasion and was freely credited with being mainly responsible for "putting it over." Not only had he worked hard himself, but he had inspired his associates with the feeling that this was going to be the entertainment and its predecessors more effort must be expended in time of war.

Frank Holland had been selected to direct the "Paul Jones" dance. Freedom of the selection was manifest. Mr. Holland injected into his "peep" the voice and the manner that spelled enthusiasm. And he had the smile, too, that caught the spectators on the floor. There were calls for an encore, and later in the evening it came and afforded as much fun as on the original occasion. It had been previously decided by the board to eliminate the grand march and to substitute the Paul Jones in its place.

During the evening President Farnham introduced some of the celebrities present. Standing in a box and with the spotlight full on a familiar figure, the president called the attention of the gathering to the manufacturer, director or player, and the audience responded with applause. The Metro boxes contained a stellar aggregation. As guests of Richard H. Astor, J. W. Engel there were among others Madame Nazimova, Ethel Barrymore, Mary Pickford, Sessilee, Miss Packay, Mr. and Mrs. Sidney Drew, Annette Kellerman, George B. Baker and John W. Noble. In response to demands made Miss Packay spoke briefly, just enough to make good his reputation for being one of the foremost orators of stage and screen players. He raised a hearty laugh when he remarked that he was just not in the mood to talk owing to circumstances over which he had no control.

During the evening President Farnham, on behalf of the Board of governors, presented to retiring President Billy Goetz a box of "numbered" Art. Governor Joe Burnstein a life membership, each receiving a fac simile gold card suit was engraved.

In accordance with custom the clubhouse at 117 West Forty-fifth street was thrown open to members and their women friends after the dance. This was taken advantage of by about four hundred, and they filled the five stories from roof to grill. It was around that a regular Screen Club ball, socially and financially.

The guests were present with Francis X. Bushman and C. J. Brabin; Paul Scardon, Select Pictures Corporation, John Adolphi, Evans Film Laboratory, Alice Brady, Vitagraph, Nicholas Power Company, Fox Film Corporation, E. M. Loew, Motion Picture Exhibitors, E. H. Calvert, Frank Powell, Mattie Keene, Edgar Lewis, Craftsman Film Laboratory, Harry T. Morey and Tom Moe, Precision Machine Company, Albert Capellani, Metro Pictures Corporation, famous players-Lasky, Joseph W. Farnham, Ogden Pictures Corporation, Geo. D. Baker, Theater Magazine, Frohman Amusement Corporation, Famous Players-Lasky, and James Kirkwood.

Hodkinson Discusses Film Advertising

Regards Display Space as Important for Industry's Problems.

THE series of signed advertisements by W. W. Hodkinson which have been appearing in the trade papers of late is to be continued for some time, according to information from the offices of the W. W. Hodkinson Corporation at 527 Fifth Avenue. Mr. Hodkinson's idea in putting out, over his signature, his views of the industry was explained by Mr. Friday when he discussed the relationship of motion pictures.

"I find the advertising pages of the trade papers—those of national standing in particular—distinctly a place which could well say the word more to say, without restrictions, and virtually over our own heads, "Mr. Hodkinson. "To a certain extent this is true of all advertising, but to no such degree as in the motion-picture weekly, where it is as important to read the advertisements, if you would keep up with the business, as it is to read the editorial and news columns.

"In the case of the being the condition, I decided that as long as the advertisers sections making public what is being done, I could say my say there as well, or better, than anywhere else. I go into every advertisement as inspired by one, though his name does not appear, I decide to sign my advertisements so that there would be no doubt about my meaning what I said.

"Men in the industry have been good enough to say that they are interested in my views on the business, and also in the things which I am printing, because generally they look on the distribution plans in the light of what they mean to exhibitors individually, but what I am looking forward to is the business, the things which may mark the future development of the industry, the trade, are, these men, say, of genuine interest. And just now, at any rate, I am willing to let it go at that.

"I came away from the whole sprawling game last summer and went fishing. I watched from a distance as those that come back with a little clearer vision than I had when I left, or than most of my friends have today. The past two years have been laying back ground-work for the men in the business, and particularly to the exhibitors, who do not know me, so that they will understand the experience on which I base my assertions. From now on I will have some pertinent things to say on conditions which will not only explain fully the reasons for my return to the motion-picture business, but may throw some light on the work that are back of, or are not back of, a lot of the big clock faces that the trade is keeping its eyes on with the purpose of reading the 'signs of the times.'"

"My kind of advertising is not new. It has been used with tremendous success in fields far removed from motion pictures. I think that a term in the advertising pages is a relief that the readers appreciate. I am. I am very sincere in my admiration of fine display and fine advertising, because the whole that is a guarantee of the showmanship back of the film business.""I promise you that the inserts will contain matter that may be printed by the publishers of the trade papers by being ripped out for reference and use. I like the idea that some day we shall be advertising the things which are worth while, and saying our say over our signatures in all sincerity. Some of the motion-picture business? you ask. Perhaps so, but the business has gone through some exciting changes."

Pathe Shifts Branch Managers.

J. W. Fuller is now manager of Pathe's Charlotte office, and R. V. Anderson becomes manager of the Atlanta office, succeeding George R. Allison, resigned.
Walsh Joins Goldwyn
Successful Fox Director Signs Long Time Contract With Goldfish—Begins Work Soon.

R. A. WALSH, one of the ablest directors in the motion picture industry, joins the Goldwyn Pictures organization in December, having signed a contract with Samuel Goldfish, president of Goldwyn, this week covering a long period of time. At the expiration of his now expiring contract with the William Fox organization, Mr. Walsh immediately will begin work on a series of pictures while Goldfish will hold pending his advent into its ranks.

The virility of Walsh, his ability to reach the heights of melodramatic action, his command of pathos and love interest are perhaps best shown in "The Honor System," one of the finest motion pictures of the past two years and a big profit-maker for its producer and for exhibitors. Other phases of Walsh's splendid capacities are revealed in his Theda Bara picture, "The Serpent," in "Regeneration," and in "The Innocent Sinner" and "Betrayed."

of a Nation" and he was one of several young men who showed such adaptability for motion picture direction that D. W. Griffith gave them units of that big historical story to do under his guidance and oversight. Steadily since that day he has grown in power and in dramatic insight. Today he is almost without a rival as the maker of "action pictures," which have so many millions of champions among the public in all lands.

Foreseeing a still greater future for him, Samuel Goldfish brought him into the Goldwyn organization, where he will have the stories of great American authors as the basic material out of which to fashion big pictures. The cast is being engaged and all preliminary sets for Walsh's first Goldwyn Pictures are under way at the Fort Lee studios. Announcement of the story and cast are to be made soon.

Fairbanks Wants Ideas, Not Scenarios
Director John Emerson, Now in New York, Announces Novel Forthcoming Picture.

JOHN EMERSON and Anita Loos, director and scenario writer, respectively, for Douglas Fairbanks, have just arrived in New York from California. Mr. Emerson and Miss Loos are working on the script-making arrangements for the production of the Fairbanks picture to follow "D'Artagnan of Kansas," now being shot at Grand Canyon, Ariz., under the direction of Allan Dwan. This is in accordance with the Fairbanks production plan, whereby one director prepares the next play while the other is being shot, so that no time will be lost between pictures.

At the Artcraft headquarters, where Mr. Emerson and Miss Loos paid a visit to Walter E. Greene last week, the director announced a novel idea affecting the new picture. "We will stage this photoplay in six different cities, which means that the entire company will travel from coast to coast enacting the play in six representative locales in the United States. The idea of the story is a particularly novel one, but I am not in a position to go into further details at this time."

"Miss Loos and I are at present making arrangements for the production of this picture in the various cities, and are working out the details of the script so that there will be no delay in starting work when the present film is completed."

"We are also looking about for ideas for new stories.

We are not anxious to get scripts—our scenario department will attend to that—but are seeking novel ideas for photoplays. In Chicago we paid a man $300 to get the ideas."

"Our method is entirely different from that of any other organization, and a person is wasting time trying to lay out a series of situations for Douglas Fairbanks, but if he will just devote his time to creating the basic story, our original story staff will attend to the rest. Douglas Fairbanks' stories must be different from any new being shown on the screen, and we will gladly pay well for suggestions along new lines."

Strand Institutes Art Exhibits
Big Photoplay House Will Conduct Series of Exhibitions of Paintings Illustrative of Music.

HAROLD EDEL, managing director of the Strand, has instituted another innovation by adding art as an extra attraction at the afternoon symphony concerts.

Two famous paintings, valued at $50,000 and illustrative of music, have been hung in the Strand theatre mezzanine, as an adjunct to the Strand symphony concerts. One painting is of Carl Loos the English painter, represents Louis XV. as Music; the other, by John Opie, an English painter, represents a musician's family. Loaned by the Ehrich Galleries, these portraits mark the beginning of a series of weekly art. Our method is to further interest in the popular symphonic matinee concerts of the Strand symphony orchestra, of which Mr. Gatti-Casazza heads the patrons' committee.

Quentin Roosevelt, president of a music firm organized by the King of Poland, Stanislas Letzinsky, for his palace at Nancy, France. The picture remained there until the palace was destroyed in the French Revolution. Then it was exhibited in a French Museum, until it was bought by a banker, who owns the Royal Castle of Longueville, near the Panama Panoplie of the late century it came into the hands of its present owner.

John Opie's portrait of a musician's family represents the work of a painter of the eighteenth century. The identity of the musician's family represented has given rise to a great deal of speculation among art connoisseurs, as it has never been established.

LUMSDEN HARE ENGAGED BY MADAME PETROVA

Madame Petrova caused an announcement to be made this week that a new leading lady, Lumsden Hare, the distinguished English player, whereby he will appear in the productions of the Petrova Picture Company. Mr. Hare is now playing one of the leading roles in the second starring vehicle offering in course of production, at the Petrova studios under the direction of Larry Trimble. The latest addition to the carefully selected cast supporting Madame Petrova has been internationally prominent for many years as a producer and actor. He founded the Continental American Amusement center at Hamilton, England, which was the forerunner of the famous English country clubs, and for two years Mr. Hare produced all of the pastoral plays which obtained a wide vogue in Great Britain. He has appeared in many of the popular productions of Granville Barker, Cyril Maude, Sir Arthur Collins and other noted personages of the contemporaneous English theater.

JEAN COMES BACK.

The reappearance of Jean, the famous Vitagraph dog star, in the second starring vehicle of Madame Petrova, will be hailed with delight by thousands of screen patrons throughout the country who recall the wonderful animal performer and her remarkable work during the days when Florence Turner was the popular idol of the American photoplay public.

A touch of sentimental interest is loaned to the event by the fact that Larry Trimble, who is directing Madame Petrova in her latest picture offering, is the original "Jenny" of the pair having been inseparable for many years. In the present story Jean in company with several wimsome kittens has many effective and touching scenes and the combination of the children with the beautiful collie as a playmate should make a most human appeal to the hearts of screen patrons both young and old.
New Exhibitors' Buying Body

Allied Exchanges, Inc., Formed by Number of Prominent Men—A. J. Cobrill, Secretary-Manager.

THE formation of the Allied Exchanges, Inc., a new buying circuit composed of large exhibitors and state rights operators, with headquarters in New York, was announced to the trade last week. Officers have already been selected at a special meeting of the new organization at the Hotel Astor, New York, on November 19, and whose selection will come as a surprise to the industry probably the most prominent of the man favored for the post. The other officers are: First vice-president, Fred Nixon-Nirdlinger; second vice-president, J. L. Friedman; treasurer, Lynn S. Card; secretary, David L. Lowrie; general manager, A. J. Cobrill. The new buying circuit of features has been established in the Godfrey Building, 729 Seventh avenue, New York.

It is announced that the initial franchise holders in the new circuit are David A. Lowrie, Boston, Mass., for the New England States; Lynn S. Card, Newark, N. J., for New Jersey; Harry M. Crandall, Washington, D. C., for Delaware, Maryland, Virginia and the District of Columbia; Fred Nixon-Nirdlinger, Philadelphia, Pa., for Eastern Pennsylvania; J. L. Friedman, Celebrated Players, Chicago, III., for Illinois; MacMahon & Jackson, Cincinnati, O., for Southern Ohio and Indiana; L. J. Dittmar, Louisville, Ky., for Kentucky and Tennessee; W. F. Peterson, Detroit, for Michigan, and Royal Enterprises, Montreal, for Canada. A purchasing board of seven will decide on subjects for the Allied Exchanges. Five of these have already been named—Messrs. Friedman, Nixon-Nirdlinger, Crandall, Lowrie and Jackson—and the remaining two members of the board will be announced after the meeting of November 19. An official of the new organization said this to a representative of the Moving Picture World:

"The identity of our executive head and completed list of our members will cause a sensation when announced. It is not generally known that the plan has been in process of formation for many months. But when our final announcement is made it will be apparent that men of the standing of our members could not have been brought together in any other way." The class of pictures we will require will also cause comment. The so-called 'big picture' you read about, will not suit us at all. There will be only nine or ten pictures produced in the course of a year that will be big enough for us. Those of our members who have theaters will play these pictures first in their own theaters. Then they can be had for general booking.

"It is believed we will ever have a regular release program. We shall only release when we can purchase something big enough. That may mean a release a month, or one in three months. It all depends. We are scouring the market for important productions."

At Leading Picture Theaters

Programs for the Week of November 18 at New York's Best Motion Picture Houses—"The Hungry Heart"

For the week of November 18 Pauline Frederick appeared at the Strand theater as the star of the latest Paramount photoplay, "The Hungry Heart," from the novel written by David Graham Phillips. Much of the action of this play is out-of-doors and exteriors in the Lake George neighborhood were incorporated by Director Robert Vignola. In "The Hungry Heart," Miss Frederick plays a girl who is engaged to a man who is a basket-case. In the supporting cast are Howard Hall, Robert Cain, Helen Lindroth and Eldean Stewart.

The surrounding program consisted of some picturesque scenes in colors of Ghana, the principal city in French West Africa, taken before the war; "Damaged No Goods," the second Fox "Sunshine Comedy" to be projected on the Strand screen, and the Topical Review, containing the latest European and American news pictures of interest.

The musical artists were Marie Ventay, Michà Violin and John Phillips.

"Reaching for the Moon" at the Rialto.

Douglas Fairbanks, in his latest Artcraft comedy thriller, "Reaching for the Moon," was the photoplay feature at the Rialto. The story shows how an humble worker in a button factory becomes ruler of a European principality through knowing the principles of "new thought" and then after wildly exciting encounters with a pretender to the throne, decides that a crown isn't worth the risk involved in hanging onto it. An Italian city, with canals and gondolas, was reproduced in California for some of the scenes. Eileen Percy is the girl for whom the ruler renounces his throne, and Frank Campeau is the pretender who finds his sojourn in the palace so exciting. Anita Loos and John Emerson are responsible for the story and the direction respectively. "Fishing for Fish," Mr. and Mrs. Sidney Drew in their latest domestic comedy, "Reaching for Renown," and the Rialto Animated Magazine, was also on the program.

The soloists were Bela Nyary and Greek Evans. The Helen Moller Dancers contributed a number.

Eighty-first Street Theater Bill

At the Eighty-first street theater on Monday, Tuesday, Wednesday, "The Submarine Eye" was the attraction. Thursday, Friday, Saturday and Sunday, Dorothy Dalton in "The Price Mark" was the picture feature.

The Art of Everett Shinn

EVERETT SHINN, illustrator of so many magazine stories that he has long ago lost count, has put a new play, "Sunshine Alley," for which he has written the story, to the stage. It is Mr. Shinn's new Mae Marsh production. Mr. Shinn, who signed the settings for "Sunshine Alley," is nothing at all like the conventional idea of an artist-genius. He does not wear a bowing tie, velvet breeches or a pork-pie hat. When he is working, he looks quite like any other healthy, active nephew of Uncle Sam. But when he gets well started on his work it is easy to see he is mightily interested and tremendously enthusiastic.

He is the sort of artist who has a working philosophy. He is fond of big masses and sweeping lines; but he also likes to have something happen, any little way. In other words, he likes to play with details. And anyone who is connected with the making, distribution or exhibition of motion pictures will tell you that details are interesting things in screen drama. Mr. Shinn himself has his own explanation of it. "The camera is such a searching, intimate sort of thing," he says. "There isn't a point you can put on a setting that the camera cannot focus on and magnify a thousand times, so details are altogether in place in this kind of work. There is no one design to be held in place throughout the picture, but a detail may suddenly occupy the entire screen where it was indistinguishable a second before."

It was because Mr. Shinn had uttered this observation on a number of other occasions that "Sunshine Alley" was commissioned to design the settings of "Sunshine Alley." It was just the sort of thing that called for detail, most of the action taking place in a bird and animal store in a poor quarter of the city with virtually all the characters "Dickensy" types.

The artistic soul of Mr. Shinn was quick to respond to the wealth of opportunity; and so the settings of "Sunshine Alley" are described in detail by Mr. Shinn; they just couldn't have been done by anybody else.

"JOSELYN'S WIFE" BY EDISON.

The motion picture rights in "Joselyn's Wife," the latest serial by the well-known writer, Kathleen Norris, have been acquired by the Edison Studios. The story is now appearing in the Pictorial Review. The production will feature a Broadway star, to be announced in the near future, and will be released as a Perfection Picture through the George Kleine System.
Death of Mrs. John R. Freuler

Wife of Mutual's President, His Closest Business Associate, Passes Away Suddenly.

Mrs. Augusta Jess Freuler, wife of John K. Freuler, president of the Mutual Film Corporation, died at the family residence in Milwaukee November 7, as was announced in the Moving Picture World last week. Mrs. Freuler had been in ill health for some months, although her condition was not considered immediately grave. On the evening before her death she met Mr. Freuler at the railway station on the evening of his daily journey from his Chicago office. She was suddenly stricken in the night and died in a few moments. Mr. Freuler and their two daughters, the Misses Lorena and Gertrude Freuler, were all at home at the time.

Mrs. Freuler was her husband's closest advisor and associate in all of his multitude of affairs and interests. She gave him able support and co-operation through the strenuous period of building up and developing the film industry. In addition to his position of founding and building the film industry. In addition to this and the administration of the affairs of the family Mrs. Freuler devoted a vast deal of time and energy to philanthropic matters and private charities of a particularly constructive kind.

Mrs. Freuler leaves, besides her husband and two daughters, her parents, Mr. and Mrs. Edward Golz of St. Francis, a suburb of Milwaukee; three brothers, Otto, Herman and Herbert Golz, all of Milwaukee, and a sister, Mrs. Emma Walter.

The funeral was held Thursday, November 10, from the residence at 615 Linwood avenue, Milwaukee. The services were attended by an exceptionally large gathering of friends from Milwaukee and out-of-town.

The services at the residence and at the grave in Forest Home Cemetery were conducted by Frank J. Hays, reader. The words of Christ, Scientist, Frederick W. Campany sang. The pallbearers were John F. Harmon, Dr. Edward Schleif, John W. Tufts, William F. Luick, William E. Jones and Samuel M. Field.

Many messages of sympathy were received from friends from New York to Los Angeles. Mrs. Freuler, through her close association with her husband in all of his interests and their many travels together, shared his wide acquaintance. Flowers of rare beauty and profusion were sent by many friends and organizations in all parts of the country.

Abramson Leaves Ivan

I. E. Chadwick Now Executive Head of Ivan Film Productions, Inc.—Director Grandon Added to Staff.

The Ivan Film Productions' announcement of this week of the discontinue of the services of Ivan Abramson, previously the director-general of the company, verifies the rumor going on in the trade for some time.

The Ivan Film Productions in their enlarged scale of operations for the coming year will have as its supreme head I. E. Chadwick, who as general manager of the company in the past two years brought the company to the position in the trade that it now enjoys.

The interest of Mr. Abramson in the company has been purchased by Mr. Chadwick and his associates, and, while it may be possible that Mr. Abramson may make a picture or two for the company, if he does so, it will be simply in the same manner as any other directors who might be engaged by the company.

The latest addition to the directorial staff of the Ivan Film Productions is F. J. Grandon, whose high reputation in the profession is a guarantee for the productions that will he makes. Mr. Grandon is in charge of the technical department of the company.

Edmund Lawrence, who directed "Married in Name Only" and is now at the studio working on "Life Against Honor," will continue in directorial capacity, and negotiations with another director are now pending.

In a word, Mr. Chadwick is putting on the high pressure of efficiency and is determined to accomplish the goal he has set before him, viz., to meet the demand of the market with a succession of high-class productions, thereby placing the Ivan Films Productions, Inc., to the very front ranks of the industry.

Jane Cowl

Jane Cowl, star of the Goldwyn picture, "The Spreading Dawn," was born in Boston, and probably inherited much of her remarkable ability from her mother, who was a talented singer, but lacked too her father, the opportunity to develop her work. While yet in her teens Miss Cowl began contributing verses and prose to magazines and newspapers.

Miss Cowl's first stage engagement was in a small part in "Sweet Kitty Bellairs," which was being rehearsed at the time. After a season she was given another small part in "The Rose of the Rancho." Then came a season with "Married in Name Only," and a number of high class "Grand Army Man," which Miss Cowl refers to as the greatest opportunity in her life, the opportunity to play with a great artist.

So well did she profit by her experience in that piece that David Belasco concluded she was ready for the leading role, and cast her for the leading part in "Is Matri- mony a Failure?" This was her most important part. After the close of the season Miss Cowl went to the United States (J. J.) stock company, where she put in a year and received invaluable training. Upon her return she had one short engagement in "The Upstart," which failed, and then she assumed the leading feminine role in "The Gambling Man."

By these steps she reached the production which was to make her famous. Bayard Veiller had written "Within the Law," and Miss Cowl was selected to create the role of Mary Turner. It was a tremendous success. After two seasons she went to the coast to create a role in "The Song Bird," but never played in the play. Instead she returned to New York and became the heroine in "Common Clay," playing the part of Ellen Neot, a leading role, and cast her for the leading part in "Is Matrimonial Failure? This was her most important part. After the close of the season Miss Cowl went to the United States (J. J.) stock company, where she put in a year and received invaluable training. Upon her return she had one short engagement in "The Upstart," which failed, and then she assumed the leading feminine role in "The Gambling Man."

Through an error it was stated last week that Jack Voshell, formerly assistant to Director Joseph Kaufman, had been engaged by Harry I. Garson to assist Emilie Chautard in directing Clara Kimball Young. This is right in so far as Mr. Voshell does come into the Garson camp, but not as assistant to Monsieur Chautard. Al J. Lena, who has been assistant director to Monsieur Chautard for the past three years and has made this capacity, and J. Clemens, who has made quite a record in this branch of the business, is his technical expert. Miss Young is now filming her third release under her own management, "The Marionettes."
King Baggot Joins Whartons
Will Do Leads in the Secret Service Serial—Is Great Favorito with the Fans.

KING BAGGOT'S coming back. Once again he'll move to the orders of a director, while the camera clicks or and while the celluloid excitement trails its way to the magazines. For the first time in more than a year the screen favorite is to appear in a motion picture. More than that, in many motion pictures, for the week, King Baggot, with Releasing Corporation to play the male lead in a new Wharton in Secret Service serial, is to be told by William J. Flynn, Chief of the United States Secret Service, which is to tell the story of all the diabolical plots which the Imperial German Government planned against the United States.

King Baggot, who was one of the first real heroes of the screen, said good-bye to the motion-picture business a year ago. At that time he did not intend ever to act in a screen drama again. And then... "What else could I do?" he asked laughingly as he signed the contract which is to make him the hero of twenty episodes of the super-serial. "I've been a personal friend of Chief Flynn's for years. My greatest admiration has always been for the secret service. Some way the name always has held a magic something for me. In the days when I was writing my own stories and then playing them I always was happiest when I could get the idea for a good secret service picture. Then, too, the fact that this new serial is about the biggest thing I've ever stuck had its influence also. The result was that I gave up all thought of a speaking stage contract, which I was about to sign, and took the part which the Whartons offered me in this new serial."

"Seriously, I believe that the new serial is to be a wonderful thing. I have seen the first episodes of it and they impressed me so much that I walked along the street reading them like a messenger boy with a dime novel. I never dreamed that any group of men—much less a nation—could ever plan the things that the Imperial German Government, through its spy system, tried to carry out in America."

King Baggot is to play the part of Frederick Grant, president of the Criminology Club, in the new Wharton serial. He already has held several conferences with Chief Flynn, who is furnishing the facts for the serial, and is familiarizing himself in every way with the part that he is to play, for it will be King Baggot who will typify the secret service, as regards its methods of gaining evidence, which cannot be revealed, at least not as long as there is a German spy left in America.

Incidentally, King Baggot has had a busy life ever since he started in the theatrical business, which, by the way, was in his twentieth year. With his entrance into motion pictures he speedily became one of the most popular stars in the United States, and has appeared in more than 500 photoplays. One of his principal accomplishments was the playing of eleven different characters in "Shadows," in which he formed the sole actor.

Unconsciously, also, during all this time he was training for the part which he is to play in the new Wharton production, for King Baggot always has been a specialist in detective parts, and because of his versatility he was sought to fill the part of Grant in the secret service serial. In this connection he was one of the first to portray the dual role in pictures, the most successful of which was in "The Corsican Brothers."

More than that, King Baggot never played any part except a leading one. And even his announced retirement last year could not keep his admirers from him. Preceded from a view of him on the screen they insisted of a view of him in the flesh, with a result that he has just completed a tour of the principal cities of the United States.

Big Deal for Cuba
Cuban Medal Film Company Opens Exchange in Havana to Handle American Product.

THANKS to the persistent efforts of a few enterprising film men the introduction and distribution of American films is steadily progressing in a territory where until not very long ago European films monopolized the market. This territory is the West Indies. The Medal Film Company, a New York corporation, has made a deal to make American photoplays popular in Porto Rico and Santo Domingo, where it operates exclusively. It is handling the productions of Pathe, Thanhouser and Metro, and occasionally handling special productions, such as Thomas H. Ince's famous film, "Civilization," Pathe's super-picture, "Today," and others. Special care has always been exercised to select such pictures only as are suitable for the Latin-American tastes, with which the officials of the company are thoroughly familiar, and much of the success which accompanied their endeavors to popularize American films must be ascribed to the judicious selection of the pictures.

The new company, the Cuban Medal Film Company, Inc., has recently been organized for the purpose of exploiting American films in Cuba. Contracts have already been entered into with the Triangle Film Corporation, with the Essanay Film Manufacturing Company and with the Metro Pictures Corporation. Thereby the Medal Company acquired the exclusive rights to exploit the pictures of these manufacturers in the West Indies. In addition, the company will exploit Pathe pictures. Contracts with other producers are under discussion. The Cuban Medal Film Company will exploit the pictures in the Republic of Cuba, and the Medal Film Company will exploit them in Porto Rico and the Dominican republic.

Frederick H. Knocke, who until about a year ago was export and sales manager of Pathe, and Manual Zeno are two of the organizers and directors of the Medal companies. Dr. M. Zeno Gandia, under whose able management the successes in Porto Rico were attained, will have charge of the company's business in Cuba, with headquarters in Havana.

In view of the high standard of quality of the pictures of the various producers above named it can safely be predicted that the newly formed Cuban Medal Film Company will be as successful in making high-class American photoplays popular in Cuba as was the Medal Film Company in Porto Rico.

The New York offices of the Medal companies are at 1476 Broadway.

Fannie Ward Begins Her Work for Pathe.
Fannie Ward, the Pathe star, has already started work in the Asta studios on "Innocent," the George Broadhurst play produced by A. H. Wood, which enjoyed such great success in New York and on the road some seasons back. "Innocent" ran at the Eltinge Theatre for six months with Pauline Frederick as the star. George Broadhurst is directing the picture, which will be one of the Pathe Plays. Those who saw "Innocent" on the stage will remember its strength. Miss Ward with her talent and beauty is well fitted for the part which the play affords her.

A. V. Anderson Goes to Atlanta.

On and after November 1, A. V. Anderson will take over the management of the Pathe Atlanta Exchange, transferring his activities from Charlotteville, N. C.

FANNIE WARD BEGINS HER WORK FOR PATEH.

1476 BROADWAY.

THE MOVING PICTURE WORLD

December 1, 1917
Universal to Distribute Government Film

Surprising Treasure Trove of Educational Pictures of Broad Appeal Now Released by Department of Agriculture.

The first release under the contract between the Department of Agriculture of the United States and the Universal Film Manufacturing Company, by the terms of which the Universal has the exclusive right to film and exhibit pictures showing the highly important activities of the department, will be made on November 29th in the Universal Screen Magazine under the title of "The Wild Forest Rangers." Speaking of this latest addition to the numerous phases of the film industry conducted by Universal, Carl Laemmle, its president, said: "There are two things that especially please me in connection with this production: one is the broad educational value that cannot fail to attach to the presentation to the people of the country of pictures of the great work the Department of Agriculture is doing for them; the second is our natural gratification at the recognition by the Nation of Government of Universal.

"This clause of the contract shows exactly what we are to do and its purposes," said Mr. Laemmle, taking from his desk a copy of the signed agreement, and reading: "It is the intent of which the agreement is made to secure a uniformity throughout the United States and elsewhere positive films made by the Universal Film Manufacturing Company from Government negatives produced and furnished by the United States Department of Agriculture, and the Department of Agriculture is required to consist of the various lines of work and activities conducted by the Department of Agriculture, the main object of the exhibition of such pictures being to inform and educate the public along the lines indicated."

"Now," continued Mr. Laemmle, "the Government has from forty to fifty thousand feet of negative films, which by this agreement are placed at our exclusive disposal for motion picture purposes. The films will be used to work the National Forest Service is doing. In the pictures will be seen the forest hunters hunting down predatory animals, stringing telephone wires in a national forest, making trails and building bridges, on post at lookout stations, marking trees that are to be cut down and sold for timber, planting trees that are to replace them; placing fish fry in streams, and all the other activities of the daily life and work of the ranger. Then there are views of cattle and sheep grazing in the forest, of the homesteads built there, of miners at work, of reservoirs to supply irrigation to neighboring farmers, of hydro-electric developments. There are more than one hundred and fifty million acres of land in the national forests and the pictures will bring to the people of this and other countries who see them.

"Under the terms of our agreement with the Government, Universal will distribute its films through all its branches in this country and Europe, in the Philippines, in South America, in India, China, Japan—all over the world. We have the right to show such pictures as we desire showing the work of the Department of Agriculture, and to use all new negative films the department itself makes. This wonderful treasure trove is opened to patrons of the Universal Screen Magazine, which enables it not only to maintain its supremacy but to outdistance the field."

Triangle Adds More Service Stars

Workers in Every Branch of Drama and Comedy Service Answer Call to Nation's Arms.

Several new names have been added to the roll of honor at the Triangle Colver City studio in the service of the United States. Among the young men who have recently joined the ranks of Uncle Sam's Liberty Army are Harry Gunston, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, to Camp Lewis; L.B. Wakefield, of the Universal executive office, to San Diego; William Lipe, member of the Triangle playing force, to Camp Lewis; Alfred Werker, company clerk for Director G.P. Hamilton, also to Camp Lewis; and Oliver Peck, assistant scenarist, with Director Jack Dillon, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

The latest Triangle-Keystone employee to be called to the colors is a young man, from the Triangle-Keystone Director Harry William. Duke left for the enlistment camp at American Lake, Washington, this week. Mr. Reynolds', wife, known to filmdom as Cecile Arnold, has also left for Tactus, Washington, to be near her husband until he is called to France.

Roy Del Ruth, of the Triangle-Keystone scenario staff, also left for American Lake this week, but it is reported that a telegram from the national capital came shortly after his arrival at the training camp, permitting him to return to his comedy work in Southern California.

Wallace Reid to Come East

Paramount Star Will Be in New York Shortly to Film a Production at Eastern Studio.

For the first time in six years, Wallace Reid, the Paramount player, soon will come to New York to film a production at the studios in the East. During his journey he will appear in theaters at Salt Lake City, Denver, Kansas City, Chicago, Cleveland, Pittsburgh, and Philadelphia. All arrangements have been made for his reception in each of these cities, and he will devote a day to each city, visiting the local theaters as the guest of the exhibitors and representatives of the Paramount exchanges. Wallace Reid has recently completed the picture "Music Mountain" which will be a December release, and is finishing still another western production, upon completion of which he will start across the continent. Arrangements are being perfected for his reception in Manhattan and after this he will begin work upon "The Source," which has its locale largely in forests so eastern in character that they could not be simulated in California.

Kenneth McAffee, in charge of the Famous Players-Lasky Corporation's west coast studio, will accompany Mr. Reid, and will spend several days in New York, after which he will return to Los Angeles. The star, however, probably will not complete his work in the East until the latter part of January.

Louis Brock—Popular Film Man

To be recognized and clasped by the hand of friends from every corner of the earth, an honor enjoyed by Louis Brock, sales manager for the Inter-Ocean Film Corporation, whose offices occupy the tenth floor of the Candler Building, 220 West 42d street, New York City.

It has been a little over a year ago since Louis Brock returned to this country from a trip north around the world in interest of the Inter-Ocean Film Corporation, who specialize in films for foreign fields, to familiarize himself as to the requirements of the film buyers in the various countries. Since his return to the United States he has met many business associates and friends that he was in contact with during his extended tour. Although having a very good memory for faces and names, he has found it necessary on several occasions, much to his embarrassment, to inquire of the speaker, who by chance would meet him in this country, "Where did I meet you last, Buenos Aires, or Bordeaux?"

To be thoroughly familiar with film conditions in the various countries throughout the world, and to be able to converse with a prospective buyer in his native tongue, the Inter-Ocean Film Corporation possesses such a person as Louis Brock.

Veteran Seeks Place With Film Company.

Retired from service in France by reason of the loss of his left arm, a former aviator, keen and willing, twenty-one years old, seeks a permanent position. While he has had no film experience he is sure, that with his training, he will be but a short time before he knows considerable about the business. One of the factors he will bring to the employer is the ability to speak French and Spanish. The Moving Picture World will be glad to furnish his address to any one interested.
F. C. Quimby Pathe Sales Manager

New Office Created and Branch Manager Promoted to Fill It—Other Changes.

PATHE announces this week the creation of a new position, that of sales manager, and the appointment of one of the best known salesmen in the country, F. C. Quimby, to the post. Mr. Quimby knows the Pathe organization from the ground up, there being few if any of the present sales force who have been with the company longer than he. He was special representative in charge of the Pacific Coast offices when he left Pathe recently to take a very responsible position with the First National Exhibitors' Circuit, and now returns to take active charge of the entire Pathe sales organization. Mr. Quimby is a big, powerful, energetic man, above all things a practical film salesman who knows the exhibitor and the newspaper business as well as the exchanges. He has been four years in the newspaper business and for four years he managed his own theater. He has been six years as exchange man and division manager. He knows advertising and the practical exploitation of the picture. He is the kind of man who can take his seat off and go out and actually put a picture over for an exhibitor. He has done it time and time again, and his idea is to train the entire Pathe sales force till every man in it can do the same thing.

J. A. Berst, vice-president and general manager of Pathe, known throughout the trade for his conservative methods and clear vision, issued the following statement to the organization: "Mr. Quimby has been appointed sales manager, and will assume active control of the sales department in the very near future. The appointment is a reward for conscientious service in the Pathe organization, during which he has shown himself to be a capable manager, with a keen appreciation of the value of advertising and executive ability of a high order."

"Mr. Quimby is thoroughly acquainted with all the problems of sales promotion and has shown himself a leader in the establishment of progressive policies in the exchanges with which he has been connected. He will bring many practical ideas which will help all managers and salesmen to get increased business.

"Mr. Quimby as a sales manager will work in close cooperation with me. Branch managers will be responsible to him for the successful management of their offices."

Other Pathe Appointments.

A. S. Abeles for the past three years manager of Pathe's big New York branch, has been appointed special representative by J. A. Berst, vice-president and general manager, and has already left to open a new office in Oklahoma City. His successor as manager at New York is William E. Raynor, who leaves a similar position with Mutual. Mr. Abeles and Mr. Raynor are two of the best known men in the exchange field.

Mr. Abeles has been with Pathe about three years, for two of which he has managed the biggest office efficiently and well. Mr. Raynor is well known to the New York trade. His experience in the theatrical field dates back many years, since he has been press agent, publicity manager and theatrical manager for some of the largest theatrical companies touring America.

Mr. Raynor's entrance into the film industry came through George Kleine when he introduced "Quo Vadis" as the first big feature to play at regular theater prices at the Astor theater in New York City. Mr. Raynor promoted the publicity for this attraction, and it was one of the biggest successes ever known to Broadway, playing an engagement of twenty-eight weeks.

TUCKER TO DIRECT MABEL NORMAND.

Goldwyn Pictures Corporation announces that George Lozze Tucker, one of the foremost directorial factors in motion picture work today, has been engaged to direct Mabel Normand's second Goldwyn picture. Work on the new production will be begun at once. Its title and the make-up of the cast have not yet been made public.

Mr. Tucker attacks his new task with a record of Goldwyn achievement behind him. He has just completed the direction of Mae Marsh's third Goldwyn production, "The Cinderella Man," from the highly successful play by Edward Childs Carpenter, and those who have seen it are of one accord in the opinion that it reflects the refinements of his skill as has perhaps no other picture.

Mr. Tucker brought to Goldwyn in "The Cinderella Man" a keen sense of motion picture values and a remarkable facility for transmitting refreshingly new and distinctively different ideas to film. Under his skilled hand, Mae Marsh's capabilities have been developed to their utmost and the situations that make the play delightful have been multiplied for the picture version.

"The Cinderella Man" is a Christmas story timed for the Christmas season.

VON TILZER FAVORS HIS FRIENDS.

Harry Von Tilzer explains that his resignation from the American Society of Authors, Composers and Publishers is purely a personal matter prompted by the insistence of his many friends and boosters, who complained that they were unable to sing his songs because of his affiliation with the society. Von Tilzer's songs are mostly of the popular sort and any restriction such as the rules of the Authors' Society imposes prevents him from getting the best results from their sale. The best results are gained by the widest use of the song when it first comes out, and the more it is sung the more money the composer makes.

TRIANGLE'S "HAPPINESS" INJUNCTION DISSOLVED.

The temporary injunction against the Triangle Film Corporation secured by J. Hartley Manners to prevent that company from distributing the picture "Happiness" has been dissolved by Judge Ward in the U. S. Circuit Court of Appeals. The court decided that Mr. Manners had not really acquired a property right in the word "Happiness" used as a title, and that the injunction should never have been granted.
Health Survey of California Theaters
Bureau of Tuberculosis Finds Conditions in Operating Booths Unhealthful

THE Bureau of Tuberculosis of the California State Board of Health has made an extensive survey of conditions in moving picture theaters in San Francisco and Los Angeles, and is preparing to make recommendations which may result in the adoption of a uniform order making the constructing and furnishing of moving picture operating booths. The survey was made by Mrs. Elizabeth J. Davies, and a report has been prepared by E. M. Tate-Thompson, director of the bureau. In part this is as follows:

Condition of Operating Booths.

"The owners of most theaters look after the comfort of the audience, but too frequently the "man behind the machine" is forgotten. The average audience, in knowing they have reasonable fire protection, forget that above them, oftentimes in the smallest space possible, inhaling the air fanned up from the audience, is the operator working in intense heat; his life in greater danger than that of any passenger on the Luso-American liners or in the construction and furnishing of moving picture operating booths. He must reach the booth by means of a ladder. In too few instances has any provision for the relief of operators been made. Since in the cheaper theaters, having a continuous performance, the operator must remain on duty many hours running water and a toilet are a necessity, although they are not provided, except in occasional theaters.

"Seventy-one booths were visited in Los Angeles. Only three had thermostats, and they registered 70 and 78 degrees. In fourteen of the booths the operator had been forced into the lightest clothing he could wear, due to the excessive heat. To aid in properly ventilating the booth twenty-five theaters had high-powered fans, but forty booths were dependent upon vents without fans. The entrance to many of the booths seemed dangerous. Forty-four entered by stairs, often steep; twenty-two had ladder entrances, and only five had steps from the balcony. The sizes of the booths varied, the smallest being 6%×10%×10½ feet. There were ten of these. Nine had booths 28 by 12 by 8 feet.

"Less than half the operators had relief during service hours, while the atmosphere in twenty of the booths was heavy and in a few dusty. In the seventy-one booths visited only two had hooded lamps, sixty-eight were unhooded and one partly hooded. Of the one hundred operators interviewed two were normal weight; sixty-nine must reach weight and twenty-nine overweight. The ages of the operators were interesting. In only four of the theaters were they under twenty. There were seven between the ages of twenty and twenty-nine; twenty-three between thirty and thirty-nine and three over thirty-nine.

Operators Good Tuberculosis Subjects.

"The long hours, coupled with conditions in the booths; the lack of ventilation, lack of proper toilet accommodations, the suffering from eye-strain are factors that can deaden the senses of observers. In the booth, where the operator is surrounded by carbon laden atmosphere, he is subject to all the dangers mentioned, and the washing of his face and clothing serves only to refresh him. The effect of the carbon monoxide, if inhale, is to change color of the blood, with the result that the system is exhausted and further weakened. The operator, after long hours, and under these conditions, is subject to carbon monoxide poisoning. Chronic poisoning is bound to result. One of the recommendations to be made will be that the booths be made with a hood and all poisonous gases produced by the lamps removed by forced suction. In nine years Los Angeles has issued 1,200 licenses. Only 160 men were found with these licenses.

"Among those interviewed, as summed up by the investigator, are undoubtedly the same men in many theaters throughout the country—breathing foul air from the audience, breathing foul air loaded with carbon monoxide and breathing air loaded with carbon dust. Hoods would eliminate much of this. More attention should be paid to ventilation; particularly should the outside vents be free from covering of advertising material, etc. When the reports are finished, a conference will be arranged with the employers and operators so that uniform standards may be used not only in California, but all over the United States; for in neglect of workers such as these, shut up for hours from the fresh air and sunlight, working in intense heat, lies the field for the invisible enemy—the white plague. Some steps should be taken toward the improvement of the working conditions of these men for the protection of their health.

"The same schedule used for Los Angeles was used for San Francisco. The investigator visited sixty-six theaters and interviewed seventy-six operators while at work. Here, also, many of the booths without proper ventilation and the same lack of sanitary convenience and drinking water. Severe eye-strain was also noticed. This can be remedied with shades and colored glasses. Goggles also are recommended.

"It would seem, from studying the reports of conditions in the theaters of these two cities, and they are probably the same elsewhere—perhaps not so good—that certain recommendations to be made by the bureau may be followed without any great expense to the owner and with great benefit to the operator. Among the men interviewed during the past six months little evidence of active tuberculosis was found, but it stands to reason that these men cannot remain very long working in the intense heat, breathing the dust-laden atmosphere and impure air from the audience without lowering their resistance so that they may become tuberculous. The bureau hopes to avoid a drastic law by the serious and earnest co-operation with the owners and operators."  
T. A. CHURCH.

Metro Engages Sally Crute
She Will Play Leading Feminine Role in "The Avenging Trail," Supporting Harold Lockwood.

A S the leading support to Harold Lockwood in his new Metro wonder play, "The Avenging Trail," now being produced under the direction of Francis Ford, with Fred J. Balshofer supervising, Metro announces the engagement of Sally Crute, well-known actress of the stage and screen.

Miss Crute has been appearing before the cameras for the last six years and previously had extensive stage experience and from the stage and screen. For the Lubin Company she appeared as leading woman for Orin Johnson in "The Magic Skin," "The Colonel of the Red Hussars" and "The Light of Dusk." Miss Crute's latest engagements have been with Metro, for whom she played "Mabel Jeans," starring Viola Dana, and "A Wife by Proxy," starring Mabel Taliaferro. Another recent appearance was in "The Only Son," "The Deep Purple" and "The Rosary."

In "The Avenging Trail" Miss Crute is playing Rose Havens, the leading feminine role.

CLEVELAND COMMON CLEALS COURT GRANTS IN-JUNCTION.

The Court of Common Pleas of Cleveland granted an injunction at the instance of a number of exhibitors restraining the several film companies within its jurisdiction from canceling contracts for service for refusal to pay the 15 cent film tax.
New Palatial Theaters for Chicago

Five Houses, With a Combined Seating Capacity of Nearly 10,000 People and an Outlay of Over a Million, Open Their Doors Within the Last Three Weeks.

Remarkable activity in the building of high-class, modern, costly picture theaters in Chicago has been evidenced within the last three weeks by the opening of no less than five fine structures, which have a combined seating capacity of 9,900 people. The combined cost of these theaters, together with the cost of the structures in which they are housed, cannot be accurately given, but it is safe to say that it lies somewhere around one million and a quarter dollars. All these structures have been built during war time, when the incredible pressures of wartime and this in itself shows strong confidence in the future of the business and faith in its elasticity to bear and recover from the strains to which it may be put.

The Central Park theater, at Twelfth street and Central Park avenue, is the first of this group to be opened in my city. In the issue of November 17, was opened October 27. It seats 2,600 people and surpasses any theater of whatever kind in the Loop, for appearance and appointments.

On November 7, the Madison Square theater, 4730-40 W. Madison street, was opened. It seats 2,000 people. It is owned by the West End Amusement Company, which also controls the Virginia and Crawford theaters, this city, and the Crawford. The West End Amusement Company is formed by William E. Heaney, vice-president of Illinois Branch, M. P. E. L. of America, and also manager of the Virginia and Crawford theaters; James B. Heaney, his father; and M. P. E. L. of America, and also manager of the Virginia and Crawford theaters; James B. Heaney, his father; and M. P. E. L. of America.

The theater is equipped with the latest ventilating system, three projection machines and a $6,000 Wangerin & Weichhardt pipe organ. Admissions are 10 and 15 cents, with the war tax in addition. The programs are selected from Goldwyn, World, Fox, Hoffman Fourqure, Mutual and others.

The Crystal theater, North and Washtenaw avenues, was opened Thursday, November 8. The structure is located on the site of the old Crystal theater, and is operated by Peter J. Schaefer (of Jones, Linick & Schaefer), and Fred and Frank Schaefer, of the Schaefer Theaters Company. It seats 1,800 people, all on the ground floor. A great pipe organ and an eight-piece orchestra and a Kimball pipe organ accompanies music. The display of flowers in the lobby of the theater, on the opening night, presented by Metro, Goldwyn and other companies, the employees of the Schaefer Brothers’ Star theater, Milwaukee avenue and Al. Ncnewhouse, the architect, and many others, was beautiful. Many prominent moving picture men and business friends of Peter J. Schaefer were present. The opening attraction was “The Man From Painted Past,” with Douglas Fairbanks. Admission at the Crystal is 10 and 15 cents, including the war tax.

The Adelphi theater, 7074 N. Clark street, was opened Saturday evening, November 10, by the Ascher Bros., making the fifteenth theater now on their circuit. The design and the architecture are beautiful in their chaste simplicity. J. E. O. Fidmore was the architect. The seating capacity is 1,800. A six-piece orchestra and a Kimball pipe organ furnish the music. The programs will be selected from Metro, Paramount, Artcraft, Select, Goldwyn and Fox brands. Chaplin pictures will also be included. Admissions are 5 and 10 cents, matinees, and 10 and 15 cents, evenings, with the war admission tax added. The opening attraction was “Outwitted” (Metro), with Emily Stevens.

The Broadway-Strand theater, 6141-53 W. Twelfth street, was opened November 13. This theater is owned by the Marshfield Amusement Company, those interested being Louis Marks, Julius Goodman, Meyer S. Marks and Louis H. Harrison. It seats 2,100 people, all on the ground floor. A pipe organ and a fifteen-piece orchestra accompanies the pictures. The architect, A. L. Levy, who has received many congratulations on the beauty of the structure, has included a playroom for children and a gymnasium for the employees in the building. The interior will be furnished by Paramount, Artcraft, Fox Standards, World, Metro and others. Admissions are 10 cents, matinees, and 15 cents, evenings, the war tax being added to those figures. The Marshfield Amusement Company also operates the Orpheus, Illington and Marshfield theaters, the two first mentioned seating over 1,000 each. Announcement is made by the company that the Marshall Square theater, twenty-second street and Marshall boulevard, which seats 2,200 people, will be opened in about three weeks.


At the reassembled meeting of Chicago Local M. P. E. L. of A., held November 9 in the Masonic Temple and which had been convened the preceding Friday, November 2, P. A. Powers, treasurer of Universal, was present. He delivered an address at length, which had to do chiefly with the tax on rentals of film turned out by producers. He showed how the ways and means committee of the lower house of Congress got the idea of placing the tax on positive film by foot, the members believing that such film was sold by the foot, and also the effect which this tax had on producing companies financially.

Mr. Powers stated that he believed the producers were justified in passing on this tax to exhibitors at the rate of 15 cents per reel. In his remarks he also held that every tax, excepting that on incomes, was a shifting tax, and that it could be, and usually is, passed on to the public.

When asked if the law stated that the reel tax could be passed on, Mr. Powers acknowledged that there was no such expressed proviso in the law.

Mr. Powers was given a very respectful hearing, but the members of Chicago Local still held to the stand already taken against the tax being passed on to them.

After Mr. Powers left the hall, the attorney of Chicago Local was instructed to bring suit against any exchange that held up a show from any member of the local for non-payment of the tax.

Arrangements have been completed by Chicago Local for the get-together dinner to be given in honor of William A. Brumback and those who in the camera department room of the Chicago Building, on Monday evening, November 19. The dinner will be given in the Crystal Room of the Hotel Sherman, where plates will be laid for 100 guests on that occasion.

Chicago Film Brevities.

W. R. Scates, manager of the Chicago office of the General Film Company, received the following night letter from the General Film offices in New York on Tuesday morning, November 13:

"Directors in first meeting held since imposition of 15-cent charge unanimously decide to cancel charge of 15 cents per film, effective immediately. Hereafter no charge will be made by General Film for service other than regular amount. Manufacturers and General Film will make patriotic effort to absorb the entire amount levied by Government in view of the present heavy expense under which exhibitors are operating. Notify customers in your territory immediately. Discontinue 15-cent charge at once." This night letter was sent to every office of the General Film Company throughout the United States on the same day.

Mr. Scates states that for the benefit of Chicago exhibitors a private showing for them of the General Film Company's releases, for the week, will be given every Wednesday night, at 5 o'clock, in the Selig Polyphone Company in the Garland Building, on the twelfth floor. All exhibitors will be welcomed.

* * *

Leo A. Ochs, president of the M. P. E. L. of America, accompanied by Mrs. Ochs, arrived in the city Tuesday, November 13, and left the same evening for Los Angeles.
While here Mr. Ochs attended a special meeting of the executive committee of the Chicago Local, M. P. E. L. of A. * * *

S. L. Rothapfel spent a few hours in the city Friday, November 9, on his way from New York to Los Angeles. It became evident here that Mr. Rothapfel’s Los Angeles trip is chiefly concerned with the interests of the First National Exhibitors’ Circuit.

Charles Stuart, owner of the Palais Royal picture theater, 1710 W. Madison street, has been appointed field secretary of Chicago Local by a committee appointed for that purpose, composed of William E. Heaney, Alfred Hamburger, and S. L. Lubin. He will have the duty to attend the Chicago Local’s offices every day and take charge of any business matters which may come up, such as grievances, etc., so that these matters may receive immediate attention.

President Hopp, of Chicago Local, expresses considerable satisfaction over the fact that the falling off in attendance at moving picture theaters in Chicago, owing to the war tax charged, has not been nearly so serious as was expected. Attendance during week-days shows a falling off in certain neighborhoods, but the Sunday business is keeping up to its former level. It is expected that picture theater-goers in Chicago will have accustomed themselves to the war tax in a week or so. In this connection it may be stated that the falling off at dramatic houses in Chicago shows a serious loss to the managers.

Herbert Lubin and A. H. Sawyer have, been in Chicago for some time looking after state right sales for their Italian feature film, “The Warrior,” The Edmund M. Allen Film Corporation, is expected to show considerable profit on this picture for its distributors in Illinois, Michigan, Iowa and Nebraska.

J. E. Kemp, general manager of the Westcott Film Corporation, of Minneapolis, came on to Chicago to see “The Warrior,” and purchased sole rights for the States of Wisconsin, Minnesota, North and South Dakota.

Mr. Sawyer will be remembered in connection with “The Melting Pot,” in which Walter Whitman appeared in the leading role about two years ago, and which was exploited in first-class fashion at that time. It is expected that Lubin’s next big hit will have considerable comment in the trade. Messrs. Sawyer and Lubin left for Cincinnati Tuesday, November 13.

“A Daughter of Joan,” the first new picture in which Margarita Fischer has appeared since she rejoined the American’s star forces, has been completed. It is given out that Miss Fischer’s new comedy drama for the American Film Company is a well-written and entertaining one for her well-known ability in pictures as a comedienne.

“A Veil of Memory” will be Mary Miles Minter’s new vehicle under the direction of Henry King. Miss Minter is now taking a brief rest after finishing “The Mate of the Sally Ann,” before resuming work on the new feature.

Mrs. R. D. Frazier, owner of the Grant theater, S. 49th Court, Cicero, Ill., visited the Chicago office here last week. She is an old subscriber to the Moving Picture World, and expressed herself as being very much pleased with the full information it has given concerning the war admission tax in moving picture theaters. The Grant seats 300 people, and 10 cents admission is charged three nights a week and 5 cents for the remainder. Sunday matinees are also given at 5 cents. Mrs. Frazier reported fair business, but said that the tax had made business a little dull. Her company has been losing 10 cents a day on the tax itself, which rather handicaps Mrs. Frazier, who makes her patrons pay the tax, as is the intention of the law.

The Motion Picture Theater Owners’ Association, this city, held an open meeting Friday, November 16, at their regular meeting place in Fraternity Hall, 19 W. Adams street.

Jacob Smith, Detroit correspondent for the Moving Picture World, was in the city Wednesday, November 14, and made a pleasant call at this office. He reported excellent business in Detroit on exhibitors, and that the war tax has had little, if any, influence on the attendance at picture theaters.

It is given out by the industrial department of the international committee of the Young Men’s Christian Association that the weekly attendance at moving picture exhibitions

provided for the war council of the Y. M. C. A. in the military training camps is over 250,000.

“A Night in New Arabia” (Vitagraph), adapted from O. Henry’s story of the same name and produced by General Film Company, made a big hit at several “Loop” theaters last week. Kitty Kelly in a review said of this picture: “Even in the midst of the week’s picture wealth nothing excels this feature film hit. Its humorous, natural, happy quality, character, manner—which makes it a constant pleasure to the mind as well as the eye. In all the four reels there isn’t a foot that strikes a false note. The picture is a pure and wholesome form of entertainment for anybody of the O. Henry age of appreciation. These offers ought to be better known; for people who miss enjoying them are suffering a real loss.”

Blanche Sweet and Edna Purviance, the latter Charlie Chaplin’s leading woman, made a stop of several days in the city last week on their way from Los Angeles to New York City. Miss Sweet gave out that she is still unattached to any producing company.

An invitation showing of “Cleopatra” (Fox), in which Theda Bara plays the titular role, was given at Orchestra Hall Wednesday, November 14, before a large gathering of people in the trade and newspaper critics. Representatives from the University of Chicago and the Northwestern University, 300 students of the Art Institute, and members of the Playgoers’ Club were also present.

“Who Shall Take My Life?” Selig’s big feature, in which Thomas Santachi, Fritzzi Brunette, Jessie Eyton, Eugenie Coxen, and Edith Foster play, with Fritzi and Bara and other talented players of the Selig forces appear, will begin a two weeks’ run at the Bandbox theater, this city, Sunday, November 18. Blazer & Cohen, a newly-opened firm, in Trouble of the Millions, a series of pictures, has purchased sole rights to the picture for Illinois.

Brooklyn League Takes Important Action

Decides to Fight the Fifteen-Cent Tax and Requests National Organization to Withdraw From the N. A. M. P. I.

The Associated Motion Picture Exhibitors of Brooklyn held a large meeting on Sunday, November 18. The session convened at midnight on Saturday and lasted until 5 o’clock. The members, who had been called together for the purpose of determining what to do in regard of the collection of the 15 cents a reel on films, unanimously decided to fight the payment of the money. They also formally requested the National League to withdraw from the N. A. M. P. I.

The committee of fifteen to supervise the drawing up of a power of attorney to be signed by the members giving authority to slap on to any designated exchange 200 days’ cancellation of bookings if in the opinion of no matter what exchange should refuse to pay in regard to the collection of the 15 cents a reel inconsistent with the legal rights of the exhibitors. The meeting declared if any exchange held up the show of a theater by reason of the refusal of the manager to pay the charge of 15 cents a reel that action would by the committee be deemed sufficient warrant for the proposed action of the fifteen.

On motion of John Mannheimer the meeting also voted that the Motion Picture Exhibitors’ League of America, of which the Brooklyn organization is an integral part, be requested to withdraw from the National Association of the Motional Picture Industry. The Brooklyn League based its action on the fact that the proposed collection of the 15 cents a reel would be found to be inconsistent with the rules of the National Association when it determined to collect the 15 cents a reel on films in order to cover the tax imposed by the war revenue bill.

It is a course of action that has been advocated by the exhibitors already were paying two taxes, on admissions and on seating capacity, and the opinion was expressed that it was not the intent of Congress that the manufacturers and distributors should have to pay on top of the 15 cents a reel. It was also argued that if the exhibitors already were paying two taxes, on admissions and on seating capacity, and the opinion was expressed that it was not the intent of Congress that the manufacturers and distributors should have to pay on top of the 15 cents a reel. It was also argued that if the tax was not the intent of Congress that the exhibitors should be responsible for three taxes and the rest of the industry had no right to be held responsible for it.

While the entire session was devoted to the discussion of the two motions outlined, it was brought out in the remarks of the members that business in the borough had been bad during the past week—so bad that the amount of the tax represented by the 15 cents a reel became a vital factor in the cost of running a show.
Fox to Increase Coast Production

Several New Companies to Be Put On—Sol M. Wurtzel Arrives to Take Charge of Plant.

We paid a visit the other day to the west coast studios of the Fox Film Corporation, and had the pleasure of meeting Sol M. Wurtzel, who recently arrived from New York to take charge of the plant. Mr. Wurtzel's title is general superintendent of the Pacific coast studios and general manager of Sunshine Comedies, Incorporated. Mr. Wurtzel informed us that the Fox Company within a short time will put on several new companies at the local studios and greatly increase production on the coast.

William Farnum, who has been taking a short vacation, which included a hunting trip in the woods of Maine, will arrive in Los Angeles about December 15 to begin production on a new series of western features from the stories by Zane Grey. Frank Lloyd will be Farnum's director.

William Bock, chief of the technical department, has arrived from New York to take charge of the technical work. New stages and buildings are under construction, and a magnificent glass-inclosed studios for the Franklin company has been recently completed.

A unique building adjoining this stage is the Fox Kiddie School, where the children taking part in the Fox Kid pictures are getting daily instructions under a graduate teacher. Directors C. M. and S. A. Franklin have now completed "The Mikado," for which pretentious production a complete Japanese village was built and unusually elaborate sets erected. Francis Carpenter, Virginia Corbin, Violet Radcliffe and Carmen Derue are the principals in the cast.

Tom Mix will begin his first picture as a star of Fox western feature productions this week. Edward J. Le Saint will be his director. Tom Mix holds a place of his own in motion pictures. He has undoubted talent and great individuality. As a portrayer of western types he stands unique. Mix is now with a director who is noted for excellent work. Miss Wanda Petit will be Mix's leading woman. She has a list of successes with William Fox to her credit.

Gladys Brockwell has returned from a short rest in the mountains, and is busily engaged in the new play in which she is the star. The picture deals with a woman who finds herself in the stress of conditions at the German capital when the United States entered the war.

Henry Lehrman, the maker of Sunshine Comedies, has returned from a hunting trip. His companion in his trip was Billie Ritchie. Mr. Lehrman came back with a considerable amount of written matter.

Universal Players Have Close Call.

When a closed limousine crashed into a big touring car which was drawn up near the edge of a dock at Los Angeles harbor and both machines plunged overboard into twenty feet of water Ben Wilson and Kingsley Benedict, leading players in the new Universal serial, "The Mystery Ship," narrowly escaped death in an unpremeditated "stunt" during the filming of a scene for the seventh episode of the production.

The doors of the closed car in which they were passengers were jammed in the collision, and it was necessary to break one of the windows in order to extricate them while the machine was lying on its side at the bottom of the harbor.

The collision had been carefully planned by Harry Harvey, the director of the picture, and it was intended that the touring car should be jolted off the pier. It was not expected that the limousine also would go overboard, but the speed of the machine—fully forty miles an hour, spectators say—made it impossible to stop the car after the impact. Over the edge leaped the two cars, taking with them, besides the principals, two other actors, Joe McDonough and Sam Polo. The latter two are expert swimmers and it was partly due to their efforts that Wilson and Benedict were rescued.

Lawson Organizes Camouflage Artists.

Lee Lawson, technical expert, has received from the Adjutant General authorization to form a company of two hundred and fifty men of the studio plants for the camouflage department to be incorporated in the Twenty-fourth Engineers.

Lawson has been engaged at his trade locally for the past twelve years. He recently asked for authority to organize a company of camouflage artists. His appointment was made by Secretary of War Baker.

All the ingenuity of "trick stuff" manifested in motion pictures will be transplanted to the camouflage activities in France. Scene painters, artists, sculptors, properly men
and numerous other classes of employees in studios will comprise the company.

Lawson already has sixty-four men enrolled. These will leave in a few days for American Lake, Washington, where they will receive instruction in the most advanced methods of camouflage work.

Mae Murray Saved by a Hair.

If it had not been for speedy action on the part of Robert Leonard, combined with presence of mind, Miss Mae Murray would have been seriously injured recently.

Miss Murray, with Director Robert Leonard, motored out to Glendora, Cal., from which point they were to leave for a journey over the San Gabriel range to a site selected for some of the scenes in "The Eternal Columbia." As they were nearing the top of Big Dalton Mountain, Miss Murray slipped and would have fallen into a c a y o o d if Leonard had not seized her by the hair as she fell.

Edwards Stages Venetian Scene.

Director Walter Edwards has transplanted a bit of Venice to the Triangle lot at Culver City in his picture, "The Passion Flower," in which Alma Rubens is being starred, supported by Wheeler Oakman. The story, a gripping drama of the old world, was written by Catherine Carr, a member of the scenario staff at Culver City, and shows a life in both France and Italy.

The set shows Venice on a carnival night and some wonderful lighting effects were secured by Director Edwards. In the foreground is the canal with gondolas, and the background is made up of two Venetian palaces fronting on the main canal. Most of the "shots" were taken at night, showing the bridge over the canal thronged with Italian revelers and tourists mingling in the fun. All of the data for the erection of this elaborate set was gathered by Miss Elsa Lopez, head of the Triangle research department.

McGowan Dumps Car from Trestle.

Director G. P. McGowan, of the Signal Film Corporation, is now working on the thirteenth episode of "The Lost Express." This chapter has been given the installment title of "The Escape." One of the thrills for this episode is a terrific railroad smash in which a car is sent over a high trestle. The scene was staged at the Arroyo Seco with fully five thousand people watching the stunt. The car was "hurled" by a powerful locomotive and sped out on the trestle from which a rail had been removed. Striking the open space in the rails the car was hurled into space and was dashed to the rocks below, a distance of eighty feet. Three cameras photographed this scene from different points of vantage.

Bill Hart Breaks a Finger.

William S. Hart was forced to "rest up," as he termed it, recently when he injured his hand while making a perilous escape from a building that plays a prominent part in the Arctraft picture "The Bloodhound.

The scenarioist thought it would be an effective bit of melodrama if Hart were called upon to make a "getaway" from the third floor of the building by means of a lariat fastened to a bedstead. The Westerner was to make a leap, of the flying sort, turn around a moment to taunt his pursuers, and then execute a hasty descent.

Everything went according to schedule until Hart grasped the lariat and was sliding to the ground. Then his right hand struck a protruding window sill, with the result that the flesh was torn from the knuckles and one finger broken.

Eltinge to Build Studio in Los Angeles.

This picture was taken while Julian Eltinge and his press representative, Joe McCloskey, were looking over a site for the new studio which Eltinge is contemplating building in Los Angeles.

Mr. Eltinge is now in New York on business considering offers which have been made him as a result of the success of his three first pictures for Paramount. Mr. McCloskey informs us there can be no doubt that Eltinge will locate in Los Angeles, for the actor is building one of the most beautiful Italian villas on the Silver Lake Hill.

Mr. Eltinge will remain in pictures for at least two years, after which he will make his debut as a concert singer. Eltinge has a rich baritone voice and has been studying music and vocal culture for a considerable time.

While it has not been definitely settled, it looks like the famous female impersonator will soon appear again on the screen in a serial production from a story by one of America's best writers. It has been hinted that the Lasky-Paramount will also produce this serial, but the matter has not as yet been decided.

Virginia Chester with Mena.

Virginia Chester is the name of the new leading woman of the Mena Film Company, and has been cast for the leading role in the modern episode of their current feature production, "By Super-Stregey." The story deals with a Biblical subject and is being directed by Howard Gaye.

Miss Chester has had considerable experience in pictures and was connected with the Pathe Company for two years playing leads. She was also with Universal, where she appeared in Frontier releases. She has now joined the Mena Film Company after an absence of three years from the screen, during which time she played in vaudeville and studied interpretative dancing.

What's Doing at Culver City.

At the Culver City studios of the Triangle Film Corporation Director Jack Conway will soon start production on "Real Folks," the first prize story in the Photoplay Magazine contest.

Director Jack Dillon has almost completed "Betty Takes a Hand," which won the second prize in the same contest. Olive Thomas and Charles Gunn play the leading parts in
this picture. Miss Thomas' next picture will be "Limousine Life."

Texas Guinan, who has just returned from her New York vacation, has been cast to play the title role in a brilliant and well written story, "Miss Woman."

Roy Stewart, under the direction of Cliff Smith, has commenced "The Law's Outlaw," a story by Ethel and James Dorrance, adapted for the screen by Alvin W. Neitz.

Lois Weber Finishes Picture.

After eight weeks of strenuous effort spent in staging "The Man Who Dared God," which she has just completed, Lois Weber and her company of players have knocked off for a couple of weeks. William Stowell and Mildred Harris are featured in this picture, which is an entirely different sort of photoplay from those which Miss Weber recently filmed, a purely dramatic story in which much of the action occurs in a western mining town. To secure the mining scenes a company of thirty spent two weeks at Oatman, the heart of the Arizona gold district, and Miss Weber was given carte blanche to use for film purposes the largest mine in the field.

Upon their return to the studio and after the picture was finished came the reaction—the whole company was "all in," hence the lay-off.

Los Angeles Film Brevities.

True Boardman, who was featured in the Kalem serial, "Stingaree," has been signed by the American Film Company to play important parts in support of the company's stars. His first appearance will be in the Margarita Fischer production, "Molly, Go Get 'Em."

Margaret Allen, a screen character actress of several years' experience, has been signed by the American Film Company, and will appear in support of Margarita Fischer, in "Molly, Go Get 'Em." Miss Allen was formerly with the Selig Company.

Dr. T. Masso, one of the foremost statesmen of Japan, and the head of the Japanese parliamentary mission now touring the country, was a recent visitor at Universal City. Dr. Masso, who is a graduate of Yale University, formerly was the advisor to the King of Siam, holding that position from 1897 to 1914.

At the Metro studios Director Tod Browning is filming the final scenes of "The Legion of Death," the feature starring Edith Storey. Over two thousand people were used in some of the street scenes depicting the opening of the Russian revolution. Director John Collins is filming the opening scenes of "The Tiger Cat," with Viola Dana and Theodore Roberts. Another story was prepared for the screen by H. P. Keeler, and the cast includes Clifford Bruce, Hayward Mack and Mabel Van Buren.

L. Virgil Hart, assistant to J. P. McGowan, of the Signal Film Corporation, returned to the studio this week after having been confined to his room with a broken foot bone, incurred in the line of his work.

Miss Dot Todd, who was well known in the younger set of Los Angeles as Dorothy Marshall, has been added to the playing forces at the Triangle Culver City studio, and is cast in Director Lynn Reynolds' picture, "The Countess of Destiny." Olga Grey, Tom King and Francis McDonald, who were engaged by the Triangle Culver City studios, each for a special picture, also have been added to the Triangle playing forces.

Rupert Julian is at Seven Oaks, Cal., with a large company, filming the exteriors for "The Gun with the Highest Card," a five-reel photodrama. Monroe Salix and Ruth Clifford are the featured players and Julian also is enacting a prominent part. E. J. Clawson wrote the story and also prepared the screen version.

At the Balboa studios Director Howard M. Mitchell is at work on the third picture in the series of six featuring Alice Buell. The series, on the Horkheimer program, is the first five-reel western. The production is a five-reel western play from the script of L. V. Jefferson. R. Henry Grey is leading man, the support including Ruth Lackaye, Gordon Sackville, Bert Ensminger, Bruce Smith, Charles Dudley and Jane Pepple.

Although it is not likely that the Triangle-Keystone forces will remain in their present quarters much longer, the studio carpenters and electricians have been kept busy putting additional banks in the light studios at the former Fine Arts plant to assure against loss of time in the event of rain. The preparation was made none too soon, for the first of California's heavy rains have been much in evidence, interrupting the regular order of things until "sets" could be moved into the light studios.

Carmel Myers is the featured player in an exciting mystery story on which Director Stuart Paton commenced production this week at the Bluebird studios. The photoplay is entitled "The Green Seal," and was adapted for the screen by A. G. Kenyon from the book written by Charles Edmund Walk. Supporting Miss Myers are Harry Carter, Ashton Dearholt, Frank Tokanaga, Frank Deshon, Alfred Allen and Betty Schade.

Alice Lake, who played opposite Roscoe Arbuckle in Keystone comedies and who has lately been a featured player with Universal, is now with Roscoe Arbuckle's new company in Long Beach, and will appear in leading parts.

* * *

Molly Pearson To Make Screen Debut

OLLY PEARSON, the delightful Scotch heroine of "Bunty Pulls the Strings," is to make her screen debut with Sir Johnston Forbes-Robertson, in "The Passing of t'e Third Floor Back." The Jerome K. Jerome symbolical drama, in which Sir Johnston will be seen in his beloved role of The Stranger, is now in progress of filming at the Universal Studios, Hudson Heights, N. J.

Miss Pearson has just started her first film work, playing the role of the slavey, Stasia, which she created in the original New York production of "The Passing of the Third Floor Back," when it was presented at Maxine Elliott's theater, on October 4, 1909.

Miss Pearson was born and educated in Scotland. She obtained her first theatrical position with the Ben Greet Company and subsequently toured England, South Africa, Australia, New Zealand and India. Miss Pearson came to this country with Olga a Nethersole's company. She did not attract unusual attention until she appeared with Sir Johnston Forbes-Robertson in "The Passing of the Third Floor Back." Her touchingly drawn portrayal of the little slavey of a dram London boarding house established her as a young actress of unusual ability.

Miss Pearson scored again when she appeared in the role of the canny Scotch lassie, Bunty, in "Bunty Pulls the Strings." In a single night she became the talk of Broadway.

Miss Pearson has since appeared in a wide variety of New York productions, ranging from drama to musical comedy, but it is probable that the theatergoers of the country best remember her as the Stasia of "The Passing of the Third Floor Back" and the Bunty of "Bunty Pulls the Strings." Her reappearance in the famous role of the slavey, on the screen, with Sir Johnston, will consequently have unusual interest.

SIGNAL CORPS SEeks FILM MEN.

The Signal Corps Photographic Laboratory, Washington Barracks, requires the services of one or two expert projection operators. Either drafted men or those who expect soon to be called will be acceptable. Also two good men can be used in the laboratory as well as two office men who are expert on the typewriter and familiar with the clerical details of moving picture work. Applicants may address the laboratory in Washington.
Conducted by CLARENCE E. SINF

Music for the Picture

Non-Taxable Theater Music
Third Installment of Numbers Which Are Free from Royalty Charges

We publish below a third list of musical numbers upon which no royalties will be demanded, and which has been compiled by Miss Catherine Melcher for the Chicago Local Branch No. 2, M. P. E. L. of A. We are also in receipt of a communication from Edw. L. Ballinger & Co., of Los Angeles, Cal., dated November 8, in which they advise us that all of their publications are open for public use without royalty charges.

From their letterhead we learn that Ballinger & Co. are publishers of the following numbers:


Killarney Colleen.
You Can Always Come Back to Me. True to You.
It's Not Your Style, It's Not Your Smile. I Can't Help Dreaming of You. Somewhere There's a Heart for You. Samson
somewhere in France. Mimi
Majop Fox Trot.
We're the Sons of Uncle Sam.
Will the Guy I Left Behind Be True to Me?
That Honolulub Cabaret.

Carl Fischer, 46-54 Cooper Square, New York, and 337 South Wabash Ave., Chicago, Ill.

Embarrassment .......................... F. Abt
Lake of the Woods .......................... F. Abt
Walndacht .................................. F. Abt
Brasseur De Preston ........................ A. Adam
Camille ..................................... A. Adam
If I Were King Overture ...................... A. Adam
King of Yeyot .............................. A. Adam
Postillion De Lonjumeau ...................... A. Adam
Reine d'Un Jour (La) (A Queen for a Day) .......... A. Adam
Holy City .................................. A. Adam
Star of Bethlehem ......................... Stephen Adams
Warrior Bold .............................. Stephen Adams
Maria Polka ............................... Th. A. Adam
Little Darling ............................ W. F. Ambroise
Memories of Home ......................... W. F. Ambroise
Kossuth Lajos ................................ S. Antal
Intermezzo .................................. A. Arensky
Allegro ..................................... Ch. Armand
Coon's Love Story .......................... Ch. Armand
Country Fair .............................. Ch. Armand
Café Libre .................................. Ch. Armand
Eco Di Napoli .............................. Ch. Armand
First Step .................................. Ch. Armand
Pietro Overture ............................ L. V. Beethoven
Hop Long Sing (Chinese Cake Walk) ........ Ch. Armand
Husking Bee .............................. Ch. Armand
In Cupid's Nest ............................ Ch. Armand
Jingoes—March and Two-step, Ch. Armand
Jocosity—Overture ........................ Ch. Armand
Jovita—Mexican Serenade ................. Ch. Armand
Little Mischief ............................ Ch. Armand
Lonely ..................................... Ch. Armand
Magic Spell ............................... Ch. Armand
Monica .................................. Ch. Armand
Naughty Eyes .............................. Ch. Armand
On Board a Man o' War ..................... Ch. Armand
Polka Automatique ......................... Ch. Armand
Soldier's Life Overture ..................... Ch. Armand
Spider and the Fly ......................... Ch. Armand
Sway Libre .............................. Ch. Armand
Trumpeter of San Juan ..................... Ch. Armand
Will o' the Wisp ........................... Ch. Armand
Come Back to Erin ......................... John A. Armstrong
Heart Throbs ............................. C. Arnold
Adelaida .................................. L. V. Beethoven
Alla Polacca De La Serenade ................. L. V. Beethoven
Marche All Turke ......................... W. A. Mozart
Marche Du Mercant ......................... J. Mouret
Coriolan Overture ........................ L. V. Beethoven
Dance Antique ............................ L. V. Beethoven
Elegant .................................. L. V. Beethoven
Ehre Gottes Aus Der Natur .......... L. V. Beethoven
Hail Blessed Marie (Prayer from "Strada della") ... F. V. Piotow
There is a Green Hill Far Away .......... Ch. Gounod
Pidelio Overture ........................ L. v. Beethoven
Menuet No. 2 in G ........................ L. V. Beethoven
Nocturnal Piece .......................... R. Schumann
Moonlight—L. v. Beethoven ................. L. V. Beethoven
Adagio .................................. L. V. Beethoven
Pathetic (On the Death of a Hero) ........ L. V. Beethoven
Funeral March ........................... L. V. Beethoven
Romance Op. 40 .......................... L. V. Beethoven
Romance .................................. L. V. Beethoven
Ruine D'Atenes .......................... L. V. Beethoven
March Turkey, Menuet. from "Military Symphony" . . . L. Haydn
Sonata Pathetique ....................... L. V. Beethoven
Adagio .................................. F. Schubert
Symphony No. 1, C Major, L. v. Beethoven .......... L. V. Beethoven
Symphony No. 3, E Flat Major .......... L. v. Beethoven
Symphony No. 5, C Minor (complete) ........ L. V. Beethoven
Symphony No. 5, C Minor "Andante" ........ L. V. Beethoven
Symphony No. 6, F Major "Pastorale" .......... L. V. Beethoven
Allegretto—Second Movement .............. L. v. Beethoven
Ariettes (L)—Suite de Concert, G. Bizet ..... L. v. Beethoven
No. 1 contredanse ................. L. v. Beethoven
No. 2 contredanse .......... L. v. Beethoven
No. 3 contredanse .......... L. v. Beethoven
No. 4 contredanse .......... L. v. Beethoven
No. 5 contredanse .......... L. v. Beethoven
No. 6 contredanse .......... L. v. Beethoven
No. 7 contredanse .......... L. v. Beethoven
Dreams .................................. R. Wagner
I Love Thee .............................. E. Grieg
Carmen—Opera .......................... G. Bizet
March. (Selection all arrangements) ............... G. Bizet
Suite No. 1 containing ...........................
   1. Prelude. ....................................
   2. Arabesque. ..............................
   3. Intermezzo. ..............................
   4. Les Dragons D'Alcala. ...................
   5. Les Toreadors. ...........................
Suite No. 2 containing ...........................
   1. Habanera. ..............................
   2. Arta de Michaela. ........................
   3. La Garde Moutante. .....................
   4. Danse Boheme. ...........................
Toreador's Song ..................................
Toreador's Song—March. .................. G. Bizet
Pearl Fishers (Les Pecheurs de Perles) ..... L. v. Beethoven
Operas—Selection ........................ G. Bizet
Serenade Espagnole ........................ G. Bizet
Suite D'Orcchestra Op. 22. .............. G. Bizet
Petit Mari, Petite Femme ................. G. Bizet
Callirhoe—Ballet Symphonique ........... G. Bizet
Pas des Amphores ........................ C. Chaminade
La Zingara—Danse Hongroise ............. C. Chaminade
Pas des Ecarthes (Scarf Dance). ........ C. Chaminade
Variation ................................ C. Chaminade
Lisonera (La) (The Charmeur) .......... C. Chaminade
Barcarolle .............................. E. Riviela
Pietrette—Air de Ballet ................... C. Chaminade
Serenade .............................. C. Chaminade
Summer (L'Ete)—Song .................... C. Chaminade
I'll Sing Thee Songs of Araby .......... Frederic Clay
It was a Dream. ........................ A. Jensen
Murmuring Breezes ...................... A. Jensen
Funeral March, from "Sonata, Op. 35" .. F. Chopin
Minute Waltzes .......................... F. Chopin
Nocturno .............................. F. Chopin
Polonaise Mi. .......................... F. Chopin
Evening Song ........................... R. Schumann
Spring Song ............................ F. Mendelssohn
Sailors' Hornpipe ......................... C. Colin
Praeludium .............................. F. Chopin
Christmas Song .......................... L. Reichard
Largo .............................. L. Reichard
The Seven Last Words ("Seasons") ........... J. Haydn
Two Mazurkas .......................... F. Chopin
No. 1 in A Minor. ....................... F. Chopin
No. 2 in B Flat Major. ................. F. Chopin
Valse .................................. F. Chopin
Valse Lente .............................. F. Chopin
Coppeia—Ballet .......................... L. Delibes
Czarzads .............................. L. Delibes
Mazurka .................................. L. Delibes
Ente Alem et Aise ........................ L. Delibes
The Sleeping Beauty .. Th. M. Tchak
Festival Dance and Valse of the Hours .......
March de la Cloche ....................... L. Delibes
Slavonic Folk Song ........................ L. Delibes
Nada—Ballet ............................ L. Delibes
Paa des Fleurs .......................... L. Delibes
Roy S'Amuse (La)—Opera ................. L. Delibes
Paihns .................................. L. Delibes
Source (La)—Ballet ........................ L. Delibes
Ballet Divertissement, First Series ....... No. 1. Pas des Voltes. .............. F. Mendelssohn
No. 2. Andante. .......................... F. Mendelssohn
Ballet Divertissement, Second Series .......
No. Variations. .......................... F. Mendelssohn
No. 4. Dansse Circassienne. ............. F. Mendelssohn
Sylvi—Ballet ............................. L. Delibes
No. 2. Polichinelle Polka . .......... F. Mendelssohn
No. 3. March and Procession of Bacchus . . F. Mendelssohn
Athalla Overture ........................ F. Mendelssohn
War March of the Priests, F. Mendelssohn .... Elijah ....................... F. Mendelssohn
Aria, "Lord God of Abraham" ............... D. Mendelssohn
March Ponthical ................. Ch. Gounod
Priest's March from "Magic Flute" .......... W. Mozart
Fantasia .................................. F. Mendelssohn
Festival March. ......................... F. Mendelssohn
Fingal's Cave Overture ................. F. Mendelssohn
Heimkehr Aus Der Fremde Overture ........ F. Mendelssohn
Hymn of Praise ........................ F. Mendelssohn
Adagio .............................. F. Mendelssohn
Aria, No. 1, from "Overture, "Saul" .......... G. Handel
Funeral March from "Saul". G. Handel
Mendelssohn Melodies—Grand Selection. . F. Mendelssohn
Midsummernight's Dream. ................. F. Mendelssohn
Intermezzo ............................. F. Mendelssohn
Nocturne .............................. F. Mendelssohn
Overture .............................. F. Mendelssohn
Scherzo .............................. F. Mendelssohn
Weniger ................................ F. Mendelssohn
On Wings of Song ........................ F. Mendelssohn
Will C. Smith is Promoted

Will C. Smith is now general manager of the Nicholas Power Company. He succeeds the late John Francis Skerrett, whose death was announced last week. Mr. Smith for a long time has been assistant general manager of the Power company, and during the illness of Mr. Skerrett had so successfully filled the position of that efficient man of many friends that his selection as general manager was the expected thing.

Mr. Smith brings to his position a ripe experience, not only on the mechanical but also on the business side. With the host of exhibitors and supply men with whom he daily comes in contact he is able to talk knowingly on trade topics other than the immediate subject of projection. He is by reason of his many years on the road and his close connection with motion picture shows in a position intelligently to advise with his customers as to the problems which face them.

It was twenty years ago Mr. Smith began working with motion pictures. He was one of the originators of illustrates orders, and was in connection with pictures and was for some time in the road show business. He has conducted various houses, selling projection machines, and also in connection with this business a film exchange. He took care of the projection end of the Fred Nilo lectures and the General Electric lectures of Shackleton, the Antarctic explorer. Also he worked with Lyman, a celebrated locomotive engineer.


There's a Twelve O'clock Fellow in a Nine O'clock Town. There's a Little Bit of Scotch in Mary. Yukaloo (Hawaiian Song). Don't Slam That Door. There's Someone More Lonesome Than You (with poem on back of JQ). On the South Side. You'll Always Be the Same Sweet Girl. On the Hoko Mo'oko Isle. With His Hands in His Pockets and His Pockets in His Pants. Sometimes You Get a Good One and Sometimes You Don't. Though I Had a Bit o' the Devil in Me. The Way of an Angel. Dear Old Fashioned Irish Songs.

HIGH PRICE NUMBERS.

In Dreamland. A Million Reasons.

My Beautiful Chateau of Love.

Last Night Was the End of the War.

Will C. Smith.

Five years ago Mr. Smith joined the Nicholas Power company. In that time he has made many close friends among motion picture men. He has supervised a great many of the big installations in New York, the projection arrangements for many of the larger pictures that were to be exploited in prominent theaters. In May, 1915, Mr. Smith established a record for long-distance projection when he installed two camergaphs in Madison Square Garden and obtained a perfect picture 34 feet wide at a throw of 300 feet.

One of Mr. Smith's achievements since he has been with the Power company was the compilation of a booklet, "Hints to Operators," in which for the benefit of the men who contribute so much to the success of any show he set forth much helpful advice and the benefit of his experience as a projection engineer and general all-around expert. Several editions of this publication were exhausted. The new general manager of the Power company is an indefatigable worker. His energies are not restricted to his business life, but are given to the social organizations with which he is connected. If you want an accurate estimate of Mr. Smith's worth your inquiries will find the membership of any member of the Screen Club, of which organization the projection expert has been treasurer for a year and is just now starting on his second term. They will tell you at the Screeners' home that his work for them during the past year has been of the invaluable description. The club register shows that he was "on the job" 340 of the 365 days of his first twelvemonth. Mr. Smith also is treasurer of the National Society of Projection Engineers and is a member of the Machinery Club of New York and the Green Room Club.

LOUISVILLE EXHIBITORS FIGHT MUSIC TAX.

The members of the Photoplay Association of Louisville, Ky., have decided that they will not pay the music tax or royalty payments of the Society of American Authors, Composers and Publishers, and all music controlled by that organization has been thrown out of the Louisville theaters for the present. A meeting is to be held shortly at which resolutions will be adopted relative to paying a royalty tax assessed on the seating capacity of the various theaters. Local exhibitors feel that so much revenue is lost and costs are being unloaded through the exhibitors on to the shoulders of their patrons that business will suffer materially if something isn't done to relieve the situation. Although prices have been raised, the exhibitors fear that further raises will have to be made if additional increases in cost of operating theaters are posted.

WE ACKNOWLEDGE THE COURTESY.

In the article, "You Can't Go Wrong," by Sam Speed, on the collection of the admission tax we overlooked giving credit to the American Register Company for furnishing the tickets which illustrated that article. It was published in the issue of November 17.

Miss Clark Not to Leave Paramount.

The announcement in newspapers recently that Marguerite Clark, dainty star of Paramount pictures, would shortly leave the screen to appear in a musical comedy, was emphatically denied this week by Miss Clark, who stated she would continue in Paramount Pictures indefinitely.
Among the Picture Theaters

Strand Theater, Lowell, Mass.

Lowell's Newest Temple for Pictures a Paragon of Beauty and Comfort—Louis B. Mayer Realizes His Ideals to Give City an Excellent Picture Theater.

The magnificent new Strand Theater in Lowell, Mass., one of New England's most beautiful moving-picture houses, opened its doors October 1 amid a blaze of glory and excitement. The new theater, which is located on Central Street, in the very heart of the busy downtown section of the city, had been hailed for months as Lowell's newest and most up-to-date playhouse.

The would-be "first-nighters" gathered around the box office as early as five o'clock in the evening and formed a gradually increasing line, which grew to tremendous proportions by the time the theater threw open its doors. It was an irregular "world series" throng, and every one seemed to be happy and excited.

The police officers had been stationed in front of the theater and in the lobby to keep order and protect property, but it was soon found that these were not able to handle the immense crowd, so a call was sent in for reserves, which responded promptly. The crowd was not disorderly, but was just naturally good-naturedly eager.

After once getting inside the house each person had ample opportunity to inspect the beautiful theater, which has a seating capacity of nearly 2,000, all on one floor. A description of the Strand is to relate all the most modern, convenient and comfortable appliances in theater construction. None is lacking. The stage is especially beautiful. There is a Sicilian scene with a garden and lighted pathway leading to a magnificent drop curtain at the back.

Immediately after leaving the box office the attractive features that mark the efforts of the designer and decorator make their appeal. The beautiful mottling of colors and the proper mating of the decorating adornments are accomplished with due appreciation for the finer qualities of the artistic beauty. Large French mirrors have been set along the walls on both sides of the foyer that extends from the street, a distance of more than one hundred feet, and are ornamented with surroundings of tapestry and figure painting, while the ceiling and upper side walls are tinted with mixtures of yellow and gold that serve as a background for handsome designs in figure work.

An extension of the main foyer, which runs the entire width of the theater building proper in the rear, is similarly adorned with paintings and brilliant lighting effects. Along here is the women's rest room, the check room, gentlemen's retiring room and a public telephone booth. All are luxuriously furnished and are attractively designed.

The proscenium arch is tinted with pale buff and three long, narrow gold leaf-covered panels, on which is arranged a series of medallions and an attractive tincting of the prevailing gold and yellow. On each side of the proscenium arch, in the upper section, are smaller arches supported by massive goldleaf-covered Corinthian columns, capped with floral effects that stand out prominently in the decorative scheme about the front of the auditorium. Surmounting these is a series of paintings in the prevailing colors that serve as a background for the placing of figures depicting different works of art. This is topped by a heavy molding of goldleaf and strips of varied colored lights. Behind the columns is the organ loft, in which are massive pipes and paraphernalia that are hidden behind a lattice work and several large velvet draperies of royal blue and gold fringe.

Directly beneath the lofts is placed a series of boxes that are enriched with draperies of royal blue velvet and gold trimmings. These boxes are so located that the occupants have a clear and unobstructed view of the screen.

One of the most effective features of the decorations is the central dome that covers the greater part of the ceiling proper. It is a wonderful series of Romanesque designs that have goldleaf as a background and a rich blending of colorings that bring out the artistic designs in a most striking manner. It is centered with a huge chandelier, on which are clustered numerous inverted lights of various hues, while a circle of small chandeliers, twelve in number, add to the wonderful brilliancy created when the lights are turned on full. These chandeliers have a series of colored bulbs that throw off, either individually or collectively, a striking combination of lighting effects that serve in enriching the scenic effects of the surroundings.

The walls are divided in three sections. The upper portion is a series of long, narrow panels in neutral tints which so are placed that they can be swung about to allow for better ventilation. In the middle portion are large panels of silk tapestry in Romanesque designs of gold and neutralcoloring and between these are placed long panels of stained glass that reveal handsome designs when the background of lights is turned on them. The effect of these is enhanced by surroundings of panels of distinct Romanesque design in blue, buff and pink. Bronze electrical figures, shaded by picturesque domes, add to the general beauty. The lower section of the walls is finished in gum wood and paneled.
The same wood is used in the finishing of the back of the first long section of seats and the front of the second section.

A long promenade is placed in the rear of the lower part of the house proper, and along this is located the tier of loges, something new to Lowell and copied from the Rialto in New York. These loges are guarded by railings of white and nickel and are draped with tapestry of royal blue and unhoistered to match the general scheme of decorating. The rear section of seats runs up to a comfortable height, behind which is the picture booth, equipped with two machines. There is also a "run-off" room, where Manager Carroll and Orchestr Conductor Martel review each picture before it is shown. Everything considered, the Strand is one of the handsomest and most modern types of theaters in New England and adds materially to the worth of Lowell's amusement circles.

At eight o'clock, the time scheduled for the opening of the evening's program, the theater was filled to capacity. James J. Carroll, manager of the Strand, was compelled to turn away more than a thousand people. The orchestra of twenty pieces was led by Arthur J. Martell. The overture consisted of several popular numbers and then wound up with a medley of patriotic airs, concluding with "The Star Spangled Banner." The audience rose en masse.

It was a fitting and patriotic dedication.

Manager Carroll then appeared on the stage and made a speech of welcome to the audience. He expressed his appreciation of the interest shown by the people of Lowell in the opening of the new house. He then introduced Louis B. Mayer, owner of the house, and general manager of the Select Pictures Corporation of Boston. Mr. Mayer paid a fine tribute to Lowell when he said that his company had placed a high-class theater in that city because a live, up-to-date city deserved it. He said the plans to give Lowell such a playhouse was taken two and a half years ago when the Strand Company had taken over the Park Theater in Boston, which it now operates. Mayor James E. O'Donnell, when called upon, asked the audience to rise and sing the "Star Spangled Banner," which it did with a will. The mayor echoed Mr. Mayer's sentiments that the people of Lowell deserved such a fine theater.

The program for the opening performance was of the same high class that will be maintained daily at the Strand. Manager Carroll received many magnificent bouquets from the Lowell Lodge of Elks, Universal Film Corporation and Fay's Theater in Providence. He also received hundreds of telegrams of congratulations. A novelty was introduced in the garb of the young men ushers. They wore olive drab suits with gold trimmings and carried swagger sticks. Several hundred exchange men, exhibitors and prominent officials of the state and city were the guests of Mr. Mayer and Manager Carroll at the opening night's performances.

**Rockridge Theater, Oakland, Cal.**

Seaver's House Has Enjoyed a Prosperous Career Since Its Opening Five Years Ago—Music Furnished by an American Fotoplayer.

THE Rockridge theater, located on College avenue, near Shafter, Oakland, Cal., is one of the most interesting of the many residential theaters in the exclusive suburb of San Francisco. It is located in the heart of a fine residential district, midway between the business centers of Oakland and Berkeley, and depends entirely for its patronage on those living in its immediate vicinity.

This theater, which has a seating capacity of 400, was built by W. E. Seaver about five years ago on property owned by him and he has conducted the place ever since with a marked degree of success. The facade is of brick, with a lobby of marble and tile, making it a pleasing addition in the neighborhood.

Good music is one of the features of this place and this is furnished by an American Fotoplayer. This instrument is of a special type and was made by the American Photo Player Company for exhibition purposes at an Eastern exposition where it won first prize. It was purchased by Mr. Seaver upon being brought back to the Coast and has been in constant use since then.

Large feature productions are shown exclusively at the Rockridge theater, a specialty being made of Triangle, George Kleine System and Fox productions. A daily change of program is made, except when features of unusual interest are secured, when they are shown for two days. It has been found impractical, however, to extend a run for a longer period than this. The usual price of admission is 10 cents, but when expensive productions are shown this is raised to 15 cents. Matinees are held only on Saturday, Sunday and holidays.

The projection equipment includes two Simplex machines and the management is frequently complimented on the excellence of the pictures. The cashier has become persona lly acquainted with almost everyone in the neighborhood and assists in making the theater a community gathering place.

**New Polk Theater, San Francisco, Cal.**

Another Fine Example of the Residence Photoplay House For Which This City is Noted.

THE New Polk Theater, Polk street between Sacramento and Clay, San Francisco, Cal., is a splendid example of the district theater, for which this city is renowned. It is located in a fine apartment house and residential section and enjoys the patronage of a discriminating class.

This theater, which was erected about six years ago, has had a rather eventful career, and has been in the hands of a number of exhibitors. Its original owner spent amounts upon its construction and decoration which were considered extremely large at the time, especially for a neighborhood house, one of the items being for three mural paintings in oil which decorate the lobby. The largest of these is above the entrance and depicts the antics of Old King Cole, the set costing $1,500.

The place was conducted for several years by I. Oppenheimer and F. Levy, but of late has been operated by E. McCutchen, E. E. McCutchen being the local organizer of exhibitors and a very popular theater man. Early in October he sold the house and it is now once again being operated by Oppenheimer & Levy. J. L. Partington, now manager of the Imperial theater, was at one time manager of the New Polk and here tried out a ten-cent policy for the first time, all other district houses having up to this time charged but five cents.

The imaging capacity of the New York Theater is 400, but more seats could be put in, if fire laws permitting, as the aisles are very wide and the seats placed far apart. The latter are large and comfortable and are of the class usually found in the largest houses. Music is furnished by a Fotoplayer of a late model, and the operating room is equipped with two Simplex machines.

Triangle and World film service is being used and open market features are booked from time to time. The program is changed three times a week and matinees are given only on Saturday, Sunday and holidays.
Dawn Theater, Detroit, Mich.

Detroit's East Side Has a Pretty Comfortable and an Up-to-Date Photoplay House in the Dawn—Was Erected at Cost of $125,000—Admission Price 10, 15 and 25 Cents.

ONE of the prettiest photoplay theaters on Detroit's east side is at 1910 Gratiot Avenue, which opened for business the 27th of last January. It was erected at a cost of $125,000, and is the property of John Niebes, inasmuch as he has leased it for a long term of years and is the manager. Mr. Niebes formerly operated the Library Theater, further east on the same street.

The Dawn consists of a main floor and balcony, and has a diffused lighting system, one of the largest and most modern booths in the city, and a lobby andoyer about 25 by 100 feet. A row of boxes extends across the front of the balcony on the main floor. There is a women's retiring room, a smoking room, a check room, and a baby carriage garage. It has the Sirocco heating and ventilating system, which warms the house in cold weather and cools it in the hot weather. Music is furnished by a Bartola organ. The policy of the Dawn is three shows daily, prices 10 at the matinee and 10 and 15 at night, with 25 for the boxes.

Mr. Niebes operated the Library Theater two years before opening the Dawn. The Library was his first experience in the show business, he formerly having been in the dry goods business. The equipment alone in the Dawn cost $15,000, and the program is changed daily. The booth equipment consists of two Motiograph projectors and a Hertert transverter. The booth is about 12 by 18 feet in size. There are 700 seats on the main floor, and the chairs are "opera," but not upholstered.

The Steele Furniture Company of Grand Rapids furnished the chairs.

Clive Theater, Santa Rosa, Cal.

One of the Largest and Most Substantial Houses Devoted to Motion Pictures in the North Bay Counties—Under Management of Reavis and King.

The Clive theater at Santa Rosa, Cal., conducted under the management of Reavis and King, is one of the largest houses devoted to moving pictures in the North Bay counties, having a seating capacity of 1,600. This house has been occupied for less than a year, but has been a success from the very start owing to its completeness as a theater and the efficient management under which it has been operated.

The house itself is of unusual substantial construction, the builders having in mind the damage wrought in that city by the earthquake of 1906. The new structure is both fire and earthquake proof and is considered a model house. The exterior is finished in cement plaster, relieved by artistic ironwork, with a base of marble, which extends into the tiled entrance and forever. A handsome marquee extends over the sidewalk the full width of the entrance, this bearing electric signs that can be seen for a long distance. Five windows decorated with art glass extend almost across the entire front of the building and complete the decorative scheme of the facade.

The heating and ventilating system is an unusually complete one for a theater of this size, the fresh air outlets being located beneath the seats in alternate rows. Previous to the entry of the Clive Theater into this field many people did not attend moving-picture shows during the summer months on account of the heat, but the cooling and ventilating system in this house has made it as comfortable during this season as at any other time of the year.

The interior is tinted and decorated in a simple, though tasteful manner, the intention being to afford surroundings that would please patrons, yet not detract their attention from the screen. Music is furnished by a large pipe organ and since the opening day this has been presided over by organists of note.

The active management of the house is vested in T. C. Reavis, who makes frequent visits to San Francisco to look over late releases and note the latest ideas in the art of presenting moving pictures. Mr. Reavis is no stranger in the metropolis, having conducted the Berkeley Theater at Berkeley, Cal., for a year previous to entering the field at Santa Rosa.

The prices prevailing at the Clive Theater are 5 and 10 cents, although frequently attractions are offered at an increased price. The house is equipped with a full stage, and at intervals regular stage attractions are presented. A house of this size may be considered large for a town such as Santa Rosa, which has a population of about 8,000, but the surrounding country is rich and the residents prosperous. This city is property of the plant wizard, and many visitors come from outside points to inspect his wonderful gardens and to look over the rich valley.

Lang's Theater, Kingman, Arizona, Opens.

Kingman, an enterprising town in the State of Arizona, was recently the scene of an interesting event, when Henry E. Lang opened a new house, known as Lang's theater, which is to be devoted exclusively to the presentation of high grade photoplays. A feature of the opening was the handsome announcement cards, which speak well for the enterprise of the management of this house.
New Empire Theater, Montgomery, Ala.

One of the South’s Most Modern Photoplay Houses—Ventilation and Heating System One of Its Many Features—H. C. Farley, M. nae. r.

The NEW Empire Theater, Montgomery’s newest motion picture house, was formally opened a few weeks ago, and is one of the most modern and best equipped mechanically in the State of Alabama. The building has a frontage of 72 feet and a depth of 115 feet, and is located on Montgomery street, within one block of the heart of the city, surrounded by Montgomery’s business thoroughfare. The design is of Renaissance style, with elaborate architectural and artistic treatment, faced with stone and pressed brick, and topped with elaborate stone cornice. A copper marquee extends over the full width of sidewalk, and runs for entire frontage of building. The lobby is fourteen feet in width and forty feet long, with red tile floors, wainscoted six feet high with Alabama cream marble, with ornamental plaster cornices and wall and ceiling decorations. The ticket office is located in center of lobby. The women’s rest rooms are located on the right side, and the gentlemen’s retiring room on left side of lobby. There are two main entrances leading from lobby to foyer, which is located in the rear of auditorium. The aisles leading into the auditorium from foyer are conveniently located for ingress and egress. The auditorium has a bowed floor, with an incline of seven feet and six inches, and has a seating capacity of nine hundred.

The surroundings of the screen are provided with gorgeous architectural treatment with niches located on each side of the screen, which are provided with full life size cast statuary. A platform is directly in front of the screen for lecturing and illustrating purposes, with orchestra located in front of the platform, enclosed with brass railing. In addition to a complete orchestra, a large and handsome pipe organ has been installed, with pipes concealed in richly decorated chambers, located on the left and right side of the screen, with keyboard placed in orchestra pit. The walls and floors of the auditorium are treated in renaissance design, consisting of plaster casts and plaster ornamentation, all of which has been decorated by experienced artists.

The theater is equipped with a complete ventilating, heating and cooling system, and no money has been spared in giving its patrons all of the comforts that can be produced through the mechanical art known to science to-day, in heating, cooling and ventilation. The mechanical equipment consists of an air shaft, large intake fan, air washer, twelve tons of refrigeration plant, heating chamber, boiler and general air chamber, all of which are located in the basement, and a seven foot exhaust fan located in the pent house in the roof of the structure. Twenty thousand cubic feet of air per minute is drawn from the air shaft and forced by means of a seven foot fan through the air washer and cooler in summer and thence into the general air chamber, from which the cool air is distributed by three hundred two-inch diameter mushrooms (placed under seats) into the auditorium, from which the air is constantly withdrawn in volumes above mentioned by means of the exhaust fan in the pent house. Through this method of cooling air, a drop of ten degrees from the temperature in the shade on the outside can be secured in the auditorium. The same operation of the mechanical plant takes place in winter, with the exception that the air is forced through a heating chamber instead of a cooling chamber, maintaining a temperature on the inside of seventy degrees with same ventilation as above set forth. All of the machinery is operated by electric motors, alternating current, 220 volts—two phase 60 cycles, with a total of 42 horse power. Another feature of this model picture theater is the vacuum cleaning system also operated by electric power with a number of outlets placed in the auditorium.

The system of lighting is that of indirect lighting and has been carefully studied from every angle to obtain the most pleasant and desirable effect for a moving picture theater. The lighting system has a four color scheme, which enables the operator to use any color of lighting most suitable for the subject on the screen. The lights in the auditorium close to the front are of very small wattage, but they increase in wattage towards the rear. The fire exits are placed on left side of auditorium, connected with an alley leading to the side. The projection room is located on the balcony, near the offices of the manager of the theater and the walls and ceilings are provided with fireproof lining.

The theater is under the management of H. C. Farley, who for many years was in charge of the Empire theater on Commerce street. Only the highest class motion picture productions are exhibited, and each subject is accompanied with appropriate music from either the organ or the orchestra, or a combination of both.

New Theater for Binghamton.

J. F. Smill, of Johnson City, N. Y., is preparing to open a new theater in Binghamton at the intersection of Main street and Floral avenue, to be known as The Floral, and devoted to the presentation of high class photoplays.

Strand Theater, Allentown, Pa., Opened.

On October 8, Allentown, Pennsylvania's newest playhouse, the Strand theater, was opened. Built by Ritter and Smith, from plans drawn by Rubie and Lange, local architects, it is one of the most luxurious and best equipped theaters in Eastern Pennsylvania. The building is of steel, concrete and brick, and is fireproof. The interior is finished in gray and blue design in oil. The program consists of high grade motion pictures, interspersed with music.

Regent at Seneca Falls a $30,000 House.

A. B. Hilker, of Geneva, N. Y., is now the owner of a theater at that town, one of the most modern picture houses at Seneca Falls, N. Y. This playhouse building costs close to $30,000, and has a seating capacity of 700. Pictures are projected by two Simplex 1918 models, and the program is changed daily. L. E. Barger, who is the manager of the Regent, says that the Moving Picture World is an invaluable asset in operating the theater on a successful basis.

Small Town Theater Doing Good Business.

Port Morien, N. S., Canada, is a town with a few hundred inhabitants, but it is proud of the fact that it is able to support a 300-seat picture theater. This house is named Alexandra Hall and is under the management of J. E. MacIntosh of MacLennan. The color scheme of the interior is red and gold, and an unobstructed view of the screen is obtainable from any seat. The program is made up of productions made by Fox, Goldwyn, Pathé and other big concerns.
Co-operation Between Producers and Sunday Schools

Religious Teachers to Organize with the Picture Industry for Mutual Good.

By REV. W. H. Jackson.

A PLAN of cooperation for the general and organized uses of the moving pictures in religious work is now under way. The producers of pictures connected with the National Association of the Motion Picture Industry have recently entered into a plan of co-operation with a special committee representing the Board of Sunday Schools of the Methodist Episcopal Church which has the oversight of about 4,000,000 scholars. Dr. Christian F. Reisner of the Grace Methodist Episcopal Church of New York, who is known everywhere as a pioneer in the religious use of moving pictures, is a leader in the movement, and it is to the credit of the A. M. P. I. that they have formed a sort of partnership in this good work. For the purpose of giving thorough direction to the work J. V. Lacy, a young college graduate of Chicago, has been engaged as a director of these exhibitions and to study the moral, educational, as well as the recreational effects of the pictures. Saturday afternoons and evenings are now being given over to the plan in the church of Dr. Reisner, in addition to the suitable classes of educational, feature pictures, scenic, comedies and short dramas are used with satisfaction. The afternoon programs are being made up for miscellaneous groups of children absolutely non-sectarian, and with little discrimination; these audiences ranged in attendance from five hundred to one thousand children. In the evening the programs comprise feature pictures for the family groups, the attendance averaging five hundred.

N. A. M. P. I. Co-operators.

At a recent meeting of the National Association of the Moving Picture Industry this new co-operative plan was considered as the result of a proposal from Dr. Reisner, who wrote to his associates while always recognizing the usefulness of the pictures, desired also to recognize the high ideals of the moving picture producers and were convinced that with the good they are largely the responsibility in molding the lives and characters of the people in the country. The executive secretary of the board was thereupon empowered to arrange with Dr. Reisner and the committee for the best development of the plan.

Religious Representation.

The committee at present representing the religious workers are as follows: Dr. Reisner of New York, Dr. C. M. Stuart, president Garrett Biblical Institute; Frank L. Brown, general secretary of the World's Sunday School Association; Prof. W. J. Thompson, Drew Theological Seminary, and Dr. Edgar Blake, executive secretary Board of Sunday Schools in Chicago. Several professors of Columbia have expressed a keen interest in the project and hope to watch it with a helpful purpose. That the plan will be equally followed by all classes of people interested in such a combination is a foregone conclusion, there are thousands who have been waiting for just such a development, and to them it will come with great promise of a helpful future.

That two such great forces as the moving picture producers and the religious teachers should combine is only natural when it is found that they have many ideals in common, and it is a pleasure to note that such a powerful body as the N. A. M. P. I. on the one side and such representative religious committee on the other have been able to come together for a common good, and everyone interested hopefully looks forward to a splendid outcome of this co-operation.

One of the first things to be observed in the beginning of such a plan is that a spirit of kindly tolerance should be shown over, or unnecessary criticism, would tend to hinder the full possibilities of the plan, neither must too great expectations be made upon the initial performances, let all interested remember that "Time, Faith and Patience work Wonders," and that "Unity of Action spells Success."

It is further proposed for a large co-operative committee of Sunday school and church workers in New York which is to select and try out pictures upon different groups of children for the purpose of recommending these films all over the United States. The pictures will be studied from the interest not only of their educational value but also for their restful recreation. It has always been believed that the church should co-operate for the best recreation of the people, especially the children, and this recreation the pictures can provide. The Moving Picture Educator wishes the plan every success and, consistent with its policy, will do everything possible to help it along.

Interesting Educationalists

Two Industrial Subjects, One Travel, One Economic, and Two Scientific.

The manufacture of shrapnel has been clearly illustrated in a half reel which is being released by the Paramount Exchange. Inc. The picture explains the manner in which this deadly article of warfare is concocted. The projectile is composed of a shell containing separate bullets held together by a paraffine. A time fuse attached to the shell can be made to explode at a given moment causing the contents of the projectile to do deadly work.

"The Straw Weavers of the Tropics" (Paramount-Bray).

An industry, unique to Florida and other sections where the palmetto palm flourishes, forms an exceptionally interesting subject in the 94th release of Paramount-Bray Pictograph on the screen. Annually hundreds of thousands of hats made entirely from the leaves of the palmetto are shipped all over the world. They are particularly in demand because of their lightness and flexibility, and sell for a very small sum in spite of the fact that they are made entirely by hand. The great fronds of the palms are first cut and then stripped into inch widths; then the workmen weave with almost incredible swiftness into long braids, and the braids are then interlaced in a variety of patterns to form the hat. Since the braids are joined, they may be made in a single continuous strip. The native workmen are real artists in their line and turn out flowers and other decorative trimmings that rival the efforts of the Parisian milliners for fidelity to the real.

As an example of manual craftsmanship the "Straw Weavers of the Tropics" is without equal and should find high favor with any audience.

"Tokyo the Metropolis" (Paramount-Holmes).

This reel of Burton Holmes pictures contains many views of the capital of Japan, showing it to be a thoroughly modern city, which, unlike any American city, has no street cars and other traffic keep to the left. A funeral procession of a prince who was a naval cadet shows the beautiful equipages of the imperial family, together with the funeral chariot followed by Admiral Togo and other high naval officers on foot, also offerings of numerous trees covered with sacred papers, carried by the mourners. As a relief to the gravity of this portion of the picture, views of an amusement park, a "Japanese Coney Island" are shown, the barkers in front of the shows attracting the crowd by raising the front tent wall allowing a view of the performance and lowering it just at an interesting point. Mr. Holmes explains that the jinrikisha is the ordinary means of travel, and that the word signifies man-pull-car, therefore it is, the Pullman car of Japan.

"Over the Jumps with the Army Tractors" (Paramount-Bray).

The 94th release of the Pictograph presents views of special interest at the present time photographed at Fort Sam Houston, Texas. Here were assembled tractors of
every description from the smallest to the greatest, including the famous British "tank." Each is put through its paces as the camera man reaps it off, and not only are we entertained but considerably wiser concerning these wonderful devices which the great war has made actual necessities. Since the tractor will no doubt be called upon to furnish the motive power for almost all kinds of transportation behind and forward to the front, when the "over the top" tractors are wanted that can pull a light field gun, army transports as well as great howitzers, therefore the light and styles as well as the heavy are seen in the picture being tried out.

"How to Preserve Eggs" (Paramount-Bray).

A lesson in the preservation of eggs is given in Pictograph No. 94. In the preservation of the eggs, when eggs are plentiful and therefore cheap, it is advised that every housewife determine what her needs will be for the entire year. She should lay in her supply then. With her eggs on hand, each should be tested in water before preserving them. If they sink they are fresh and if they are stale they will float, and only the fresh eggs should be preserved. The materials needed are water, "water-glass" and a sufficient number of stone jars to hold the supply. Three pints of water and two-fifths cup of "water-glass" are sufficient to preserve a dozen eggs. The "water-glass" is mixed with the water and poured over the eggs which are first placed carefully, layer on layer, in the jars. The water should never be less than two inches over the bottom of the layer. The eggs will remain fresh for from nine to ten months.

When the eggs are taken out to be used, they must be wiped carefully and the ends poked with a pin or knife so that any albumen they may escape. They will be found to be perfectly fresh and quite as tasty as if they had just been taken from under the hens.

Each process of the operation is carefully shown and it will be found that anyone who has opportunity of seeing this picture will be able to follow the lesson easily.

"The Seismograph" (Universal).

In the 48th number of the Screen Magazine will be found an interesting explanation and demonstration of that delicate instrument of record known as the seismograph. The picture shows a concrete foundation which runs 146 feet into the earth to bed-rock is shown, following which the daily attention to it such as replacing the record is illustrated. The picture teaches how the chronometric clockwork movement actuates a needle which, when an earthquake occurs, works back and forth on the surface of paper especially prepared with lampblack, thereby producing the record. By algebraic means the direction and distance of the disturbance is ascertained.

"Better Babies" (Universal).

In No. 48 of the Screen Magazine a number of things of importance can be learned with regard to keeping a baby healthy. This is one of a series of pictures which have been appearing from time to time in the Screen Magazine which are of special interest to mothers, and the one in question is no exception to the rule with regard to excellence.

Educational Establishes New Exchange

Minneapolis Now Has Educational Films Corporation of America Branch Office for District Including Minnesota, Wisconsin and South Dakota.

The manager of the newly established exchange of the Educational Films Corporation of America in Minneapolis is Carl E. Carver, well known to those in the Midwest in which Minnesota, Wisconsin and South Dakota may be truly thankful is located in the Film Exchange Building and is now ready to attend to the needs of patrons with the same care and celerity that patrons at headquarters of this splendid organization in New York City.

The high standard of the films being released by the Educational Films Corporation of America is recognized in the Mid-West, the country where it is to be featured. The following telegram received by E. W. Hammons, vice-president of this concern, from Eugene H. Roth of the New California theater, San Francisco, bears with its satisfaction to the following effect: "I have truly never witnessed such genuine approval and applause of any scenic picture as was accorded your first part of 'A Flying Trip to the Hawaiian Islands,' at the opening of our California theater last night, and I look forward to equal approval of second part which follows. The picture helped to make the California opening memorial. Keep up this high standard in your future releases."

Too high recommendation cannot be accorded the management of the Educational Films Corporation of America for the standard which they have set and maintained in the field of the educational picture. They are largely responsible for the featured success of this class of film, having learned early in the game the wisdom of discrimination in purchase, careful cutting and assembling, and substituting that carries entertainment as well as instructional or information value.

Agricultural Industrial

Film Showing the Manufacture of Fertilizer and Illustrating Its Effect on the Soil of Great Benefit to Farmers.

A VERY valuable industrial picture for the benefit of the farmers of the country is now released by the American Agricultural Company, who are the largest manufacturers of fertilizer in the world. Incorporated with this company is the original Bowkers, well known to all farmers by their unique slogan: "For the Land's sake use Bowker's Fertilizer."

The picture itself is to help in the great cause of a larger productive power in the great agricultural centers, indeed the cause of intensive farming and the well known ambition of every farmer to have "two ears of corn grow where one did before." It is a record of a firm's work and it is woven with the pictures of the industry is the story of two farmers, who, in competition with each other for "bumper" crops, differ as to the best sort of fertilizer to use, the result being that the one who had taken advantage of the great prewar production of fertilizer and the fertile land which was embalmed far exceeded his neighbor in the final yield, the winning crops being so vastly superior that comparisons were absolutely ridiculous. The picture becomes somewhat scenic as it shows, of the world from which the ingredients are gathered; the leading agricultural colleges of the United States with their trained experimenters are also shown, together with views of students at work upon the soil and fields which are together under educated experimentalism to the great advantage of the farmer. The nature of the ingredients are shown as they enter into the large factories where they pass through all necessary processes and mixing until to the satisfaction of the chemical analyst they meet all the required conditions to secure for the practical farmer those same results as proved at the experimental schools. From the pictures of the laboratory to the foaming vats of the factory, to the crops in the field, this picture shows the farmer and the producer in pictures that have never before been put together in a picture. The practical farmer will find it a picture of the highest order and one that every farmer should see.

Pathé's New Screen Magazine


SUNDAY, Nov. 18, marked the initial appearance of the new screen magazine, "Argus Pictorial," which is being released by the Pathé Exchange, Inc., every two weeks. This magazine, which combines a rich vein of film, presents in its first number subjects of interest well illustrated.

The opening subject, which shows views taken at a big logging camp, while it is attractive is not unusual by any means, similar views having been seen by the public at frequent intervals during the past couple of months. Against this, however, are three other subjects which are not alone of special interest, but have the advantage of not having been overdone on the screen. These are "The Star-fish," whose life history is briefly but clearly told, the story of "Sulphur in Liquid and Crystallized Form," and "Potato Printing," a form of decorative art work which is fully described and voiced.

According to an article which has already appeared on the "Argus Pictorial" in the columns of the Moving Picture World, its footage will be devoted to "ultrascientific, scenic, art and educational subjects." We are expecting interesting developments from the "Argus Pictorial."
“Momi’s Dream”

Itala Film Company Presents Delightful Dream Picture Especially Contrived for the Children’s Program.

Reviewed by W. A. Jackson.

H ave you heard of Momi and his dream? Momi had a wonderful dream one night, one that he could never forget, and one that you will never forget after you have seen the extraordinary picture of it as produced by the Itala Company.

Momi’s father was at the front, fighting for Momi, Momi’s mother, and all of his country. No news had come from him for a very long time. The dear old grandfather was worried and could not eat, so also was the brave little mother, but then a letter came, a long letter filled with the news of battles fought, and an account of the brave little hero whom Momi’s father had befriended. The home of the little chap was in a very desirable situation for the enemy, it would make a splendid lookout for them, and they decided to capture it. The little hero came in a dream to his mother.

After a hard time for this little fellow when he had escaped with the news to the Italian trenches, their aid was secured, the enemy put to rout, the mother saved, the little home restored, and they were happy once again.

Momi was deeply impressed with this narration, and he conceived the idea that it would be great sport to play battle like that with his little tin soldiers. Now Trik and Trak were the names of these little brave men, and Trik was bewitched and one of the little army had come to him. Momi got out his little story book of toyland battles and then set up these two little men, and the play battle began; but it was very late, and Momi was tired, so he soon tired of his little soldiers and fell fast asleep on the lounge. Trik and Trak had no idea of a long time been enemies, and a fierce battle was to be waged as you will see from Momi’s dream.

Neglected, lying on the floor, Trik and Trak suddenly came to life, and at the sight of each other their fighting blood arose and they had quite an encounter. Trak was victorious; he captured Trik and put him in one of grandpa’s slippers, and sat upon it. Was that the last of Trik? Oh, no, you will remember that he was bewitched. Trik got out; he had only one leg, and, with the other arm, then the head. Soon all of Trik was out, and the pieces assembled, and there was Trik again, alive and as angry as ever. He went to the story book, opened it, and out came scores of soldiers, his brave little army. Now Trak was very angry when he saw how Trik had fooled him, so he got out his army, and the real war began. Brave men fought and died on each side. The battles were fought on land and in the air. They had to use gas masks, too, for Trak had sent a wave of gas. But Trik got news into great tanks by means of bellows, and then pressed down on the bellows again, and returned the gas to the enemy. One of Trik’s cities was set on fire, but his brave men extinguished it with their huge fire apparatus. Vicky bole and Trak came to a hand-to-hand encounter, and they fought—on Momi’s person. Poor little Momi moaned and tossed as their bayonets stuck his body, for these bayonets were sharp as pins. At his cries of pain, his mother came in, and saved Momi—a thorn of the rose he had fallen to sleep with was prickling him; and Trik and Trak lay neglected on the floor.

This production is a truly marvelous one, the picture itself being very unique, and the actions of the toys, of wonderful mechanical arrangement, making the trick photography about the best of the kind ever seen on the screen.

The film is made by the Itala Company, and released through Mr. Harry Raver of New York, and is without doubt one of the best pictures for children this season of the year.

Tribute to Conquest Pictures

“Knights of the Square Table” and “Your Obedient Servant” Used for Purposes of Propaganda.

The first series of Conquest Pictures among which are many of unusual quality has reached a close in twelve issues; but we are told that the releases of a second series is at hand. It is interesting to note that from among this first series there have been chosen two features to be used for propaganda by the Boy Scouts of America and the Scientific Association of Citizen to Animals. These are “Knights of the Square Table,” written and directed by James Wilder of the national organization, and “Your Obedient Servant,” adapted from the story “Black Beauty,” by Anna Sewell.

The secret of the quality of Conquest Pictures we believe may be traced to the ideal suggested in the following statement by L. V. McChesney, manager of the motion picture branch of Thomas Edison, Inc.: “We are convinced that a large part of the public wants and will patronize pictures that are consecutively clean and wholesome in their influence. Our policy is that motion pictures are first art and always entertainment; but we plan to give the parents and young people of the country entertainment that has a note of inspiration in its makeup, something that the whole family can see, enjoy and talk about afterwards. Nothing holds the family together like enjoyment of the same pictures and the different members of families today are too apt to have their separate friends and interests. We hope through the medium of programs assembled to interest young and old alike, to do our bit towards counteracting the modern tendency.”

Robert C. Bruce Returns

Educational Film Corporation’s Scenic Expert Returns After Ten Months’ Absence from the Metropolis.

I t was in January, just ten months ago, if memory serves us correctly, that Robert C. Bruce, scenic expert for the Educational Films Corporation of America, left New York on a long trip intended to make a complete survey of the union for the purpose of photographing the characteristic atmosphere of each. Some of what he has accomplished we have already been permitted to see, but much of the best still remains unseen. We have followed him on the topography of the southern states through which he happened to pass in the middle part of the year, and on the states of New Mexico and Arizona. At that point we left him, or he left us, whichever way you may look at it, but he has returned in person and shortly we’ll have something to tell you of what he has to say and show of photographic treasures gathered during these interesting ten months.

C. W. Taylor, Manager of Select’s Des Moines Exchange

The man who sits in the executive chair at Select’s exchange headquarters in the Garden Theatre Building in Des Moines is one of the best known executives of the Iowa and Nebraska territory. He is C. W. Taylor, whom Select recently chose to manage its branch at Des Moines.

Mr. Taylor is not new to the motion picture field. More than a dozen years ago he might have been found doing business for the Amusement Supply Company in Chicago, and a little later with the Theatre Film Service Company in the same city. This was the concern founded by Hutchinson and Aiken, and Mr. Taylor remained with them for several years, finally becoming their assistant and in a sense. Later on he became manager of the City Hall branch of the General Film Company, but left this firm to go with the Mutual Film Corporation in 1915 as manager of their Omaha branch.

For the last two years he has been located in Omaha as manager for first the Mutual, and one year later for the General Film Company. He is conversant with conditions throughout Nebraska and Iowa territory, and was first choice for Des Moines Select Pictures branch.
DREW, Cora. Born "somewhere in America." Her father was French and her mother an American. Fair complexion, brown hair, touched with gray; blue eyes, dark enough to take black; height, five feet four and one-half inches, and weighs 127 pounds. Mrs. Drew made her stage debut as a child and has had both dramatic and operatic experience, mostly comedy parts, until Frederick de Belleville persuaded her that she was competent to do better than comedy bits and old women. Her marriage took her from the stage before she could demonstrate the correctness of his advice. Later, widowed, she turned to pictures, and made her debut in 1913 in a Universal, the title of which she does not recall. She has played with Bosworth, Weber-Smalley, Griffith, Fox, Selig, and others, and has given notable performances in elderly parts. Her fads are health foods.

KERRIGAN, Jack Warren. Born in Louisville, Kentucky. His father was Irish and his mother Scotch. Is three-quarters of an inch above six feet and weighs 190 pounds. Dark complexion, black hair and hazel eyes. Mr. Kerrigan made his stage debut in 1907, and played for three years, his engagement being with Clay Clement (in Sam Houston), Brown of Harvard and The Road to Yesterday. His picture debut was made in 1910, his first picture being The Voice from the Fireplace. He has been connected with Essanay, American and Universal, and now heads the J. Warren Kerrigan Feature Film Company. It was while he was with the American that he clinched his popularity, and he is remembered with pleasure in a long line of parts, notably Samson, The Restless Spirit, the Beckoning Trail, and Sons of the Immortals. He is fond of all outdoor sports, particularly riding, swimming and hunting.

WILBUR, Crane. Born in Athens, N. Y. American parentage. Is five feet, ten and one-half inches tall, and weighs 168 pounds. Dark complexion, brown hair and gray eyes. Mr. Wilbur made his stage debut in December, 1902, in Mrs. Fiske's production of Mary of Magdala, and he continued his stage work until August, 1911, when he played his first picture—Pathé's A Western Memory. He was for several years a Pathe star, then he went to Lubin, and is now playing features for David Horsley on the Mutual program. He was a co-star with Pearl White in The Perils of Pauline, and has been featured in many productions above the average, including The Love Liar and Wasted Years. In his leisure moments he likes motoring, but if there is time enough the motor takes him to some good fishing lake, for he is an enthusiastic and successful trout fisherman.

GIBSON, Ethelyn. Born in Akron, Ohio. Her father was French and her mother was born in Ireland. Five feet five inches tall and weighs 133 pounds. Fair complexion, golden blonde hair and dark blue eyes. Miss Gibson made her stage debut in 1914 in the Folies, and remained with that organization for two years. Then began the efforts of the motion picture people to put Ziegfeld out of business by coaxing his people into pictures as fast as he could dig them up. If Ziegfeld got the usual agent's commission for the people who got picture jobs through having been with the Folies, he would be even richer than he is now. Miss Gibson was coaxed into pictures by Unicron in 1916, in his Waiting Career and since has played "leads in all pictures"—mostly King Bees—which is more interesting than informative. She likes driving, swimming and dancing, but forgets to tell whether driving means a car or a horse.

CUNEO, Lester. Born in Chicago, Ill. His parents were Italian born. Six feet 1½ inches and weighs 180 pounds. Dark complexion, black hair and blue eyes. Mr. Cuneo made his stage debut in 1903, and was a dramatic actor for seven years, but does not recall the subject in which he made his debut. In those days it was just one reel after another, and none of them stood out pronouncedly. He has played with both the Selig and Essanay companies, but at present is with Yorke-Metro. Some of his hits have been made in Essanay's The Sheriff and the Rustler, Under Royal Patronage and The Comeback, but in seven years one gets such a long repertoire that it is difficult to select a few that stand out above the rest. Mr. Cuneo is known to all fans. He likes riding, motoring and all athletics, which is much the same as saying that he is devoted to all outdoor sports.

NOTICE.
Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
516 Fifth Avenue,
New York City.
Wright & Callender Bldg.,
Los Angeles.
You Must Advertise.

ADVERTISING, more than patriotism, said the Liberty Bonds. It was the constant hammering through the newspapers and posters and other means that placed the first and second issues. It was the constant hammering that made a century of the old-time advertising that did the work. This is no aspersion upon the patriotism of the subscribers; it is merely the statement of an obvious fact. It took advertising to give momentum to the movement. Not even love of country, could have done this in so short a time. Advertising can sell anything, if properly directed. It can only convey the sale of articles of merit, and to continue sales the advertising must also be continuous. Certain long-established articles of personal and domestic use are advertised with the same energy today that marked the initial campaign. And sales have kept up. Other articles have not continued their advertising; they have sought to ride their reputations and have steadily lost. A certain make of safety razor is said to have been made to sell for $5. The inventor charged five dollars and put four dollars into the advertising. Today there are more of those razors in use than the ten-cent and quarter razors that for years you may see as good, but the five-dollar instrument got the popularity. It is just the same with your house. You MUST advertise and you must keep on advertising, and you must do better advertising than the other man to get the business. This department is to show you how to advertise. It gives you the very cream of the advertising ideas of the bright minds the country over. All you have to do is to learn to apply these ideas to your own business. It is evident that many exhibitors are not even taking the trouble to do that. If you read that an exhibitor made his lobby into a pawn shop for Chas. D. Westover, no thanks for that. The Bleich style for "The Butcher Boy," don't figure out that you have had those films or that you are not going to have them. Use that suggestion to advantage if you have Lew Fields in "Mailroom Grocer" or some similar picture. Don't just read this department—learn from it. Get Picture Theatre Advertising and study it. That is the best big production president I can put your attention to my last and to this day I admit that Picture Theatre Advertising was my source of inspiration for so much of what I have written in this weekly. The fact is, you are getting second-hand and in small installments. You can get the whole thing in orderly presentation for two dollars. You don't even have to spend two dollars. Just keep a file and turn up the ideas as they are offered in this department, but do something. Your house—and all others—must carry the burden of three Federal taxes, the State film, your tax at the box office; moreover, you must pass on to the patron. The manufacturer passes his tax to you in higher rentals. You pass this and your own taxes to the patron. If you have no patrons to pass it to, you advertise them. Intelligent, and to the point. If you cannot be interesting, at least be persistent. Don't complain about hard times. Make them good. Advertising is not the easy, if you want to study this. Don't just read it and forget it. Remember it and use it.

Mr. Bleich's Strips.

Lately we remarked that among others, we had not heard from George A. Bleich, of the Empress, Owensboro, Kentucky. Mr. Bleich wrote back that he had sent in nothing lately as he was still doing the same general style of stuff. That is what we wanted it for. The Bleich style of advertisement must be good, for it built the Empress. It is a form that has been tested, not by weeks, but by years of use. Advertising may be theoretically good and yet not pull business, but Mr. Bleich has been pulling business for several years with substantially the form of advertising shown at the bottom of this page. This runs clear across the paper at the top of a page and four inches; twenty-eight inches in all. Where space is desired for extra advertising, he takes a two, three or four column drop for the special announcement. For example we have just seen a two column announcement for Charles Clark's "The Amazons" for Friday. A note announces that this will be repeated at Grand, also under the Bleich management, the following day. Just below this strip was a four ones announcing that fact in display and below this, again, was a three twos for "Baby Mine," probably an exchange advertisement. It is all together, yet it does not interfere with the established form of the regular advertisement. The essential feature of the Bleich advertisement is the reiteration of the words that runs above the day boxes. Possibly this announcement may seem rather tame to some of those who believe in blatant advertising, but that is the real secret of the Bleich success. He does not have to change.

If he says that a play is good it means precisely what some people mean when they write that it is the dramatic triumph of the century. When Mr. Bleich says a play is good it means that it is good and a little better than that. His advertising means precisely what it says and everyone in Owensboro knows it. He makes a special drive on "Baby Mine." Probably crowded the roof on his say-so alone. It takes time to work up to that pitch of confidence, but surely it is worth while in the long run. Just as a business proposition, think of the saving in space in being able to get them in without adding "ent" to every adjective. Mr. Bleich probably save a page or so a year on "ent"s alone. If you can afford the space, the Bleich style is the best Sunday in the week to know. He won't be long and the Sunday advertisement merely a chat about the bill instead of a weak display of one or two features.

Get Christmas Books.

And speaking of Mr. Bleich reminds us that this is the time to get your Christmas ticket books. That was Mr. Bleich's idea. If you already have ticket coupon books then get special holy or Santa Claus covers for them. If you do not use them, order a lot and have what you want. You will need it. You will need it. You can then get up a drive on these for Christmas presents. Offer them in one, two and five-dollar values, and get after the employers of labor, offering to them a special card order in a hundred of copies. You'll find some kid in the neighborhood who can print up the covers on his little hand press. If you have never used ticket books these will make a good start. Just after Christmas order up a good supply of PICTURE THEATER ADVERTISING. Working that one idea right will pay for the book ten times over. Plain ticket books will sell well if you push them, but the Christmas cover will double the sale.

Be Careful.

Now it costs three cents to send a sealed letter outside your own post office jurisdiction, he pays the crowd full rate on his say-so alone. But if you have any. At best you're lucky to draw people from the next town. Don't spoil it by making them pay the extra penny, and remember the undersigned letter will put your company back to you. It will go to the addressee with a "postage due" on it.

Green on White.

The Parkway, Baltimore, sends in one of its well-written programs, printed in green on white paper. Probably the advertising man sees now that this is a mistake, but you can learn from his error. Green ink does not show well on white because it has a low visibility. It should be used only upon green or blue stock, though some shades will work well on buff and goldendrod. It is not strong enough to fight a pure white; particularly in the case of six and eight-point body type. Black and a strong blue work best on white stock. Red (not pink) can be used, but is garish. Yellows and greens are to be avoided. The program itself is well designed and well written, both in the program proper and the underliner.

Prints Its Own.

The Highway theater, Brooklyn, is using a special program instead of the ready print it employed last spring. It is nicely laid out, but it makes the very common mistake of not naming its comedy offerings. It was a considerable mistake in nature, and casually adds "Ala L-Ko Comedy," "three good comedies," or whatever the announcement may be. Of course the feature is the attraction, but it would be well if possible to give the comedies their titles even at the cost of cutting...
down a little of the feature space. To many the comedies are as im-
portant as the drama, and their casual treatment deprives the house of a
certain prestige that would accrue were the comedies given more
dignified treatment. There is an appealing financial interest in patrons
for amusement rather than merely entertainment, and it will not be
long before the comedies are more important than the features.
It is possible to plan now for patronizing, and yet not one house in fifty takes the trouble to list its comedy offerings, though it
should be possible to obtain the titles from the exchange.

State Rights Organ.
Victor B. Johnson is editor of the newest idea in house organs. He
is getting out the Parentage Messenger, originated by Frank J. Seag, to
help the exhibitors who need such help, and he says he is going
to keep it up so long as there are exhibitors needing this service help.
Generally the state rights man wants to forget his patrons as soon as
he has them, because he wants to sell something else to sell later on,
and so he is helping others to make money from the film after he has already made his. The idea is excellent, A.M.T.S. is getting it
happily and helpful sheet; helpful because it is full of business building ideas rather than be-
ing staffed with press junk.

Trust the Printer.
A. H. Cobb, Jr., of the Temple, Hartville, S. C., trusts to the printer
to give him results, and the printer seems to justify his faith. He
writes:

Personally the writer does not know much about type or
selection of faces and point, but I do know what kind of a dis-
play I want, and we have a very good printer here, far above
the average in this small town. I usually plan my own
informations as I want them to look, and then take them to
the printer and explain what sort of a display I want and then
leave the same to him, or else K'ing' all my before the job goes to press. We certainly thank you for the
comment, and if we ever have anything else that we think
worthwhile we will send it in.

This is all right where the printer knows, but not all printers seem
to know. This printer has learned the first great lesson that display
is a matter of relative size, and that an eight point line looks as much
larger than a six as an eighteen is above a fourteen. We have used
Mr. Cobb's postcard program with side dated days. We spoke some
time since of some other display matter, and he sends some in on
white that we may reproduce. If you will look over these you will
note that one bill tells first glance that Mary Pickford in "The Little
American" can be seen at the Temple theater. The date is slightly
smaller, but it is handy to pick up. There is not much argument because little is needed. The start and the title are argument enough, but there's war hammering in, it is something new. It must be talked about. Everyone knows Miss Pickford. The
play title attracts. The article is sold, but "In the Wake of the Huns"
is something new, must be told about, so this is done. The greet-
ing is more than good. It runs:

IF WE WERE TO OFFER A TRIP THROUGH
THAT PART OF FRANCE RECENTLY EVACUATED
BY THE GERMANS, HOW MANY PERSONS WOULD
REFUSE?

That is what we are offering when we show the special picture
"IN THE WAKE OF THE HUNS"

We do not quite like that all caps, but the rest is excellent. And
Mr. Cobb has been trying out the fashion show. As to that, he
writes:

You will notice that we ran a fashion show this week. This
was, of course, copied from the department, and it was a
failure—because we couldn't hold the people. The house was
packed and jammed and turned away at the lowest estimate 150 people. The merchant who gave the was ticked
to death with the results, and is going to have one every year.
It is the talk of the entire town, and people who could not
get in are sure because they missed it. This is only a
little town of 1250 people, but who doesn't show that on in style,
and had a four piece orchestra from Columbia S. C. Too. The
same one that has not tried this I can certainly recommend it as
a boisterous advertisement and builds house getter.

Did you every try to see what you could do with a fashion show?
It's the simplest thing in the world. You hook up with the leading
store selling garments. The proprietor advertises the show in his
newspaper advertising and in the store. He supplies girl models to wear
the latest styles, and you give some booming, some music, and a start
smiling along with the best show you can. Both of you clean up. And
it is good every time the seasons change, and it is good for the
same house every the seasons change, which cannot said of all
stunts. You can, if you work it right, make the spring, summer,
fall and winter fashion shows just as much a part of the town's
activities as the annual election. Mr. Cobb brought up an orchestra
from the big town and found it paid. And you'll note that he
got the idea from this department. We do not remember who first
came in with the fashion show, but lots of exhibitors have cleaned up
with it. It is cheap, effective, and leaves no back licks. Plan now for
a spring fashion show. Not to have one is like kicking money into
the gutter. There's there all ready to be picked up, and even in the
big towns the scheme will work well for the locality house.

In Proof and Form.
Harold B. Franklin, of Shea's Hippodrome, Buffalo, N. Y., sends in
some capital display advertisements. The first is reproduced from
the engraver's proofs. These are pure black on dead white paper. They
stand out well, but they do not show how they will stand competition.
The second example gives the portion of the page in which a similar
cut is used. Here some of the brake is lost through printing on
absorbent paper with resin oil ink, but it will be seen that the
display stands out well on the page, and through its neatness even
gains through contrast with the space used by the Academy, which
is permitted to run too black. The theaters run a great deal to the
hand lettering and drawn design, but the orchestra and a certain
clean line distinguishes the Hippodrome. Mr. Franklin has his entire
advertisement drawn, but, if cost counts, you can have a stock frame
and make a paste up inside of the mortise, cutting down both the
cost for art work and the engraver's charges. We have reproduced the
Hip advertisement before, but it is always worth looking at.

Another Calendar.
William J. MacFarlane, of the Liberty, Canandaigua, N. Y., sends in
a calendar he is using. He writes that in addition to sending it by
mail and carrier he has had it framed for use in hotels and other
public places. It is a card 6 by 9, white stock printed in red and blue.
The dates are in blue, with the titles below and the stars above. It
is pumped, and above is the request to "Please hang this up for
reference." In the main it is excellently done, but the rule work in
the calendar should be heavier, the better to isolate the attractions.
One panel rule is used for the perpendicular columns, and a hairline
for the horizontals. It is all one two point save where the same
attraction is held for two days, when the perpendicular can then be a
hairline. Calendar logos are used for the dates—figures cut with a
border—and work much better than home setting. These logos are
not expensive, and if the printer does not have them in, it will pay to
purchase them and then use them. Mailers and house distribution combined is apt to result in duplication. It would
be better to use all carrier, and to try, if possible, to get them into
offices, as well as houses. It is an excellent plan to work the hotels
and it might be possible to arrange to have one hung in each guest
room in the hotels near the theater. Most hotel man will be will-
ing to admit a calendar, where they might shut down on a straight
advertisement. In this case the address of the house should be given
Killing the County Fair.

Chautauquas and Country Fairs are dreaded by exhibitors because they kill business, but W. S. McLaren, of the Majestic and Colonial, Jackson found the way out. Here is his scheme.

We made the “County Fair” work for us this year instead of against us. We had a big black tent on the grounds, and charged 10 and 15 for an hour’s show. We also had a booth in the main building, where we showed with a home projector Vitagraph’s reel. “From Script to Screen.” This was accompanied by a lecture and music. This was free. At this booth, you will notice by the inclosed, we pasted out 20,000 folders and the tickets—enough to at our own theaters than in former years, and we also cashed in on the grounds.

One stunt on “Skinner’s Baby” was to insert the small ad on “Wanted a Baby” in the local papers, and then follow it up two days later with “Never Mind, About That Baby.” This was the story. Then we secured the cooperation of seven merchants, who placed a window display of “baby” goods, and we furnished each one with two 22x28 photos and a 11x14 and a half-page card like the inclosed. We also ran the half-page in each local paper on Thursday night and Friday morning. The advertisement that is worth the “Baby,” and business was more than capacity. The folders Mr. McLaren refers to are four page folders headed—

Don’t Try to read this now.

Inside it lists the stars and productions, and the back page is given to a write-up of the house, its comforts and advantages. Two tickets are clipped to each folder. One admits one child on presentation of the ticket and all the accompanying others in an adult for ten cents. Of course most families get enough tickets for all, but at that it paid to run the black top; paid in money as well as in advertising.

For Skinner’s Baby the “Baby” idea was used in a half-page, the house took four eight and a crossline, and a jeweler, a shoe store, a baby shop, a druggist, a tailor, and a dry goods store came in on the sides. It may seem odd at first glance, but a half page like the one shown will do the attraction more good than a half page devoted wholly to the house. What say is what this is, but here are six well-known business men backing you up. They are all interested in the infant Skinner. It must be a worth while idea. Some merchants, and the local papers in addition to the house program give your house the endorsement of the advertisers. That it saves you more than half the cost of your display is a secondary matter. It is the advertisement that is worth the most. The stunt was suggested by L. J. Scott, of Essanay, for Skinner’s “Dress Suit.” It works as well with the baby.

The want ad was a two threes, in a black border. The text runs:

WANTED A BABY!

We want to borrow a baby to use at this theater on Sunday, Monday, Tuesday, Wednesday, and Thursday, Sept. 30, Oct. 1, 2 and 4.

The child will receive the best of care, and positively will be returned to its parents unharmed. Apply at theater between 10 and 11 a.m., Tuesday morning. MAJESTIC THEATER

The rest of the story is contained in a newspaper clipping from the local paper:

That newspaper advertising brings immediate and substantial results has again been decisively demonstrated. “Wanted a Baby,” the advertisement in The Citizen Press, with which the Majestic theater conducted a very successful campaign Monday evening, drew many fond mothers to that play house. Between the hours of 10 and 11, Tuesday morning, Assistant Manager Hayes, of the Majestic theater, was aghast, was confronted with a throng of babies in arms, babies in carriages, and babies toddling by their mothers’ sides, not for sale but for hire. The “follow-up” ad in this evening’s edition of The Citizen Press states, “What a thing it would be if we’ve got ‘Skin- ner’s Baby’ and ‘Baby Mine,’ “ probably comes as a blow to each fond mother who harbored hopes of her child’s early entrance in theatrical circles. Each applicant Tuesday morning left her name and address, and to each was sent today a letter explaining the situation, and enclosing tickets of admission to “Skinner’s Baby,” com- ing to the Majestic theater Sunday and Monday.

Another stunt was the “public apology” already reproduced in this department. This was used for “The Slicker,” and apologized for the failure to take care of the crowd the opening night. That public apology is the next best thing to Hufner’s “We dare you to try to get in.” It referred to the Sunday performance, and it filled the house Majestic, too, though Mountain Majestic Leslie Hayes is also with the Majestic, and admits to the editorship of the Colonial Clarion, the “dink” newspaper run in the house program.

William Lord Wright writes some of it, though the Larry writes it.

It looks like a nursery at the Majestic this week, with “Skin- ner’s Baby” on Sunday and Monday, “Baby Mine” Tuesday, Wednesday and Thursday, and the New York models Friday and Saturday. We understand they’re “some babies,” too.

Mr. Hayes used to be with the Family, if you remember, but made a switch.

For Posters.

This is merely an effort to sell Paramount advertisers, but in doing that Gordon H. Place, of Notable Features, Salt Lake City, has written what is close to a prose poem on pictorial display. You can get some new posters and some with posters alone, but pictures and papers together will come close to getting them all. Mr. Place writes:

Ever go to a circus when you were a kid? Ever got up at daylight and hike down to the tracks to watch them unload those great mysterious wagons with the canvas covers from under which issued the savage growths of the jungle beasts? Ever follow the wagons and the elephants to the circus lot and hang around the cook-tent watching the roustabouts and the riders and the ringmaster and the hot coffee? Ever sneak under the “big top”? If you didn’t have a quarter to get in at the main entrance.

Of course you did if you were a sure-enough kid.

What filled your young brain with the circus fire? Wasn’t it the bill-boards with their perfectly gorgeous 24-shots? Of course it was! What kid could stand at home when he had got his wide-eyed wonder at the brilliant colored show-bills picturing all the wonders to be seen under the “big top?”

Human nature is the same today as it was when you wore knee-breeches. Boys and girls, and their parents, too, are attracted to amusements offerings by bright colors and attractive advertising, just as it has always been, and in these days, we’re so attracted by the blushing rosy tints of that historic apple.

We don’t recall kinkers and roustabouts fraternizing in the cook-tent or anywhere else on the lot, but that picture rarely does appeal to people. What backs up the argument that picture paper costs. Every now and then some theatrical manager announces that he is going to dispense with boards and do all his advertising in the newspapers, but he never does and he never will, because he knows that each is the complement to the other and that they are equally necessary. It’s funny that Paramount has to hustle to give away stands free. The exhibitor has to pay for boards and signs, but Paramount does not spend much money on its advertising, but it uses brains to get the largest results.

H E L P F O R T H E A T R E M A N A G E R S

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK and a HAND BOOK. It tells all about advertis- ing; how to print, where to send, how to frame your newspaper advertisements, posters or throw- downs, how to make your house an advertisement, how to get mutuelle business, special schemes for houses, and all rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building

Wright & Calhender Building

Chi., Ill.

Los Angeles, Cal.
The Photoplaywright

Conducted by Epes Winthrop Sargent

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typed or printed with pen and ink. The answers will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Titles.

EVIDENTLY the question of titles still puzzles many authors. Lately one writer wrote two letters regarding the use of the prefixes A, And and The. The story he thought would not be clearly titled unless he called it "The". He was using a dash representing a colon and hence. It was pointed out that he might use the name without the "the" and he came back with the argument that the use of proper names in titles was also banned, this coined name might conceivably be the name of a woman. The points were well taken, but the writer made the error of falling to get behind the language of the rule to gain the real sense of the pronouncement.

Titles commencing with "The" or "A" are to be avoided, not because they will be less saleable, but more because it is the consensus of experts that titles make for bad and uninteresting titles. There is no reason other than this why they should not be employed, but in the general case the avoidance of the article makes for a stronger and more attractive title; one that may materially aid in the sale of a play through its sonorous sound or its curious-rouging qualities. "A Thing Called Love," for instance, is vague and without appeal. "A Heart Broken" is better only in that it seems to refer to one particular heart. And here only handy, the author will struggle for another and more individual word or combination and perhaps produce something that will more truly appeal. "A Kentucky Cinderella" does not make a bad title, but "Cinderella, of Kentucky," would probably appeal to most persons as a better title.

In the same way the avoidance of given names in titles is merely to reduce sameness. It cuts down the number of "Mary" plays and "Jane" plays and the like, but that is no reason for completely avoiding proper names. "Jane" had a long run in New York years ago, and "Mary of Magdala" would not have gone as well under the more elastic title of "The Magdalene," which would have suggested a play of any period. All rules must be applied with good judgment and with the knowledge that all rules have proven exceptions. The rules apply merely in a general way, as an aid and not as a set of laws.

Another Polisher.

You will have to take better hold of this polishier idea than you did of the "Othello" or they will be discontinued. Here's the idea. Write a story as you wish the single type story to resemble, and you have it printed on one side of a single sheet of paper, and then tell them the story as you wish to have used on the screen. Assume that the story is one of your own invention, unknown to the editor, and give all the facts from which you desire your story to be built. Do it within one thousand words. No script postmarked later than January 15 will be considered. A return envelope must accompany the synopsis. Try and write a story that would be good enough to sell your plot were it original. Put all the facts down and put them so that the editor can get an idea of the story at first reading.

Establishing Fact.

Submitting a scene, a correspondent pointed out that the scene established about eight facts through the medium of four cut-in leaders and some action. The main purpose of the scene was to show how the hero and the lady came to get acquainted. This was opened by a pictured action that was left incomplete. The correspondent queried whether the use of four cut-ins in the single scene, but he entirely overlooked the fact that his pictured scene came to get acquainted by being placed after the fact, and that the average spectator would regard the leaders as an interruption. Let us suppose, for example, that to have John meet Mary we have John, looking backward as he hurries along the street, bump into Mary, who is carrying a vase in her arms. She stumbles and drops the vase. John apologizes and she tells him not to mention it. Then both go into a shop, and watch to see the outcome. And the author has forgotten the vase in his new interest in the characters. It is best practice first to wind up the vase incident. John offers to pay for the vase. She refuses. He insists upon sending her another. She gives her card. Now the vase leads more logically to the introduction. Mary passes on. John picks up the fragments of the vase to compare with a duplicate. Now the interest has been added to the vase, but the introduction also is noted because it is through the replacement of the vase that the acquaintance begins. It is seldom that more than one fact should be told in a scene. Decide what that one fact is to be. Tell that single fact and go on to the next, or run through scenes until that fact has been told. As a rule the fact is one that can be told in a scene. When the fact is conveyed, the scene has attained its climax and is ready to end. More is as much as an anti-climax as falling action at the end of a play. If you offer too many facts in one scene, only one or two will be assimilated. The rest will not be accepted and will become lost. Even two facts in one scene should be so intimately related as to be practically two parts of the same fact. It is a failure to observe this elemental law of construction that results in so many confusing plays. The facts are hurriedly told in the early part of the story to get them out of the way. Then the later action may be padded to gain the footage necessary to make the full five reels. It is possible, through good technique, to give the facts so interestingly that they become a part of the story, and so can be told in properly spaced action. It is all a matter of practice.

No Such Animal.

Several letters of late have asked for the address of some strictly scenario magazine. There is no such thing. The support given such as were published was so slight that they have passed from the market, with the exception of the Photoplay Author, which was changed to The Writer's Monthly and is still published at Springfield, Mass. Some of the photoplay papers appealing to the such thing as strictly scenario magazine.

Are You One?

Up to date five writer's have expressed their belief that stories coming back from the trenches will sell more readily than others because of their advertising value. We do not think that this will particularly help the appeal, but it is certain that there will be no sale if the story deals directly with the war, even though the censors may pass the script; which they will not do in any degree it reveals military secrets.

Fix It Up.

If possible, send your typewriter to the repair man when the summer is over. Unless you use extreme care the humid summer weather will rust inaccessible parts. The repair man will be taking a vacation and you'll have your machine in shape for the winter campaign. If you have been summering by the shore this is doubly necessary. You cannot do your best work if you have to bother with the machine or be bothered by it.

Take Stock.

No merchant prosperous who does not take stock at least semi-annually. The same should follow the same practice. Sit down and go over your stuff. Read every story, every synopsis, every hint and suggestion. Then you can work with an intelligent idea of what you have and what you need.

Season Stories.

About this time would be the last call for a Christmas story were there any demand for Christmas stories, but since there is a tendency to go away from home at Christmas time, story don't bother to write for, they probably will not sell.

The Limit.

Writing war drama in its mildest form is bad enough, but a recent correspondent who wanted to send in an incident of the war in verse will probably never know how close he stood to utter annihilation.

Technique of the Photoplay

By Epes Winthrop Sargent

Practical pointers on the preparation of stores for the screen, answering the hundred and one questions which immediately present themselves. The standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars

Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago
Wright & Callender Bldg., Los Angeles
Manufacturers' Notice.

T is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be handled in the department, one dollar.

Both the first and second set of questions are now ready and printed in next booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Sabo Objective Lens.

At my request Mr. Sabo sent one of his objective lenses to Ralph Martin, Los Angeles, California. Mr. Martin has analyzed its action in what seems to be a very thorough manner. Inasmuch as this lens will presently be placed on the market in quantities, I believe it is well that friend Martin's deductions be published, to the end that you all understand the matter and be prepared to deal with the new lens intelligently. Personally I have witnessed demonstrations of this lens. In theaters, which have set at rest all question as to the gain in light by their use, always provided they be used under conditions requiring a lens of reasonably long focal length. I know of no advantage in the use of a short focal length of this kind. As to definition, why all the lenses of this type I have seen in operation gave as good result as the average lens used for projection; also the screen illumination seemed to be quite even. The lens is nothing more or less than an adaptation of the aperture lens idea, first suggested by this department as a possibility about two years ago, and later given quite some and increasing prominence.

Another thing, while I think of it, the aerial image of the condenser is not the right shutter position. I only discovered this in the course of some experiments a few days ago, at the Pelican Company's demonstration room. The Pelican proposition is, that in the first position of the optic, a matter, agreed with me, but said the shutter position was one half the focal length of the objective ahead of the lens. This, also, is not true, since the shutter position changes with the condenser position. The true shutter position is where the two shadows meet in the center of the screen, as I showed you in the course of my lecture. I had assumed this to be at the aerial image but it is not. Brother Martin says:

A sample of this new type of objective lens was furnished to the writer by the manufacturers. It is a triple combination, composed of three factors, which are spaced nearly equal distances apart, and in general design it is of the Petzval type of construction. The front and back factors are comected achromatic combinations of the usual type but the two glasses of the middle factor are in actual contact at their outer edges. The lens is unique because of the flexibility of interchangeable combinations that can be made. The front and back factors can be interchanged to produce a lens of different focal length. Also, either front or back factor can be used in conjunction with the middle factor to give two separate double combinations of the regular Petzval type. Such alterations could, however, only be successfully made by one proficient in such work. The curves of different surfaces are given by showing their respective centers, with the exception of the cemented surfaces which are not known but merely indicated by the dashed lines.

The present lens has an effective opening of 1.6 inches and an exact R.P. of 5.6 inches. The nodal planes N' and N" happen to be crossed at the positions shown in the drawing. With a throw of 100 feet a picture 16 feet wide is focused at the screen, based on width of aperture of 5062 of an inch, and the R.P. of the objective comes to 2.4 inches. To check these results the separate R.P.'s of the three factors, together with their respective principal planes, P' and P", are shown below the lens. With the same conditions and the continuous action of the three factors has been calculated through to the screen, giving final results which check with the method shown above the lens. The results of the methods finally arrived at the experimental tests made with the lens, so the objective as shown in the drawing is properly positioned with reference to the aperture, throw, and size of screen picture given. The question of the proper condenser arrangement must now be considered. I have chosen an amperage of from 40 to 45 D.C. as representing a fair average used in practice. This will place the crater 3 or 16 inches from the plane surface of the back condenser and focus a 1½-inch spot at the aperture with 1½ inches from front condenser to aperture. The spot thus given is the position I have before termed the "mean spot" and it agrees exactly with the positions called for in Griffiths' tables in issue of Nov. 4. But apart from any present discussions in condenser theory, there will doubtless be found many conditions in actual practice where not more than 104 inches can be had from front condenser to aperture, so I think the present figures given represent a very fair average.

With the position of the front condenser thus established, its image is found to occur well in front of the objective. In fact it is beyond the farthest reach of most shutters, but this fault is wholly chargeable to the mathematicians. I do not mean to suggest that with the shortest focal length objectives in common use and the longest obtainable distances from condenser to aperture the position of the condenser image will still be a little bit outside the lens and within easy reach of the shutter; therefore, as far as the present objective is concerned, the item of the proper location of the shutter position is well taken care of. The condensers will first be considered as corrected for spherical aberration, the reason for which it is to appear further on.

The courses of certain light rays are shown by dotted lines, and their paths through the objective have been carefully calculated and plotted. The point P on the extreme outer edge of the condenser will first be considered. It is well known that with an extended light source, a cone of light will proceed forward from P, which, so far as the width of the aperture is concerned, will be represented by the extreme bounding rays of 1 and 2. Ray 2 strikes the outer edge of the back factor of the objective, but cannot pass any farther, hence it is lost. Also, since ray 2 is an extreme outer ray of the entire beam which diverges from the aperture, there is no light which does not strike the rear factor, i.e., there is no external loss caused by the objective. On the other hand, ray 1 passes clear through the objective. Also ray 7, which is a ray in the center of the cone coming from P, just barely gets through the front factor, and consequently it is easy to see that just half of the cone (from rays 1 to 7) gets clear through the objective, while the other half included between rays 2 and 7, strikes the inside of the lens barrel and is lost. Therefore the objective loses just one-half of the available light coming from point P.

The point P is now practically the center toward the center of the condenser until we come to the point P'. The available cones of light which proceeds forward from P' is bounded by rays 3 and 4, and ray 4 just barely gets through the objective. Consequently all the available
light from P' passes through the objective. Summing up, this all means that the objective passes all the available light that comes from a central area, but the rays leaving it at the periphery pass through such magnified deflection by P and P', there is a gradual loss, due to the light which strikes the inside of the lens barrel, and varying from full illumination at P to 50 per cent. at P'.

The light action will now be briefly considered from points of origin at the aperture. The cone of light which proceeds forward from point A, is the result of the light of rays 5 and 7, which represent all the available light from the full openings of the condenser. On the other hand point A', at the edge of the aperture, is, of course, magnified, as well as the cone of light passing to the screen, by a cone of light measured by rays 4 and 6, which does not represent all the available light which comes from the condenser, since this is limited to the parts 2 and 4 left by the objective. It is therefore reasonable to conclude that the illumination at the center of the screen must be more brilliant than at the edge, and at present this uncertainty is not illuminated to any great extent.

Now, tracing the cone of light forward from point A, it is seen to enter a blackening until it reaches the objective, where the effective object is the front, and the defining power of the objective will be tested to its full capacity because the circle of confusion representing the image of point A on the screen will be of maximum size. This means that in order to produce the very best definition, the objective will have to be very highly corrected for its full opening.

In the arrangement shown in the drawing was tested by experiment it was found that the condenser image did not have its full diameter of 1.44 inches, but came down to the smaller size as shown by the dotted circle. It was found that the cause of this lay in the spherical aberration of the condensers. The amount of spherical aberration at point P' causes the light of point from that point to be so deflected that it passes through the screen, see Griffith in full issue of Aug. 5, and the writer's comments on same in issue of Oct. 21.) It is not until point S, is reached that any light whatever finds its way into the edge of the condenser through the aperture. The distance PS therefore represents a total loss of light caused by spherical aberration of twice. It is very probable that the difference between the areas of the two circles shown at the condenser image. This reduces the loss that was before charged to the objective to half of the distance PS, or one-twelfth of the distance that the cone of light which passes forward from S will lose only about 40 per cent. Instead of 50 per cent. inside the objective barrel, so the loss caused by the objective will now vary from nothing at point P' to 40 per cent. at point S.

Now it can readily be seen without much detailed discussion that the loss within the lens barrel can be greatly reduced and possibly eliminated by increasing the distance from condensers to aperture, for this would cause ray 2 to approach the position now occupied by ray 4. This would increase the object for which the condenser is effective, and be considered as it seems to be responsible for the loss of considerable available light to the screen. I also believe that the increase of distance from condensers to aperture would improve the defining power of the objective, since this would narrow down the cone of light proceeding forward from a point such as A, and which would have the effect of working the objective at a smaller aperture and thus improving the definition on the screen.

The question of the excellence of the defining power of the objective, just as it is, is a rather difficult point to touch upon. So far as practical projection is concerned it all comes down to what can actually be seen on the screen. This is, in reality, the opinion of many observers, with all kinds of eyes, and many other factors in the way of local conditions. However, the greater number of optical parts used show any faults but those of the lens; which if it has worked along with modern anastigmats, which consist of not less than six glasses, but give excellent definition. The light loss of reflection and absorption characteristics of the objective is certainly not enough to deserve more than passing mention.

**Flicker Trouble.**

A Texas correspondent writes concerning flicker trouble, requesting that "do not publish unless necessary." Am running two Power's Six-A projectors. The distance of projection is about 65 feet and is 15 feet down to fit our new screen, which is only 13.5, and here is where our trouble comes in. A few weeks ago we installed a Gold of 2700 and a screen, nên and little, of Altoona, Penna. For your information, if you are unsaquainted with a simple electric screen, it has a sort of silver finish, which is highly reflective, and our trouble is the flicker trouble that has been flicker. I have tried a fifty-five shutter, which removes this flicker, but it does not travel well. Am I to do this? Three-wing shutter; G. E. Rectifier; thirty-five amperes is the arc. No light trouble and good, clear picture but not too much of the screen remaining is none are the cause improper.

First of all, Texas, is it always necessary to publish shutter? If it is answered at all, unless at least a minimum fee of one dollar be enclosed, that is, unless I want to give up my whole time to letter writing. If you do, however, I can write you a illustrated guide to your trouble. When you say screen is 15 feet wide, blocked down to fit a 15.5 screen. If you have reduced your picture by that much by using a longer focal length lens, then etc., the screen is highly magnified, which is not the case. The unbalanced shutter, it is not at all surprising that you have accumulated into yourself one perfectly good flicker. That a fifty-five shutter removes it is evident that this trouble lies partly in the shutter itself. I am sending you, together with your carbon copy, the paper pattern of a shutter I want you to try. Cut it out of stiff cardboard first. If it does the trick, you may then make one out of sheet metal. The trouble lies primarily in the fact that you have effect greatly increased by your screen having been magnified and increased brilliance means increased tendency to flicker.

**It Looks All Right.**

W. W. Brumberg, Tucson, Arizona, sends in a change-over sign, while supply is present enough to suit anyone. He describes it in the following:

"Insofar as the punch-the-film habit be concerned, I beg to submit the easiest and surest method extant for its subjugation there being in effect the same sort of a trick. It is pretty so very simple that anyone can handle it successfully. Here is the dope. When I receive an film from a film-on or and when I start to rewind each film place an ordinary iron washer about three-quarters of an inch in diameter, about four-inches in diameter, and letting the washer reach its right drops it to the floor of the magazine with a very audible click, which is the cue to "go" with machine.

"Yes," I think I hear one say, "but the washer is likely to get into the fire-trap and cause trouble." But this is not so. When it drops it is thrown to the end least distant from the valve and never troubles at all. This plan has been tried out by several operators, most of whom would not give it up for anything, because of the benefit of department readers, some of whom will, I trust, derive benefit. Surely the puncturing of film ought to be a thing of the past when the end sought by it may be accomplished in so simple a manner.

Can see nothing wrong with the idea, except that it may easily be an accidental dropping. The washer, one to be placed about thirty feet from the end, its dropping being the signal to light up the second arc. With the washer carefully arranged no possible mishap could occur. I should think if the washer was dropped the pipes there might be of the washer getting into the fire valve could be obliterated by riveting in a metal strip just back of the valve. If there is not this I agree that the washer would amount to a negligible quantity anyhow. Many thanks for the idea. It is passed along for the benefit of all. Brumberg also suggests placing in the upper magazine doors midway and fasten it with its back edges just ahead of the center of the door, a small glass window, the same to be held by fixture similar to and same size as the one used for peep-hole in Power's projection doors.

He says: "In case of fire break glass with nose of fire extinguisher and flood magazine. Possibly, however, some inspectors would throw a fit at this. The beauty of the thing is that the plate would be considered as it seems to be responsible for the loss of considerable available light to the screen. I also believe that the increase of distance from condensers to aperture would improve the defining power of the objective, since this would narrow down the cone of light proceeding forward from a point such as A, and which would have the effect of working the objective at a smaller aperture and thus improving the definition on the screen."

**Operator Advanced.**

William C. Smith, known to all and sundry as Will Smith, who for some years past has been Assistant General Manager of the Nicholas Power Company, has been promoted to the position of General Manager and had made his debut at the Union Theater, John Skerrett, deceased, moving up to the position of Vice-President.

Smith is generally pleased to learn of Brother Smith's promotion. This for several reasons. First, Will is one of the boys and a thoroughly good fellow. He has always been a loyal and faithful man to his present position of authority and responsibility and is entitled to the faithful courtesy which makes friends for any man and boosts him up and along the road. Success, Will.

Smith first got into the projection game in about 1508. At that time he was on the road with a show, putting on illustrated songs. The moving picture was just beginning to come into its own. The company added them to its repertoire Will was the logical man for "operator," so an operator he became and remained until he finally became identified with the Nicholas Power Company some years ago.

Smith is a member of Local Union No. 506, I. A. T. S. E., and says he will remain a member notwithstanding his new honors.

Success, Will. With little effort the hope of prosperity remain in its forenoon for you for many years to come.

**Machine Probably Too Small.**

Joseph E. Slaven, New London, Connecticut, writes:

Enclosed find forty cents for both question booklets. Have your latest handbooks and they are real good thing. I am using a Hallberg motor generator set, having a 75-amperes, 75-volt generator. If I install a 1½ ohm resistance in each machine circuit can I bar until up to limit of machine. Or will I have to cut in more when changing over? Rheostats need only give good work to 75 amperes at the arc, and when I change over the light dims perceptibly.

You will have to send the serial number of the machine so that I may ascertain from the manufacturer exactly what type and capacity your machine is. Your surface is not high enough to warrant you are trying to make it do, though this is only a guess. In other words, I think likely you are in error as to the capacity of the generator. Don't understand that Mr. Hallberg puts out such a machine. However, send in the serial number and we will quickly determine what is wrong.
**Something in It.**

B. W. Middlecamp, Easton, Pennsylvania, sends in a protest which at least deserves respectful hearing and consideration. His kick seems to have been given its impetus when he visited the Stanley theater, Philadelphia, and saw "Farentina," which was, so he says, so dark that in places only faint outlines of the picture could be discerned. He claims the Stanley operators of all branches have said that when seeking information about what little visible picture there was almost entirely vanished in the reflection on the screen. He says the Stanley operators are using screenless carbons, which certainly would indicate the use of plenty of current.

This matter of film density is one which may very easily be carried to absurd extremes. Properly graded, the photograph is quite as effec-
tive in picture lighting by shading out everything but one or two objects and perhaps making them rather dense, it must be remembered that if this be carried too far it will require a semi-reflective screen and a very powerful light to bring these values out and form the beautiful thing the director has in mind. That such screens are charging an unnecessarily high price is perfectly true, but cannot be charged to the average number of theaters which literally cannot get anything at all out of them. There have non-reflective screens and use between two projectors and very little current. Under these conditions the dense film is at tremendous disadvantage. But a faint outline of the picture shows on the screen, and if the auditorium lighting be such as to throw light back from the screen, results difficult under any conditions. Then the theater manager will need to supply friends with flash-
lights with which to hunt for the picture. In fact, that was a sugges-
tion made by a friend who was there and rose to remark that the average orchestra put lighting is nothing less than a crime against the moving picture industry, the artists upon whom the operator’s work is being piled against the audience, whose eyes are being strained to the end that the musician may pose in his little music rack spotlight and “read” everything within the range of two or ten feet of him. If we are to judge by what we see, the average musician does not care one solitary ticket’s dam about anything but himself. “I want lots of light,” says the operator, “I want to be seen if not in fact and I’m going to have it, regardless of everything.” And the manager lets him get away with it, possibly because he himself has made no intelligent study of moving picture the science of the projection point of view. We freely concede that the musician plays an important role in the scheme of motion picture affairs, but his part is not so important that he is entitled to work grave injury, if not outright ruin to everything else, by cause stupidity in the lighting of his music.

**Lens Combination.**

Washington, D. C., makes inquiry as follows: I am not quite satisfied with my screen brilliance. Have all three of your handbooks and think they are great. Am running two Simplex projectors and Ft. Wayne etc. etc. etc. Compensate, 40 amperes and using five-eights cord above and one-half inch solid below. Diameter of lens, 1 1/2 inches; back focus, 4 inches. Have tried to follow instructions in-handybook and have come away with the impression I do not quite understand, as I do not seem to improve results. Have Radium Gold Fiber screen and a 17-foot pic-
net. Kindly send me name in manuscript.

You should be glad to have your name used, brother. To seek knowledge is a thing to be PROUD of. To fail to aid the department which has done much for you and your profession is a thing to be ashamed of and the man or organization which would censure you or attempt to poke fun at you because your name appeared in the Depart-
ment would simply advertise itself or himself as a non-progressive picture man. This is the result of trying to make a profession and to the industry as a whole. I don’t know that you think this would occur, but if you do I cannot agree that the Capitol City and the names mentioned are not to be understood that this NOT
 slap at you. It is merely a little dissertation on the matter in general, your request (which may have been made for a totally different reason) having brought the thing to my mind. And now to our subject. By laying off your optical system as per figure 45, page 116, third edition of handbook, using the actual opening of the condenser, which will be much less than 4 1/2 inches if you use a slide carrier, you can readily see just what the diameter of your light ray will be at 4 inches from the aperture. An easier way is to remove the objective lens and place a piece of paper over the aperture and then put your eye against the aperture. Then you will then see its exact diameter, and get a line on the loss at this point. It will be interesting and probably helpful. You only have a 2 inch-diameter carrier and remember that must have your condenser measurements all around. It is NOT sufficient to have everything else as directed, but only 18 inches from condenser to aperture, for instance.

Operators, Attention! Your Opinion, Please.

Suppose you project a given subject at sixty feet per minute, and then change the subject under precisely similar conditions and with the same arc candle power at 50 feet per minute, will or will not the screen brilliance be equal to both cases?

**From the Past.**

From George E. Carlson, Burley, Idaho, comes an interesting car-
toon, descriptive of conditions in the theater in which he works; also it reminds us of a very general condition some years ago, when true-
storeroom theaters were the rule, instead of the exception. Carlson says: It is some time since you heard from me, but here goes again. I am running a picture, and information about how to so project a short five-reel feature in such way that the pro-
fession will be even passably fair and the public deceived into believing it is looking at eight or ten reels I ask this bit of information for the benefit of operators working for managers who demand precisely that very thing. Overreading is the limit, but what about running so slow that either
your fire shutter keeps dropping, or else there is actual danger of setting the film on fire, all to create the impression of a big show. And, for Heaven’s sake, give the producers a dig (I almost said kick) about dark scenes. That, too, is, of course, the operator’s fault! At least, he gets the blame for not being able to show a scene which it would require seventy-five am-
peres direct current and a mirror screen to get anything out of. Attached find sketch descriptive of conditions at the Or-
boum.

The cartoon gave me a good laugh. Let us have another sample on some other topic. The only way I could suggest in which your audi-
ence could be deceived in the way you desire would be to employ a hypnotist and put it under his spell while the show lasted. Under the conditions named the audience may think it sees more reels of film than it really does, but it certainly KNOWS it has seen a fine example of punkerino pun projection, therefore a very poor show. Better run what you do show RIGHT. It is the only way. Draggling show produces flicker, hazy eye strain. It utterly rules the work of the actors and makes the whole thing an absurd, farcical travesty on the original. Aside from the bad effect on the films, underspeeding is even worse than overspeeding.

**Projection Experience**

There isn’t an opera-
tor in the universe in whom this care-
does not kick. Only when a picture is not in the public’s interest do not save its purchase price each month.

Buy it Today
$4 the Copy
Postpaid

**MOTION PICTURE Handbook**

For Managers and Operators

By F. H. Richardson

The recommended standard book on the work of the opera-
tor. Complete descriptions and instructions on all leading machi-
nes and apparatus, equipment.

**MOVING PICTURE WORLD**

Schiller Bldg., 516 Fifth Avenue Wright & Clu-
sender Bldg.,

Chicago, Ill. New York City Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.
Inquiries.

Questions in cinematography addressed to this department will receive carbon copy of the department’s reply by mail when four cents in stamps are inclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers’ Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

The Camera Club of New York.

One of the questions most frequently propounded to this department is “Where can I learn photography?” Photography is one of the professions the followers of which are largely self-taught. There are very few schools teaching the art of photography, and no attention is paid to the kind of training required by one who intends to adopt the profession of cinematography.

For those who cannot attend school or feel, for one reason or another, that they do not wish to start as an apprentice at a very meager wage, the broadest and quickest experience one can obtain is by joining an active camera club.

Membership in a progressive camera club is a stimulus which even the most advanced worker will find beneficial. The Camera Club of New York is a model of what a good camera club should be, and while there are among its members some of the most skillful photographers in America, it is conceived of such broad lines that even the bumbling amateur will find a welcome extended him and many a genial member ready to help him out with any of his questions.

The Camera Club is at the corner of Broadway and 68th street, a location which is very accessible by the subway, the elevated railroad, and several lines of street cars.

The club entrance is at 121 West 68th street, and there is also an additional entrance on Broadway, a private entrance for the club. The room consists of a private room for the club. The room consists of a private room for the club, the club rooms occupied in round figures 5,000 square feet of surface; and they are unique from the fact that they were fitted up for the specific use of the club at the time the building was constructed. They are, therefore, unequalled for convenience, spaciousness and practical utility.

Entrance at 121 West 68th street, a broad and easy flight of stairs leads directly into the exhibition room or gallery and the club quarters, all on the second floor. This gallery is very spacious, lighted by skylights, and the walls are of beech wood, and every other provision affording the exact volume and direction of light needed for exhibition purposes. At one end of the gallery is a large room for the secretary, the treasurer and the board of trustees.

At the other end of the gallery and facing to the south on 68th street is the club room and library, so arranged that it may be connected with the gallery or kept separate. The library of the club has long been celebrated as the largest and most complete photographic library in the world. The leading photographic journals of Europe and America are on file. There are also the usual conveniences for writing and the receiving of mail. The touting room is finely lighted, and commodious and comfortable in all its appointments.

The general workroom is entered directly from the lounge room, and as a practical working room for all branches of photography, it has been pronounced to be without a peer by all who have inspected it. Every detail was most carefully planned in advance, and no expense was spared in its construction. It is lighted by three very large windows on the south side, furnishing ample light and abundant space for camera exposures, and for sun printing of all kinds. There are five individual darkrooms or stalls, fitted up with every requisite of adjustable lights and developing apparatus, with commodious washing tanks for plates and prints. The club furnishes these rooms with a standard, evenly illuminated, and adjustable printing light, free of charge. The lighting of these rooms and of the entire club is electric all arranged with the most minute care for the needs and the convenience of the workers.

In addition to the above rooms or stalls, there is a separate room fitted especially for autochrome work, with special safety lights, and all necessary equipment for this work. The room is constructed with the workroom to be the most desirable, very conveniently arranged, large and well ventilated.

They are provided with a Fomer enlarging cabinet and camera, made especially for the club, a powerful electric light, and every appliance needful for this branch of photographic work.

A special room is supplied with modern cameras, enlarging cabinets, printing frames, drying racks, re-touching easels, easels and tools for platinum and other, and all the other minor apparatus required. There is also a distilling apparatus to provide pure water for the photographic solution.

Copyright, 1917, by the Chalmers Publishing Co.

Motion Photography

Conducted by CARL LOUIS GREGORY, F. R. P. S.

Special attention has been given to providing facilities for the manipulation of the products of the Eastman Kodak Company. All the latest and approved apparatus for this, to many, most popular form of photograpny, have been placed at hand; and members are not familiar with the use of any of the apparatus may receive instruction.

The beginner should be especially interested in an important subject, viz.: ventilation. The pure fresh air, so necessary for the health of the worker in the bromide room and in the various smaller dark rooms, is provided by a through system of 15-inch conduits and 10-inch condensation fans.

The locker room opens directly out of the general workroom. This is fitted up with steel lockers, with adjustable shelves of different sizes to suit the requirements of the members. The room is beautifully lighted in the daytime by skylights and at night by adjustable incandescent lamps.

There is a balcony that from the locker room is a room of good size, equipped with the Cooper-Hewitt light, which may be used for the production of disapositive, or other camera work, or may be used as a private darkroom for those either in another room or independently as may be desired.

Entrance to the studio may be had by a private door opening from the Broadway hall, from the main exhibition room, or from the private darkroom just described.

The studio is exceptionally large and well lighted; in fact, the light is so unusually rapid, that autochrome plates may be fully exposed in thirty seconds or less. The studio is fitted up with modern cameras, with Bausch and Lomb-Zeiss portrait lenses, screens, backgrounds, and all other necessary and convenient facilities.

Taking into consideration the space, the arrangement, and the facilities of the Camera Club, it makes a most attractive and commodious institution, and the beginner will receive encouragement and aid. While it does not emphasize the social features of club life, its numerous exhibited, its lantern-slides evenings, and the general intercourse of its members in a semi-artistic atmosphere conducive to pleasant acquaintance.

The cost of a membership in the club is ridiculously low when one considers that all of the club equipment is at the disposal of any member free of charge, other than his dues, except very modest charges of a few cents per hour for the use of the studio or one or two of the more expensive pieces of apparatus, such as the photomicrographic camera.

The initiation fee is $15, but has been temporarily suspended by the board of trustees, the amount to be paid by the number of the regular dues—these dues are $40 per year for resident mem-

bers, $30 per year for non-resident members. The dues for resident members are payable in advance in two equal installments, on January and July first, with the power of the treasurer to pro rate amounts of payment paid at any time, and the treasurer will have the power to demand the amounts of the regular dues whenever the club considers the amount necessary.

Further information in regard to the club may be obtained from the Secretary, the Camera Club, 121 West 68th street, New York.

Enlist Your Lens in the Army.

People of the United States are asked to help the Signal Corps of the Army to get lenses enough for cameras for the fleet of observation aeroplanes now being built. The need is immediate and of great importance; the camera lens is the eye of the Army.

German lenses can no longer be bought in the open market. England had to meet this same difficulty in the earlier stages of the war by purchasing the lenses of the required type from individual owners. England is now making lenses better than the German ones formerly imported, but no faster than needed for her purposes. The Bureau of Standards of the United States Department of Commerce is now perfecting a substitute for the German “crown barium” glass used for lenses and American manufacture will have the opportunity to meet the needs with special lenses of new and improved types now being designed for this work.

The present situation; however, is that with airplanes soon to be ready for service, suitable lenses cannot be bought. Possessors of the required types are urged to do their bit by enlisting their lenses in the service of the Army. They are asked to immediately notify the Photographic Division of the Signal Corps, U. S. A., Mills Building Annex, Washington, D. C., of lenses of the following descriptions which they are willing to give to the government. Correspondence should be addressed to: Tesser Anamuit Lenses made by Carl Zeiss, Jena, of a working aperture of F.5.5 or smaller, with extender and other necessary details.

Bausch & Lomb Zeiss Tesser, F.4.5, from 8-inch to 20-inch focal length.

Bessinger Heating Anamuit Lenses, F.4.5, 8/4 to 24-inch focal length.

Practically all of the lenses of these types in America will be required, but the 8x4-inch lenses are most urgently needed.

Bausch & Lomb Zeiss Protrors VII A No. 17, preferably in red or violet shutters.

*Copyright, 1917, by the Chalmers Publishing Co.
H. D. Ashton

Editor of the Argus Pictorial, New Pathé Production, a Lover of Nature.

WHAT a peculiar type of man must be required to produce a "screen magazine!" He must, first of all, be a lover of nature, have an unlimited fund of miscellaneous knowledge and know his audiences.

Just such a one is H. D. Ashton, head of the Argus Laboratories, Inc., whose screen magazine, "Argus Pictorial," will first be presented to the public through Pathé Exhibitors on November 18th.

Ashton was born and reared on a Virginia farm. Entering the newspaper business he went through the Japanese-Russian war for Collier's Weekly, and later with Underwood & Underwood visited many parts of the world. In 1910 he became an aviator, and in 1911 entered the motion picture business with the General Film Co., going into every branch of the industry.

Always a lover of nature, he has kept up his natural science studies—and is affiliated with several of the leading scientific societies of America.

Each Argus Pictorial as presented by Pathé, will contain four or five short educational subjects each fortnight, produced under his direct supervision, assisted by a staff of men connected with some of America's leading scientific institutions.

No expense or effort will be spared to keep this Screen Magazine up to the high standard set by its creator. Already connections have been established in such far-off lands as Australia, New Zealand, Africa, Japan and Swaziland, and shortly we may expect to see interesting educational and nature studies from these distant places among its features.

WILLIAM H. TOOKER WITH BUSHMAN AND BEVERLY BAYNE.

William T. Tooker, widely known for his screen portrayals, will play the role of Patrick Connolly, in support of Francis X. Bushman and Beverly Bayne, in their new Metro production, "Red, White and Blue Blood," under the direction of Charles J. Brabin. The picture was adapted by June Mathis from the story of Common Fife. Mr. Tooker has just completed his work in the role of Michael Ford in "Alias Mrs. Jessop," starring Emily Stevens. In the Stevens picture he played the father of Lillian Ford and the uncle of Janet Ford, both of the last named characters being portrayed by Miss Stevens.

"THE AUCTION BLOCK," NOT "THE BARRIER."

Through an unavoidable error a statement was made last week in a biographical sketch covering Larry Trimble, who is at present directing Madame Petrova in her second starring vehicle for the Petrova Picture Company, that he had directed "The Barrier" by Rex Beach. The novel by Mr. Beach which Trimble picturized was "The Auction Block," not "The Barrier." The correction is made in justice to Mr. Beach, as this error contained in the Trimble story was entirely unintentional.

New Comedy Production

Commonwealth Company Takes Yonkers Studio to Feature Claude Cooper and Virginia Clark.

The Commonwealth Comedy Company, the New York producing organization which has been making Three C. Comedies at New Rochelle, has now taken permanent quarters at the Epic Studios, East Yonkers, and has begun production of a new series of comedies for General Film distribution. Arthur Ellery, one of the most noted comedy directors in the United States, has been engaged to direct Claude Cooper, Virginia Tracey Clark and Kenneth Clarendon, a trio of stars who are already favorites with motion picture fans. Beginning with "The Hod Carrier's Million," these new single reel comedies will be released weekly.

President Jos. A. Klein of the Commonwealth Comedy Company promises a high order of subjects under Director Ellery, who is remembered as directing the Princess and Falstaff comedies. Claude Cooper, the leading man, holds a record for comedy parts, having appeared in 492 roles on the stage. His first work in pictures was as a director, and for fourteen months he directed and played leading parts in Falstaff Comedies. He has also played in support of such screen stars as Mary Pickford, Jane Cowl, Ethel Barrymore, Weher & Fields, and in such productions as "The Garden of Lilies," "The Sign of the Cross," "Three Weeks," "The Melting Pot," "The Magpie" and "The Man Without a Country."

Miss Clark, the ingenue star, gained her first picture experience in a child's part seven years ago. For two years she has been appearing in high class film productions, such as "Gloria's Romance" with Billie Burke, the Perry Comedies, the Billie Quirk Comedies and a series of the Pokes & Jabs Comedies. Her last engagement was in the King Bee Comedies, opposite Ed West. The third member of the group, Kenneth Clarendon, has been appearing in comedy pictures for eight years with the Edison, Thanhouser and Vitagraph Companies, and in the Falstaff and Princess Comedies, assisting Mr. Cooper.

BRYANT WASHBURN WORKING AT GLENDALE.

Bryant Washburn is at work on the first of the Pathé Plays in which he is starred at the same studio where Baby Marie Osborne is working—the old Kalem Studio at Glendale, Cal., which was recently hired by the Diando Corporation especially for the Baby's use. A portion of this studio has been turned over to Pathé, so Mr. Washburn and the Baby are in daily contact and have become fast friends.

ARTCRAFT FILMS REIGN ON BROADWAY.

Artrcraft Pictures were the big attractions at New York's two finest motion picture palaces, the Strand and the Rialto, during the week of November 11. At the Strand Mary Pickford in "The Little Princess" drew big crowds at every performance and at the Rialto Elsie Ferguson in "The Rise of Jennie Cushing" attracted long lines of waiting patrons in front of the theater.

A. Chester Keel, Who Sponsored "Our Boys at Camp Grant," to Aid the Tobacco Fund of the Chicago Daily News, Distributed by Mutual Film Corporation.
"The Rise of Jennie Cushing"

Artcraft Presents Elsie Ferguson in a Strong Story of Exceptionally Fine Artistry.

Reviewed by Louis Reeves Harrison.

THE Artcraft production, "The Rise of Jennie Cushing," is a pictured story of symmetrical design and of definite contours, from the novel by Mary S. Watts. The two principal characters, and even those of minor importance, have distinct individual attributes—they do not simply move through a series of incidents—they live in an environment of actuality, and they have souls to rouse audience sympathy and absorbed interest. It is not a case of unreal people placed in unnatural situations—we watch the career of a girl engaged in the deathless struggle of the human being against environment—the very essence of high drama—amid surroundings of immediate realism. While the story is that of a profoundly affecting human experience admirably told, it depends for interest heavily upon a vital and entirely modern realization that woman is a human being with individual characteristics as broad and deep as those of man, and should be accorded rights as sweeping and as sacred as those to which he has laid claim in all the ages, a very timely theme, though far from being obtrusive—it is felt rather than perceived. Jennie Cushing's nature is apparently a very simple one, but it unfolds from the ugly bud into a flower of great beauty. She is a product of the world's unfortunates who are warped in character by insistent poverty, and her combativeness, nothing worse, lands her in a reformatory. She manages to rise a little above that deadening monotony during three years, and she improves when farmed out to a kindly old couple; but her progress comes from a great and aspiring heart in her bosom and a fine selective taste which is native. As a lady's maid she reaches an atmosphere of refinement, and her innate good taste attracts the attention of an artist who is painting the portrait of her mistress. The artist is a man of wealth and social station, but he falls violently in love and a situation ensues which has the powerful appeal of "Camille" more delicately set forth and more happy in its conclusion.

In these love scenes Miss Ferguson, admirably supported by Elliot Dexter, rises to the exceptional opportunities offered her and shines forth as never before in screen impersonation. Whatever has been transmuted from the poetic consciousness of the author is not only preserved but intensified and beautified by the attractive personality and intelligent interpretation of the actress. She joins hands with the author in delineating intense and true-hearted womanhood as minutely observed in real life, an analysis and a penetrating conception of remarkable dramatic effect. This characterization, resulting from a harmony of spirit between author and interpreter, whether direct or insensible, raises the entire product to a very high plane, and it was probably the result of a scenario by Charles Maigne.

In addition to these exceptional elements, the direction of Maurice Tourneur is that of a man who made more than a sincere effort to interpret faithfully. His exquisite effects, both in color and exterior, have accurately affirmed all that author and actor have contributed—there is nothing to warp the spectator's mind—but he has caught the whole spirit of the theme and made it all a part of his own interpretation. While the union of artistic and dramatic elements is so perfect, and so rare, that I would unhesitatingly choose "The Rise of Jennie Cushing" as one of those rare examples to be shown the incredulous, the skeptical and the ignorant, who deny that there is high art in motion-picture production. Taken altogether, its nice harmony of relations considered with discriminating taste, "The Rise of Jennie Cushing" is one of the best releases of the year. It held a large audience at the Rialto spellbound and aroused favorable comment on all sides.

"The Little Princess"

Artcraft Presents Mary Pickford in a Bright Adaptation from the Story by Frances Hodgson Burnett.

Reviewed by Louis Reeves Harrison.

MARY PICKFORD, in an Artcraft production, "The Little Princess," pleased a large audience at the Strand theater in the attractive impersonation of a poor-little-rich-little girl, placed at a fashionable English school by her widowed father, an India army officer, who dies during her stay and apparently leaves her penniless after she has been almost spoiled by luxury and indulgence. She is not wholly spoiled, however, and meets her reversed position of abject and dependent poverty with an amusing exhibition of pluck, until it transpires that she is a great heiress after all.

Such is the story of a single character, that of a little girl throughout, in varied opposition to strongly contrasted circumstances. The prevailing idea in that of ordering human life upon a plane of more merciful thought and wider justice. A kinder attitude of heart in the rich little girl leads her to exhibit compassion toward a slavey, a forlorn little maid of-all-work, and this sympathy with the weak and unfortunate is bread cast on the waters to quickly return again when the slavey becomes the impoverished rich-little girl's solace and companion during hard trials.

Both Miss Pickford and the slavey shine in the matter of character interpretation, but there is no obviously serious attempt in the story to redress social wrong and reform society. The theme is submerged in a characterization which is largely an appeal to the interest in the endearing little girl and her gentle ways. From the opening days of poverty, for there is really a good magician across the way from her window, who can reach her room in the garret over the root, the scene is a display of the wondrous, with that of "Ali Baba and the Forty Thieves" being pictured elaborately and in full. This imaginative habit becomes a frequent trait in the poor little girl, and the appeal to the suggestive power of the eye in the matter of a cloud of white doves, a golden ring, and a bright morning star are all set forth in the same manner, with the cumulative result that the audience, after its patience has been firmly tested, is treated in the last reel to a view of the castle of the little princess's dreams, where she awaits the arms of the king of England, whichever he may be, who has expressed the desire to meet her in order to receive her in marriage.
out to be the indirect agent of restoring her fortune is a romantic idealization, but an acceptable one to the audience. Miss Pickford, as the heroine in the story, is very attractive. The artistry of presentation is of a high order and is a personal portrayal throughout, an ideal character in a purely ideal situation. Her struggle is with destiny and she makes some pertinent observations on that fact. The story will prove an agreeable addition to any program.

"A Little Patriot"
Baby Marie Osborne and Cast of Juveniles Have Leading Parts in Story of Present-Day Patriotism.

Reviewed by Robert C. McElravy.

The story of "A Little Patriot," written by John W. Grey and directed by William Bertram, was produced by Diando Film Company and is released through Pathé. It is primarily a subject for childish observers, as children play the most important part in it. At the same time the subject is one which will amuse adults also, though the plot may strike older heads as rather obvious in development. But the younger element will get a lot of fun out of the production.

Baby Marie Osborne plays the main part, the scenes occurring during the present war. She and her schoolmates listen carefully to the teacher when she reads to them the story of Joan of Arc. Baby Marie is inspired by this to do something to aid her own country in the present crisis. She goes home and induces her father to enlist in the U. S. Army, going with him to recruiting headquarters. Then she returns home and organizes her schoolmates into a military company, which she drills in a vacant lot. The little colored boy, Sambo, furnishes several comedy moments during this part of the story.

After Baby Marie's father joins the army, her mother rents one of the rooms to an individual who turns out to be a foreign spy. Baby Marie has an exciting time with a lighted bomb, which the spy has placed. She keeps the bomb from doing the anticipated harm, but is herself stunned by the explosion. It is following this incident that she is taken into the home of a wealthy old gentleman, who afterward turns out to be her own grandfather. The closing scenes of the story show the way in which the band of juvenile patriots capture and hold the spy until Baby Marie's father shows up and makes him a prisoner.

The older members of the cast are Jack Connolly, Frank Lanning, Herbert Standing and Marian Warner.

"The Troublemakers"
Fox Picture of Two Precious Youngsters, Played by Jane and Katherine Lee—Made Audience Laugh, but Cannot Count a Children's Film.

Reviewed by Harford C. Jackson.

This Standard Fox picture, "The Troublemakers," is to be released on December 1, but was given a pre-release showing at the Audubon theater, a neighborhood house at 16th street and Broadway, New York City. Over a thousand people were present at a matinee and the house was full of laughter at the pranks and antics of those two remarkable children, Jane and Katherine Lee, whose playing makes the picture. There were many children present, but the picture is not one that was wisely made for such. It closes with a gruesome scene in the electric-execution chamber of a prison where we see the poor, half-witted victim of a farcically rural trial for murder, after being shaven and prepared for death, led in, seated in the chair, the head-cap put over his eyes, prior holding up the cross, and all the paraphernalia of this particular scene. And all because in the ruins of a burned barn, set fire by the children, a skull that the children had been playing with was found by a farcical rural cop who nursed a grudge on the weak-minded lad.

No one had been murdered. The children had driven the gardener on their mother’s place away. He had paid the boy a marked bill with which he bought a knife. One of the little girls, driving through the country with their mother one day of the execution, discovered the gardener and then we have the race to the prison with all its well contrived delay, and the arrival in time to save the victim.

The gruesome part is at the close. The first three reels deal almost solely with the pranks of the two children and it is this part that made the laughter. I don't think the average man will care for this picture, as it lacks a telling plot. That the pranks of the kiddies please the women I have seen plainly in the audience at the Audubon, a house in a section of apartment houses, not cheap by any means. The picture was directed by Kenean Buel.

"The Hidden Hand"
Opening Installments of New Pathé Serial Introduce a Mystery of the Intense, Melodramatic Sort.

Reviewed by Robert C. McElravy.

The first two installments, of two reels each, of this new serial, "The Hidden Hand," give ample assurance of strong plot interest. The story begins with the murder of two men, a millionaire named Whitney and his visitor, Grand Duke of a foreign country. Before these men die, the millionaire accuses Jack Tramser, a secret service man, of having inflicted the mortal wound in some mysterious fashion. The Grand Duke's story, however, which he relates in his dying moments, opens up a series of events dating back to his own country eighteen years previously. These events have to do

Scene from "The Troublemakers" (Fox).

Scene from "The Hidden Hand" (Pathé).

Scene from "The Troublemakers" (Pathé).

Scene from "The Hidden Hand" (Pathé).
features of his henchman so that he looks like Ramsey, the secret service man, thus throwing suspicion upon the latter.

In addition to his knowledge of plastic surgery, "The Hidden Hand" also has a thorough understanding of chemicals and gases of various deadly sorts, which he uses for offensive and defensive purposes.

Review by Edward Weiss.

Many characters are introduced, including the girl, Doris, around whose origin the mystery centers. Doris Kenyon has this interesting role. Sheldon Lewis, who played the same part in the "Iron Claw," which this new serial slightly resembles, is cast as Dr. Scarley. This part is yet rather undeveloped, but certain factors of villains are hinted at, as they are presumed to have been using money belonging to Doris. Mahlon Hamilton and Arline Pretty, both identified with former screen successes, play the parts of Jack Ramsey and Verda Crane. The latter, Mr. Whitney's ward, has already been induced by "The Hidden Hand" to pose as the millionaire's real daughter.

"Her Hour"

Kitty Gordon in Six-Part World Photoplay of Maternal Love Discloses a Feverish but Interesting Life Story.

Reviewed by Edward Weiss.

NOTHING that Kitty Gordon has done in the way of screen acting exceeds her work as Rita Castle in "Her Hour," a six-part World photoplay, written by Raymond Schrock and directed by George Cowl. It is also only fair to add that never has the English actress looked more beautiful than in her latest picture. She comes out particularly well in the close-ups and, as usual, her gowns are examples of fine dressing in the art of personal adornment. The acting of the supporting company and George Cowl's directing of the picture are also to be commended.

The story of "Her Hour" is feverish but interesting and developed with proper regard to increasing interest and a forceful climax. Rita Castle, the heroine, is a working girl whose beauty, she suddenly learns, may be turned into something important. She obtains a position with a prominent lawyer and he at once proceeds to make ardent love to her. Believing him to be sincere, Rita trusts him beyond the point of discretion and is rewarded by being cast off when she confides to the man of law that she needs the protection of his name. She goes to a friend in the country and remains with her until her child is born. Some time later she becomes the wife of a widower, without telling him the facts about herself. The man who betrayed her crosses her path again, with the result that Rita's husband learns the truth and obtains a divorce.

During the years that intervene before Rita's child has grown into young womanhood, her unhappy mother has employed her beauty and brains in helping certain political gentlemen to carry their plans to a successful issue. When the rascally lawyer runs for office, he finds that Rita is his enemy. His political maneuver attempts to assail Alicia, the daughter he has never acknowledged, and her mother shoots the man down. She and Alicia are arrested for the murder and Alicia, who is never charged, is imprisoned. The son of the man who married and divorced Rita falls in love with Alicia. Realizing that her Christmas gift to him is never so far away, he works in the prison. When he learns who the girl's mother is, Rita swears that she has been deceiving Alicia—that her real parents are dead. The pain of her renunciation is too much for her weak heart and she expires under the strain.

The scenes of this picture are quite effective as Rita Christie and gives the best performance of the supporting company. George Morgan, Edward Burns, Lilian Cook, Eric Mayne, Yolande Brown, Jean Wilson, Frank Beamish and Justine Cutting are the other names on the program.

Scene from "The Winged Mystery" (Bluebird).

Franklyn Farnum plays a dual role in the five-part Bluebird screen version of Archer MacMackin's story, The Winged Mystery, which Miss Frances Wilson, Miss Alice E. Parker, and Joseph De Grasse directed the production. The theme is decidedly up to date and contains many sensational incidents. It also has its full share of the sort of mystery that deals with sliding panels, masked men and women and a house where acts take place that baffle even the keen wits of the hero, until the time comes to bring matters to a finish. Taken on its own ground, "The Winged Mystery" is a very well contrived photoplay and is capably acted.

The story is complicated in the telling, but works out smoothly enough on the screen. The parts played by Franklyn Farnum are twin brothers born in China of American parents. Louis is loyal to the United States, but August is pro-German and holds a commission in the army of the Kaiser. The two men come to this country and are disguised as a spy. He is accompanied by a female secret agent, and the moment the two land they start in to make it interesting for brother Louis and Shirley Wayne, a young woman whom he hopes to marry. The excitement begins when Louis and his friends accept a mysterious invitation to dine at a house in the country and find themselves prisoners. The doings derive additional mystery from the fact that August has Louis bound and gagged and hidden away in the attic, while he takes his brother's place with the prisoners and is discovered by Shirley Wayne making love to the masked woman who is supposed to be the mistress of the house.

Scene from "Her Hour" (World).

The story takes its name from the manner in which a number of carrier pigeons are used to locate the house of mystery. Before the prisoners are released they are all doubly thankful that the United States is at war with Germany, but fate squares things for them with August and his accomplice. An infernal machine, intended for them, is set off the wrong time and kills the two enemies of Uncle Sam. Franklyn Farnum handles the two parts with excellent judgment and keeps them distinct at all times. He is supported by Claire Du Bois, Rosemary Theby, Charles Hill Malles, Sam De Grasse, T. D. Crittenden and Frederick Montague.

"The Man From Montana"

Butterfly Release Features Neal Hart and Vivian Rich in Entertaining Yarn of East and West.

Reviewed by Robert C. McIlvany.

This five-reel offering, written by Harvey Gates and produced by George Marshall, begins with a mining swindle and leads up to a series of adventurous episodes. There is no great plausibility about some of the incidents, but it is not the type of narrative that demands any great degree of credibility, as the interest lies chiefly in the melodramatic situation. (many of the various things that happen are of quite improbable events, making no great effort for dramatic effect, but at the same time spinning out a pleasing little story.

Neal Hart plays the hero, Buck Farley. He is partner to Dad Petzel, played by George Berrell. They own two mining claims, the "Bumble Bee" and the "Worm." While Buck is absent on a trip, Dad is persuaded to part with the "Bumble Bee" by a crook named Warren Sumers, and his wife. Sumers employs a girl named Meta Cooper, an orphan and a distant relative of the miner. The role being assumed by Vivian Rich, is entirely innocent of being used in a bunko game, and when she trades Dad some bogus stock for the mine, she believes the stock is valuable.

Though he knows the stock to be worthless, Sumers takes possession of the "Bumble Bee," which he immediately sells.
for fifteen thousand dollars. He then takes his wife and Meta East.

Buck returns and learns that he and his partner have been swindled. He then starts East, with no clue in his possession save a photograph of the girl. He is followed shortly by Dad and a bunch of mining men. The "Worm" in the meantime has developed pay ore.

When he arrives in the city Buck gets into contact with Sumner, the drifter, an expert, that he did not know the stock was worthless. Sumner then sends Meta on a trip with Buck across the state line, where they are "framed up" for evading the Mann act. Buck, desiring to clear the girl's name, marries her. Later he and the other mining men are shanghaied by the crew of a schooner and taken out to sea. But they overpower the crew and Buck returns to claim the girl. The fight with the crew is well handled and quite exciting.

Others in the cast are George Berrell, E. J. Piel, Betty Lamb and Willard Wayne.

**General Film Program**

**Two Interesting O. Henry's, "The Renaissance at Charlopoli" and "The Indian Summer of Dry Valley Johnson."

Together with First Release of the New Selburn Comedies, "Hubby's Holiday."

Shown.

Reviewed by C. S. Sewell.

*The Renaissance at Charlopoli.*

Rich in human interest and pathos, well acted and well directed, "The Renaissance at Charlopoli," released by General Film Company in four parts, is one of the best of the popularized works of O. Henry, and is a thoroughly satisfactory offering.

Grandmont Charles, last of a proud French family in Louisiana, proposes again and again to Adelé Parquer; but each time she insists that he first find her brother, Victor, who disappeared after a struggle with Grandmont, which she witnessed. Does he disclose to her that the trouble was caused by his sending away a quadroon with whom Victor was infatuated, but sacrifices his wealth in endeavoring to find the boy. Despairing, he prepares to revive for one day the ancient glory of the family estate at Charlopoli. But, for the first time, the invitation of a Charles is ignored; no one comes. Finally a tramp appears, invited to partake of the banquets, and proves to be Victor.

The original story has been closely followed, only minor changes being made, which improve its dramatic value. J. Frank Glendon is excellent as Grandmont Charles; Webster Campbell gives a fine performance of the part of Victor, and Agnes Ayres is admirably cast as Adelé. The production is artistic, and was evidently made in the territory which it portrays, but the chief appeal is in the manner in which Director Thomas L. Mills has succeeded in transferring to the screen the atmosphere and spirit of the written story.

*The Indian Summer of Dry Valley Johnson.*

This is another of the O. Henry series released by the General Film Company in four reels as a Broadway Star Feature. It is an interesting production, but in a lighter vein, and with not too strong an appeal as "The Renaissance at Charlopoli."

Dry Valley Johnson sells his cattle ranch after his youthful days have passed, and starts to raising strawberries. Next door, with her five children, lives Widow O'Brien, whose husband was a Spaniard. Catching the children among the berries Dry Valley drives them out, but Panchita, the oldest, scornfully takes her time about leaving Dry Valley, who has always fought shy of women, is hard hit by Cupid, purchases gay raiment, and begins courting Panchita. Calling earlier than usual one afternoon he finds her dressed in imitation of his attire amusing the other children. Enraged, he returns home, puts on his old ranch clothing, and when Panchita comes toward him strikes at her with his whip. Unflinching, she continues to advance, and with sudden realization of the truth he takes her in his arms.

Carleton King is splendid in the difficult role of "Dry Valley" Johnson, and Jean Paige gives a good portrayal of Panchita, making it even more remote than called for in the original, which emphasizes the disparity in their ages. Anna Brody is satisfactory as Mrs. O'Brien, and the production is adequate, although rather too long for the story.

*"Hubby's Holiday."

Presented by the Piedmont Pictures Corporation. "Hubby's Holiday," in two reels, is the first of the new Selburn Comedies featuring Gertrude Selby and Neal Burns to be released monthly by the General Film Company. Neal and a friend, while on vacation, in order to get away from their wives, arrive at a manor with the notion to see the servants, arrested as deserters, and after several complications are shot attempting to escape, and land in the hospital where their wives are serving. "Red Cross" is shanghaied, but they are straightened out. There are several laughs, and the production is clean, although several familiar comedy situations are employed. Burns shows himself to be a vigorous, quick comedian, and Miss Selby makes an attractive co-worker.

*"Jack and Jill."

Jack Pickford and Louise Huff Are Featured in an Interesting Moroso Story of Eastern Prize Ring and Texas Desert.

Reviewed by George Blasdel.

IT ALL goes to show you cannot with accuracy prejudge a picture by its name. If the title of "Jack and Jill" does not ring any bells in the back of your head disregard the absence of the indefinable signals which sometime indicate to one how a certain picture is going to appeal to him. The story is of a boy and girl native to the pavements of N.Yawk, as the pair express it. It contains punches—two distinct kinds—the literal as well as the figurative. Those in the former category are administered with liberality all through the course of the story, and always where they will do the most good; also seemingly only when they are necessary. Jack Ranney discovers that in his good right there is a healthy wallop, and following the revelation matters begin to brighten up for him as well as for the faithful Jill.

The action gives Jack Pickford a chance to show what he has acquired in the way of handling his mitten. The working out is not a glorification of the bruiser. Rather is it a demonstration of a young man starting out in life not on the most deniable lines and showing over a career which promises better for his future usefulness. The possession of a husky right is merely a large stepping-stone in his progress. The presence of Louise Huff in the role of Jill gives the subject a dual interest, prevents it being one of interest solely to males.

The dialect in this story of Margaret Turnbull is of the extreme type of what for a better name we are disposed to describe as "toughness." The style of conversation of Jack and Jill does not add to the strength of the story. They win us in spite of it—toughness, their straightforwardness and their adherence to each other.

The story opens in New York and shifts to Texas. There are stirring scenes in each locale—in the prize fight in which Jack gets the decision in the first round when his crooked managers had not calculated to let him win until the fourth; the attempt to ride the Wild Cat over a crag "killing matches" in the saloon, the attack on the ranch, and the battle with
the invaders in which Jack does remarkable execution. The western atmosphere is full of appeal. Director William D. Taylor gives us big fields of desert, mountain and plain, scenes that will make for the popularity of the picture in countries other than the United States.

In the supporting cast are Leo Houch, Don Balley, as the dastardly "Honest George," the right promoter; J. H. Holland, and Bert Hoxie, as a convincing "cactus" Jim, the big fellow who kicks the smaller Jack. It is a good cast and the picture is well made.

“A Remarkable Doll Comedy of Five-Reel Length, by Essanay, That Will Delight Young and Old—Written and Directed by Howard S. Moss.”

Reviewed by James S. McQuade.

The Dream Doll” has a story that holds interest right up to the final scene, notwithstanding that three very “clever” dolls do most of the acting and figure as principals in the story itself.

Howard S. Moss, who has made this doll comedy possible, can be congratulated heartily for his clever conception, and still more heartily on the wizardry in manner in which he makes the inanimate toys play their parts, so lifelike, indeed, that the spectator, for the time, is transported to the land of Lilliput.

I viewed “The Dream Doll” twice, and I can assure the reader that I was delighted each time, and can view it several times more with profit to myself as well as pleasure. It ran so smoothly and pleasantly that I received quite a shock when Director Moss (Howard), who sat beside me at the second viewing, informed me that it took just six months in the making! Just bear that in mind and you will have some idea of the interest of the story’s life. Forty feet of negative in a day was the progress made in a hard day’s work. In some instances, which shows that doll-land, though so pleasant and entertaining, is a difficult land in which to make rapid headway.

The pictures introduce us to Toy City, in which Thomas King (Ernest Maupin) is toy king, whose great shops supply the world’s children with playthings. His pretty daughter, Ruby (Marguerite Leary), still retains her love for dolls, though she is also in love with her father’s private secretary, Frank Blake (Fred La Rocaue). Ruby is a great friend of Abraham Nutch (Lobby Bolder), the greatest doll inventor in Toy City, who is perfecting the elixir that will bring life to all his pets.

He finally discovers the secret one day when Ruby visits him and is presented by the old man with the most perfect man-doll yet made by him. She gives it back to him to be brought to life and goes out of the room. In the meantime, the old doll inventor places a drop of the elixir on the man-doll’s head and it comes to life. He rushes out for Ruby, but when they enter the room the live doll has disappeared. She bursts into tears and the old man, thinking that her lover, Frank Blake, has taken the doll away, goes out to find him.

During his absence the live doll re-appears and places a drop of the elixir on the head of the weeping Ruby. Presto! She becomes a little, live-woman doll, and together they hide themselves in a small cupboard. Then Ruby becomes lost to her people, although a great hue and cry is raised.

In Toyland we see the little people happily married, after the live doll-man very ingeniously turns a doll judge into a live one, so that he may perform the marriage ceremony. In the end, after sentimental experiences, the dolls disappear and it is found that the whole story was a dream that came to Ruby.

The release date is Dec. 10, through the George Kleine System.

Scene from “The Dream Doll” (Essanay).

the drama or melodrama element. We should therefore be doubly glad when the comedy is clean as well as funny. This can be said of “Nutty Knitters,” which, in subject-matter, is particularly appropriate at the present time.

“Nutty Knitters,” one of the Paramount-Kleaver Comedies, features Victor Moore in the role of the clerk who, to be deemed worthy of his lady love, is deputed by her father to knit no less than fifty sweaters by himself. Not to be outdone, he employs a knitting machine, and is suddenly set upon by the villain, who, discovering a ball of yarn outside the victim’s door, puts a match to it and succeeds in burning up the yarn and sweater which is under way. The daffy, busy knitting, are not to be persuaded to be present on the occasion; and, in fact, everyone who might be of use, from the street cleaner to the policeman, are knitting socks, sweaters and such for soldiers.

The picture was directed by Chester M. De Vonde and will be entertaining to the average audience.

“Over Here”

Special Two-Part Picture Released by World Film Shows Astonishingly Rapid Work on Erection of Military Cantonnement.

Reviewed by Margaret I. Macdonald.

The rapidity with which the erection of buildings for the accommodation of the thousands of soldiers in training for European service is accomplished is illustrated in a two-reel picture being released by the World Film Corporation. It is entitled “Over Here,” and is strongly imbued with the spirit of patriotism not alone through the nature of the picture itself, but by means of subtitles which are stirring, and which make the picture an inspiration to work and fight for the “Freedom of Democracy.”

The film opens with pictures of the committee in Little Rock, Ark., whose work of raising thousands of dollars for the cause within a period of ten days was scarcely less rapid an accomplishment than the building of an entire cantonment for the housing of 6,000 men in fifty-two days. In the building of the latter were employed 6,000 men, who finished the last building on the fifth day of September, presumably having started early in July. In the spirit of the wildness upon which the cantonment now stands, the building of roads, branch railroads, and the installation of plumbing, water works and all installations pertaining to sanitation necessary.

One thousand two hundred buildings comprise the cantonment, for which 4,000 carloads of lumber containing in all 24,000,000 feet were used. In addition to this there were 27 miles of sewer pipe to be placed, and 23 miles of pipe for carrying water to the cantonment from the 300,000-gallon reservoir at the pumping station.

One of the interesting points in the picture is the actual erection of a two-story barracks in two hours and fifty-five minutes. And again, when an extra 900 men were in need of shelter, three buildings were erected in the space of 38 minutes, with a crew of 18 workers on the job. The care and rapidity with which this cantonment was made ready is almost beyond belief, and save for the picture of the actual work as it was conducted it would be hard to understand.

Thousands of dollars were spent in making the cantonment
"Shame"  
Seven-Part Propaganda Story Featuring Zena Keefe Has Many Points of Excellence—Produced by Duplex Films, Inc., and Directed by John W. Noble.

Reviewed by Edward Weitzel.

There is such a thing as being more insistent than wise. This is proved in "Shame," a seven-part propaganda story produced by the Duplex Films, Inc., and presented and directed by John W. Noble. The author takes as his theme the unjust ignominy heaped upon the innocent children that come into this world without their parents having gone through the marriage ceremony. He illustrates his contention by a forceful and well-constructed story, and shows the consequences of two young people, who have been forbidden to wed, giving way to their feelings when the girl learns that she is about to become a mother, and an attempt is made to give their union the sanction of the law. The young man dies just as the minister is about to begin the marriage ceremony, and the girl is left to face her shame alone. She goes back to her home, is driven out by her father and her child comes into the world at the cost of her own life.

The infant becomes a state charge and grows up in a charity institution, until it is allowed to seek out each other. His father finds out the girl is a child of shame and appeals to her love for his son not to cloud his name by being married to her. She conveys the picture closes with the proposed marriage of the lovers.

Such a finish is artistically wrong on two counts: First, the spectators will never be satisfied with anything but a happy ending for the story. The author more than proves his case, without adding any unnecessary misery to the lot of his heroines. Second, he leads everyone to expect a happy ending, by having the father of the boy present when the marriage ceremony is almost performed between the parents of the girl. This man even pleads with the minister to give the girl a marriage certificate, on the grounds that the couple have tried to do the utmost, to cover their guilt. He is also unaware that both father and mother are mentally and physically fit for the office of parenthood and of sound and respectable stock.

The manner of the picture's presentation is all to its credit.

In the dual role of the unfortunate young woman and her equally unhappy daughter, Zena Keefe lends her fine sincerity, depth of feeling and command of the art of acting. Every scene of which she is the central figure rings true and her hold on the emotions of the spectators enables her to bend them to her will. The supporting company is a carefully chosen one, and includes Niles Walsh, Dell Brown, Lionel Belmore, Paul Doucet, Joyce Fair Davidson and Jack Dunn. John W. Noble has achieved excellent results in his directing of the production.

"In Bad" William Russell's Nest.

The complete cast of the new William Russell feature, "In Bad," has been announced by the American Film Company, Inc., at Santa Barbara. The cast is made up of William Russell, Frances Hallington, Harvey Clark, Hurl Montana, Carl Stockdale, Lucille Ward and Fred Smith. Edward Soman is supervising the filming of the picture.


Reviewed by Edward Weitzel.

There will be many stories written about the war, but it is doubtful if any of them will excel "For Valour," a musical human appeal. This five-part Triangle photoplay is taken from a story by L. A. Wylie, and its principal character is a young Canadian girl whose sacrifice for her selfish brother and helpless father awaken the manhood in the boy, and force him to enlist for the Great Cause. Melle Nobbs is the daughter of a Boer war veteran, and has difficulty in keeping the household out of debt. Her brother gets into trouble through helping himself to his employer's cash, and his sister steals the amount from the star of the theater where she has been dancing, and offers it to her brother providing he will enlist. The boy promises to do so, and keeps his word. His father is justly proud of him, but when the old man learns that his daughter has been arrested for theft he disowns her. Melle does not reveal her reason for taking the money, and is sent to the workhouse. The young soldier goes to France with his regiment, covers himself with glory, and returns home minus an arm, but wearing a Victoria Cross. He finds his sister in the hospital ward of the prison. Weak and worn from overwork before her imprisonment the girl suffered a physical breakdown at the end of her trial, and has been confined to her bed for several months. Here her brother finds her, and the girl realizes that her sacrifices for him and for her country have not been in vain.

This vital story is constructed, for the most part, of incidents that do not strain probability in the slightest degree, and is acted in the proper spirit by all the members of the cast. Winifred Allen makes Melle so lovable and human that she holds the sympathy of the spectator through the entire photoplay. Richard Barthelmess realizes the character of the brother perfectly, and Henry Weaver gives a strong impersonation of the father. Mabel Gallin is well cast as Alice. The direction by Albert Parker is thoroughly commendable.

"The Regenerates."

The struggle between the old order and the new is the theme of "The Regenerates," a five-part Triangle picture written by John Lynch, and adapted to the screen by Catherine Carr. The subject is very well handled, but it belongs to the past, and has only slight interest for the present generation. Mynderse Van Duyan, an old aristocrat whose pride of family is equal to that of any foreign nobleman, is anxious to make a match between his granddaughter and her cousin, Dolf Van Duy. The boy is a degenerate addicted to the drug habit, and already married to the daughter of one of the family servants. Catherine, his cousin, is in love with a fine young man whose family does not measure up to old Van Duyan's standards. Dolf's wife dies in childbirth after her husband has bailed in a struggle with the man who has been supplying him with the drug, and Catherine runs away and marries LeForge. When the old gentleman learns that his great-grandson has taken up the way of the common people in his veins he will not permit him to remain in the Van Duyan mansion. Five years later the child, now a sturdy lad, is brought into the house by Catherine, and the old aristocrat is forced to acknowledge that the boy is worthy to bear his name.

The production and acting of "The Regenerates" do justice to the story. Walt Whitman looks and acted the elder Van Duyan excellently, and Alma Rubens is equally successful as Catherine, the rest of the cast includes Darrel Poi, John Line, Allan Sears, Louis Durham, Wm. Brady, and Pauline Stark. E. Mason Hopper directed the production.
The Outsider
Emmy Wehlen Featured in a Mystery Play Involving Society Crooks—Released by Metro, Made by Rolfe.

Reviewed by C. S. Sewell.

In presenting on the screen Louis Joseph Vance's novel, "Nobody," Metro Pictures Corporation has reverted to the title "The Outsider," under which the story was originally produced. It is a strong, intricate, interesting, well-made piece of work, produced by Rolfe, and released November 5 in six parts, as a satisfactory crook-society-shopgirl drama, with a small amount of appeal being due to the location and the personality of Sally Manvers, a shopgirl disgusted with her surroundings, and who takes refuge during a rainstorm in an adjoining house, dons pretty clothes she finds there, saves from a real burglar a society man whom she sees taking jewels from a safe, and is forced to accept a position as secretary to a society woman, Mrs. Gosnold. The jewels belong to a Mrs. Standish, who has arranged to have them stolen so she could collect the insurance. Later, Mrs. Gosnold's jewels are also stolen. Suspicion is directed toward Sally; she explains the "true" state of affairs to Mrs. Gosnold, who succeeds in unmasking the real thief after being kidnapped by her nephew in mistake for Sally. Disillusioned by her experience, Sally returns home, but is followed by a Western millionaire who has fallen in love with her, and everything ends happily, with a suggestion of a future home on Riverside Drive.

The theft of the two sets of jewels completes the plot, and the mystery in which the story opens is maintained until the last reel, in which the action slows down somewhat. The production was directed by William C. Dowlan, and the photography is up to the Metro standard, there being some particularly pleasing exterior locations. Emmy Wehlen's portrayal of Sally Manvers is effective, and she has been surrounded with a competent cast, including Florence Short, Harry Benham, Ilean Hume, and Gladys Fairbanks. Particularly good is the work of Virginia Palmer as Mrs. Gosnold, Jules Raucourt as the scapenegrave nephew, and Herbert Hayes as the Western millionaire.

The Grell Mystery
Five-Part Vitagraph Blue Ribbon Feature Ratting Good Detective Story That Never Loses Its Grip on the Spectator.

Reviewed by Edward Weltsel.

Frank Forest, the author of "The Grell Mystery," a five-act play and vitaphone feature, has written a detective story that never lets the interest drop from start to finish. The mystery surrounds a murder that defies the right solution until nearly all the characters in the story have been accused of the crime. Heldon Foyle, a detective of the Sherlock Holmes type, finally manages to lay hands on the guilty person. But only after circumstances point to the woman he loves as the one who wielded the dagger and he had made up his mind to place her under arrest.

The main reason for the difficulty in unraveling the mystery is the remarkable resemblance between two of the characters. One of them is Robert Grell, an honorable man, engaged to the sister of the detective's sweetheart. The other is Harry Goldenburg, who is married to Lola, a dancer, who knew Grell intimately in the past and is still in love with him. Goldenburg is aware of this and goes to Grell's house to blackmail him. His wife follows him, intent on preventing the scheme and, in a quarrel that follows, stabs Goldenburg to death. Helen Meredith, the detective's sweetheart, discovers the murdered man and believes him to be Robert Grell. She is the first to be suspected of the murder, and the chain of evidence that is forged by circumstances about her and about the other characters is strong enough to hold the spectator firmly to the last foot of film.

A Soul For Sale
Renowned Pictures Corporation Releases Six-Real Offering Which Deals With Evils of High Social Life.

Reviewed by Robert C. McElravy.

There are two favorite methods of exposing the sins and hypocrisies of high society. One of them, and this is always the most effective, is to reproduce a section of social life in a careful, consistent manner, and by sharp, satirical thrusts puncture the shams in question. The other method is not so subtle and pays less attention to artistic effect. The chief desire is to reveal the hypocrisies as they exist, and to this end recourse is frequently had to exaggeration, melodramatic situations and all manner of crudities.

"A Soul for Sale" is an offering of the latter type. It has a story to tell, a story of considerable strength, in which there is much of the raw material from which good drama is made. It is unfortunately not handled in a manner that brings it to a finished development such as would appeal to the best class of the picture trade. The atmosphere of high society is not sufficiently well suggested to give it this appeal. At the same time there are certain theaters in which the production will undoubtedly be well received owing to the crude elements of strength in the narrative itself.

Dorothy Phillips appears as Niela Pendleton, a girl whose father dies leaving her mother and herself to shift for themselves. They have been accustomed to social life, and the ambitious mother desires Niela to marry wealth at all hazards. Mrs. Pendleton is a weak, grasping creature, who permits a wealthy broker to advance them money, and she does this at the cost of the girl's reputation. At the same time she urges Niela to marry Hale Faxon, a millionaire of bad repute. Wm. Durrell appears as a picture behind whom is a cruel, sneering man of openly vicious tendencies. This characterization is so much overdrawn that it seems incredible that the girl should accept attentions from him under any circumstances.

The strongest dramatic situation is the one in which Niela enters the room of the hero, Steele Muntain, at night for the purpose of returning the money her mother had stolen. The hero, of course, and Niela loves the girl, suffers a revolution of feeling at discovering her with the money. She refuses to explain that her mother had stolen it. He has a moment of weakness in which he is tempted to take advantage of the girl, but finally releases her and sends her away. The broker and the millionaire see her leave the room. Niela then disappears, but the hero finds her later working as a stenographer, and again falls in love with her.

The story was written by Evelyn Campbell, and adapted to the screen by Elliott J. Clauson. It might have been compressed into five reels. The direction, while not bringing out full dramatic values, is clear, and the continuity is good. Others in the cast are Catherine Kirkwood, Harry Dunkinson, and Albert Rosie. Most of the scenes occur on a Long Island estate.

Mrs. Castle in "Vengeance Is Mine."

Irene Castle in a strong drama of society and high finance is the Pathe Plays release just announced for the week of December 16. The title is "Vengeance Is Mine," scenario by Howard Irving Young, from the successful novel of John A. Morosso, directed by Frank Crane. This is the fourth of the series of Castle-Pathe Plays—all big features, complete in five reels.
"The Painted Madonna"
A New Actress, Sonia Markova, Does Praiseworthy Work in New Fox Special Feature With Astonishingly Sentimental Story.

Reviewed by Haford C. Judson.

There are patrons who revolt in the sentimental, and if any exhibitor has many of that kind in his clientele he can't do better than book "The Painted Madonna," a recent Fox special release featuring a new screen actress, Sonia Markova; it is quite sentimental. Fourteenth street in New York is the poor place to show sentiment and in general, five people walked out of the City theater for some reason or other during the showing of this picture at the afternoon performance. One of those who remained for the vaudeville show was over. Fourteenth street is disillusioned.

As for the playing of Sonia Markova, I think more people will be pleasantly surprised for a lesser reason, a shown imagination, intelligence, and personality, though her scope is at present narrow, and she shows inexperience. She has the lighter moods, and doesn't lack power in tragic moments, and she can play passion. The picture required a showing of life's disillusion, and the young actress failed utterly to suggest it. This leaves the impossible story told by the picture bare of all reality after the first episodes, in which both the picture and its leading woman are markedly pleasing.

It is the picture of the country girl who falls in love with a treacherous seducer. She meets an artist whom she might have loved, but it is too late, and, with the burden she must hide, she goes to the city, where we next find her in the garish prosperity of a successful countenance. The artist meets her again, and takes her for a model of a Madonna. Through this she is converted, but she having out for what she has been taken to drink and goes downward. She opens a founding asylum. Later, in the old home town, the artist finds himself again, and she, proving how her soul is clean, is taken back into his love.

Scene from "The Painted Madonna" (Fox).

"Snap Judgment"
American Five-Part Production Featuring William Russell—Faulty Comedy-Drama With the Star Doing Good Work.

Reviewed by Margaret I. Macdonald.

The fact that "Snap Judgment," directed by Edward Sloman for the Mutual program, is a five-part comedy with a dash of drama, is it's only excuse for the impossibility of some of its situations; or perhaps it might prove better judgment to suggest that the business with which some fairly good situations have been put over is more or less impossible. William Russell is a fine type of a man, and the circumstances to hold at bay single-handed a mob of at least a hundred saloon ruffians the illusion of the picture is destroyed. "May I, on the contrary, has been propelled by Metro Pictures Corporation, whose role presents her as a bride, in the first instance, unexpectedly awaiting in the midst of a merry set of bridesmaids, a delinquent bridegroom. The following scenes, which disclose the fact that Jimmie, the bridegroom, seated in his chair party dressed for the ceremony, has overslept the wedding hour, are really funny. On his way to the bride's home the taxi develops a flat tire and Jimmie has time to get into a scrap on behalf of a ranculan from Arizona. Arriving finally at the home of the bride late enough to meet with a warm reception from her father, he turns away from the city to follow the fortunes of the rancher whose fight he sought on the previous night. His adventures in the west become interesting from the fact that his double, a western bandit, is a prize for the capture of which a reward is offered. The former bride-elect and her father appear on the scene, mistake the bandit for Jimmie and become participants in some thrilling adventures which end happily for the lovers.

Scene from "Outwitted" (Metro).

"Outwitted"
Emily Stevens Featured in Fantastic Story of High Finance, Involving Revenge Obtained Through Fake Spiritualism.

Reviewed by C. S. Sewell.

How a woman, publicly denounced as a criminal, succeeded by means of spiritualism in securing revenge is the theme of "Outwitted," released by Metro Pictures Corporation November 12, in five parts. The story, which is not always convincing, has plenty of action, and has a real surprise in the four reel.

Nan Kennedy, to keep a stock broker from disclosing the whereabouts of her brother, who has escaped from Sing Sing, enters the library of Lawson, a financier, and endeavors to obtain important papers. She is caught, and Lawson allows her to go free on condition that she do his bidding for a year. He introduces her in society, and contrives to bring about her marriage to the son of a man whom he accuses of stealing his wife. During the wedding reception he informs the guest that Nan is a thief. Later, working on his belief in her, she plans to expose him, but when he is forced by circumstances to sell important stocks, with the result that he loses a fortune, the man whom Nan marries endeavors to kill Lawson and himself, and then learns that Lawson is his father. Emily Stevens handles the role of Nan Kennedy with distinction, especially the spiritualistic scenes, but, as a whole, she is not as well cast as in some of her previous pictures.
While she is the featured player, Frank Currier as Lawson is entitled to a large share of the acting honors. Earle Fox appears as Billy Bond, Nan’s husband; and the remainder of the cast, including Rhea Allen, Paul Evolution, Frank Joyner, Fred Truesdell, and Joseph Burke, are satisfactory.

Charles A. Logue is responsible for the story, and the production was directed by George D. U. Baker. The fact that—the surprise—that Bond is Lawson’s own son—is sprung is well handled, but the story contains several familiar melodramatic situations.

Partridge Returns East
Division Manager of United States Exhibitors’ Booking Corporation Makes Some Timely and Interesting Trade Observations.

America’s entrance into the world war has not yet affected the moving picture industry appreciably. It will probably not be felt for some time to come. That is the opinion of Joseph Partridge, division manager of the Booking Corporation, who has just completed a trip through the West, during which he organized the Western sales force for the new concern and spread the word on United States Exhibitor-association cooperation among exhibitors. “Despite the drain of the war upon the male population,” declared Mr. Partridge, who henceforth will make his headquarters in the executive offices of the booking corporation in the Times Building, “and the tax imposed upon all the various amusements, the picture theaters throughout the Middle West appear to be enjoying a period of unprecedented prosperity.”

“I have found that many of the picture distributing concerns that have not already absorbed the setting cancellations by the wholesale. The exhibitor has decided to make a determined stand in the tax controversy and disposed of ‘London, East and West’ have to be a show-down sooner or later.”

“Of all parts of the Middle West which I visited exhibitorial interest in the U. S. Exhibitors’ Booking Corporation was keen. One thing that impressed me was the reaction of sentiment among exhibitors and theatrical men of the West in favor of war pictures, especially those that are being produced by the U. S. which give some idea of what warfare in Europe is like. With the American troops in the trenches of northern France, public interest the country over is focused upon them. The Western exhibitor has developed a deep-seated demand for pictures founded upon some phase of the great conflict. The ‘Zeppelin’s Last Raid’ is just such a production.”

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the Middle West. A representative of the booking corporation has been appointed in every large city between New York and St. Louis and others will be selected in the near future for the territory beyond to the Coast. One representative will be stationed in each of the Hoffman-Four-square exchanges in those cities and will devote himself exclusively to handling U. S. business. Not only the supervision to the booking of the U. S. productions but he also will assist the exhibitor in the important work of exploitation. The Middle Western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Houdershell, who has been assigned to the Chicago sales staff of the Paramount Pictures Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Peer, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.

Pathe Studio Active
Big New Features Now Under Way With Many Well Known Players.

Great activity with big pictures the order of the day is reported at the Pathe-Astra Studios in Jersey City and Fort Lee. Louis J. Gasnier, president of Astra, has big plans, and he is working them out in big way. William Parke, the famous director who has made the Gladys Hulette Pathe-Astra successes, is producing “The Fraulein,” by Wal- lace D. Clifton, with Mrs. Vernon Castle, Helene Chadwick, Warner Oland, Paul Everton, Harry Henham, and J. H. Gilmore. This is expected to be another Pathe Play. It is a very strong story, with big situations, which give Mr. Parke fine opportunities for the dramatic development that is his specialty.

George Fitzmaurice is now preparing the famous A. H. Woods’ stage hit, “The Other Woman.” The star is a big one, whom Pathe has not yet announced, and the combination of its value and the A. H. Woods’ contract and William Parke, Jr. The word from Astra is that this piece will be exactly the sort of thing that the picture audience is looking for. Timing and photographic effects are promised in it, and both studio are ready to attain an unusual result.

Hobart Henley is in the South with Gladys Hulette and Creighton Hale at work on what is expected to prove Agnes C. Johnston’s best picture. Miss Johnston is known as author of “Shine Girl” and “Her New Love,” and other Pathe features which have been among the hits of the last year.

Albert Parker, a new Astra director, is making a remarkable picture from A. H. Woods’ stage hit, “The Other Woman.” The star is a big one, whom Pathe has not yet announced, and the combination of its value and the A. H. Woods’ contract and William Parke, Jr. The word from Astra is that this piece will be exactly the sort of thing that the picture audience is looking for. Timing and photographic effects are promised in it, and both Studio are ready to attain an unusual result.

Mr. Tucker’s pipe is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe Plays starring Pearl White. This was written by Charles T. Dazeley, the well-known playwright, and Roy Somerville.

Special Essanay Features
A Series of Six-Reel Subjects Soon To Be Released—Taylor Holmes a Leading Player.

George K. Spoor, president, announces that that company soon will begin the release of special features of six or more parts at varying intervals. The stories being selected are being selected from various sources of pictures founded upon some phase of the great conflict. The “Zeppelin’s Last Raid is just such a production.”

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the Middle West. A representative of the booking corporation has been appointed in every large city between New York and St. Louis and others will be selected in the near future for the territory beyond the Coast. One representative will be stationed in each of the Hoffman-Four-square exchanges in those cities and will devote himself exclusively to handling U. S. business. Not only the supervision to the booking of the U. S. productions but he also will assist the exhibitor in the important work of exploitation. The Middle Western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Houdershell, who has been assigned to the Chicago sales staff of the Paramount Pictures Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Peer, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.

Pathe Studio Active
Big New Features Now Under Way With Many Well Known Players.

George K. Spoor, president of Pathe, announces that company will begin the release of special features of six or more parts at varying intervals. The company is expected to be another Pathe Play. It is a very strong story, with big situations, which give Mr. Parke fine opportunities for the dramatic development that is his specialty.

George Fitzmaurice is now preparing the famous A. H. Woods’ stage hit, “The Other Woman.” The star is a big one, whom Pathe has not yet announced, and the combination of its value and the A. H. Woods’ contract and William Parke, Jr. The word from Astra is that this piece will be exactly the sort of thing that the picture audience is looking for. Timing and photographic effects are promised in it, and both Studio are ready to attain an unusual result.

Hobart Henley is in the South with Gladys Hulette and Creighton Hale at work on what is expected to prove Agnes C. Johnston’s best picture. Miss Johnston is known as author of “Shine Girl” and “Her New Love,” and other Pathe features which have been among the hits of the last year.

Albert Parker, a new Astra director, is making a remarkable picture from A. H. Woods’ stage hit, “The Other Woman.” The star is a big one, whom Pathe has not yet announced, and the combination of its value and the A. H. Woods’ contract and William Parke, Jr. The word from Astra is that this piece will be exactly the sort of thing that the picture audience is looking for. Timing and photographic effects are promised in it, and both Studio are ready to attain an unusual result.

Mr. Tucker’s pipe is now completed, George B. Seitz, director of this serial, is resting in Atlantic City. His next production will be one of the Pathe Plays starring Pearl White. This was written by Charles T. Dazeley, the well-known playwright, and Roy Somerville.

Special Essanay Features
A Series of Six-Reel Subjects Soon To Be Released—Taylor Holmes a Leading Player.

George K. Spoor, president, announces that that company soon will begin the release of special features of six or more parts at varying intervals. The stories being selected are being selected from various sources of pictures founded upon some phase of the great conflict. The “Zeppelin’s Last Raid is just such a production.”

Mr. Partridge has practically completed the assembling of the U. S. sales forces in the Middle West. A representative of the booking corporation has been appointed in every large city between New York and St. Louis and others will be selected in the near future for the territory beyond the Coast. One representative will be stationed in each of the Hoffman-Four-square exchanges in those cities and will devote himself exclusively to handling U. S. business. Not only the supervision to the booking of the U. S. productions but he also will assist the exhibitor in the important work of exploitation. The Middle Western sales forces will be under the direct supervision of Mr. Partridge.

Among the representatives appointed by Mr. Partridge during his recent trip are C. E. Houdershell, who has been assigned to the Chicago sales staff of the Paramount Pictures Corporation, to handle U. S. productions in Chicago district. The Detroit territory will be in charge of R. Peer, formerly assistant manager of the Triangle in that city. Arthur Lee, who originally had been named as Detroit representative, has been assigned to the Cleveland district.
THE RENAISSANCE AT CHARLOTTESVILLE (Broadway Star Feature).—An exceptionally good four-reel O. Henry. The director has admirably caught the spirit of the story, which deals with the despicable practice of snake oil salesmen. The film was shot in Louisiana, where it was attempted for a day to revivify the glory of by-gone times. Reviewed at length on another page of this issue.

HUBBY'S HOLIDAY (Selorn).—A two-reel picture, the first of a series of shorts by Gerrard Schiley and Neal Burns are featured, and do satisfactory work. The situation, while not altogether new, are clean, and there are several laughs. The subject, involving soldiers and Red Cross nurses, is timely. Reviewed on another page of this issue.

IN HIGH SPEED (Sparkle).—An ordinary comedy number, dealing with two robbers who visit the fair in a buggy driven by a sleigh horse. Billy Ruge is ensnared by a vampire, who drags him when his money in trust. Billy finds, however, that the heart meets a sport with an automobile. She turns Billy down, and he returns to the farm, sadder but wiser.

THE INDIAN SUMMER OF DRY VALLEY JOHNSON (Broadway Star Feature).—A good four-reel O. Henry offering. The hero, at the age of thirty-five, courts a young girl, and is dishonored when he catches her mimicking his youthful attire. He, however, finds out afterwards that she really loves him. Reviewed elsewhere in this issue.

PAREL OF THE TOLSTOYE ASCENT AND SHINING TABLE LAND (Essanay).—A George Ade fable, in two parts, concerning a baby born under the sign of Taurus, the bull. Afterwards in school, he writes some splendid verse, but is driven out, and old girl is confronted with considerable slapstick work, but which contains a few laughs.

TOO MUCH ALIKE (Jaxon).—A Pokes and Jabs comedy of ordinary street life. Pokes flirts on the beach, and is seen by a woman who informs his wife that he has been with a butter. He is thrown out of the house on his return. He then seeks consolation with the result that everywhere he goes, and in whichever direction he looks, he is thrown out of houses.

SALMON FISHING IN NEW BRUNSWICK (Essanay).—A one-reel sport picture of interesting quality in which we see a number of sport writers vacationing in the vicinity of Frederickton, New Brunswick, Canada. Among these merry writers are Ace Poster, Magog Allen, Rice and others. This is one of the best sport pictures that has been on the market. It is pleasingly sub-titled and is altogether entertaining.

BARNYARD FROLICS (Jaxon).—A Pokes and Jabs comedy of rural life in which Pokes disguises as a scarecrow, and later is mistaken for a ghost. He does his usual acrobatic stunts and gets several laughs. There is a good finish, where he rides out of the picture, on a grindstone, by turning it upside down and using it as a bicycle.

Artcraft Pictures Corporation.

THE LITTLE PRINCESS, November 12.—From the story of that name by Frances Hodgson Burnett, presenting Mary Pickford in a bright and attractive role.

THE RISE OF JENNIE CUSHING, November 19.—An intense and interesting story of modern treatment of the undeveloped woman, beautifully presented, with Elsie Ferguson in a star performance worthy of the name.

Bluebird Photoplays, Inc.

THE WINGED MYSTERY, November 26.—Five-screen version of story by Archer Mckay,ich, has introduced in an up-to-date picture that deals with the war and gives the star a chance to play a dual role. It is reviewed at length on another page of this issue.

Duplex Films, Inc.

SHAME (Duplex).—There is a strong moral bent in this seven-part photoplay produced by John W. Noble. The injustice handed out to illegitimate children is the theme, and the finish is not a happy one. Zena Keefe is fine in the leading part. A longer review is printed on another page of this issue.

General Film Company.

THE TROUBLEMAKERS (Fox Standard). December 9.—A picture playing up the two popular child stars, Jane and Katherine Lee. It is not a good picture for children, because the ending is a death-chamber scene, and it appears that the child actors in the early half of the picture made the large audience at the Audubon theater, a neighborhood house on upper Broadway, New York City, laugh many times. For a more detailed notice see elsewhere in this issue.

Greater Vitagraph.

THE GRELL MYSTERY, November 19.—This five-reel Blue Ribbon Feature is a rattling good detective story with a well-sustained interest and is capably played by Earle Williams and the rest of the cast. It is given a longer review on another page of this issue.

BOBBY TAKES A WIFE (Vitagraph).—There is a clever idea in this one-reel comedy, and Directed by William A. Aida Horton act with their usual "cutableness," but the grownups in the picture drown their parts unnecessarily. By imitating the foolish actions of their parents, the children show them just how foolish they really are.

PARCHED TRAILS (Vitagraph).—The eleventh number of the Vitaphoto serial, "The Fighting Trail." still does credit to its name. There is the usual swift action and scenes in the desert that are highly dramatic. If the picture keeps up the pace to the end, it will establish a record for live situations.

GRIT AND GRATITUDE (Vitagraph).—This one-reel "knock-about" is another version of the "Lucky Jim" theme and is very amusing. It was written and directed by Graham Baker, and Patzy De Forest has one of the roles.

George Kleine System.

THE DREAM DOLL (Essanay). December 16.—A remarkable doll comedy, written and directed by Howard S. Moss. Margaret Gorman, Ernest Maupin, Bobby Belder and Roselle La Roco appear in the living cast, the doll characters, of course, occupying the center of the stage. An extended review appears on another page, this issue.

Metro Pictures Corporation.

THE ADOPTED SON, October 29.—Francis B. Bushman and Beverly Baynes are featured in this six-part production, which deals with a mountain feud and abounds in gun-play. A typical Bushman picture, giving him good opportunities, but without much originality of theme. Reviewed on page 118 of this issue.

THE OUTSIDER, November 5.—A cowboy mystery picture, involving the theft of jewels in high society. Emmy Wichton is featured and is attractive as the shop girl, who becomes social secretary to a wealthy woman, and is unjusglfully betrayed by another girl, whom she tries to rival in entertaining jewels. A longer review appears elsewhere in this issue.

REBELLION OF MR. MINOLI, November 12.—A typical brew comedy. Henry Miller, a hen-pecked husband, asserts his independence and says he is going away. His wife comes to see him, but the rain falls on the garden and all, including all his bills to his office, phones him regarding all matters, until he becomes disgusted, and is glad to let her administer home affairs unhindered.

Mutual Film Corporation.

JERRY'S RUNNING FIGHT (Cub), November 15.—While the comedy in question may be quite up to the standard of other Jerry numbers, we cannot enthuse over it. It has some funny moments, for instance, where father and the detective mistake a small boy, disguised in the former's daughter's clothing, for the real thing, and find out to their disgust that the young lady and Jerry have already eloped. The scenes in the hotel where Jerry, unable to find a minister, takes the girl, would not please a refined audience.

PLEASE HELP EMILY (Empire), November 17.—An unusually pleasing five-reel comedy featuring Ann Murdock with a competent cast. The production is based on a former Frohman success, written by H. M. Harwood, and is ably directed by Bill Henderson. A full review of the production will be found elsewhere.

SNAP JUDGMENT (American). November 19.—A five-reel comedy featuring William Russell. The picture treats particularly of the complication attendant on a matter of double identity and has some interesting moments, including several good fights, but is rather impossible in plot. A full review will be found elsewhere.

A MIND TO ORDER (American). November 26.—A comedy without any striking features. Billie Rhodes and Jay Belasco are the featured members of the cast and do their best with a slim situation in which, in order to rent her father's house, the lighter turns maid and hauls in a strange young man from the street as act Butler. At the crucial moment a real maid and butler arrive on the scene.

Fox Film Corporation.
THE LOST EXPRESS No. 10 (Signal), November 22.—"The Secret of the Mine" is the title of this number of the serial, in which Helen Thurston finds her way into the middle of the stolen load of ore on its way to White's Toss of the Storm Country. This latest installment has caused a good deal of excitement, and the cliff-hanger is kept up until the very end. The story is broken into two parts, which are resumed in the next number.

PARAMOUNT PICTURES CORPORATION.

JACK AND JILL (Morgo), November 12.—Jack Pickford and Louise Lossen as the child stars of this story of New York and Texas. Their adventures and perils bring thrills, mystery, comedy, romance, and a variety of other exciting elements. The scenes of the story are well acted and the ending is left open for the next installment.

POTTY KNITTERS (Klever), November 10.—Quite an amusing burlesque on the present knitting fad. It is a comedy, which is reviewed at length elsewhere, and is one of the most popular and successful series of the season. The story is well acted and the dialogue is clever. The series is a great favorite among the younger girls.

PATHE EXHIBITION CORPORATION.

THE END OF THE TRAIL (Pathe), November 18.—Episode No. 29 of the five-reel serial "Tess of the Storm Country," which is featured by a number of popular performers. The series is a popular one and has been well received. The story is well acted and the action is well staged.

ALL ABOARD (Rolin-Pathe), November 25.—A characteristic one-reel comedy of the acrobatic kind, featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The former, in love with a rich girl, hides in one of the family trunks and meets with many amusing situations. This is a successful offering of the kind, and makes a good number of the nonsensical type.

THE GEMS OF JEOPARDY (Pathe), November 25.—Episode No. 11 of "The Secret Service." Some very melodramatic incidents occur in this serial, and the story is well acted. The action is well staged and the series is a popular one.

SYLVIA OF THE SECRET SERVICE (Astra-Pathe), November 25.—A five-reel number, featuring Irene Castle as Sylvia Carroll, of the U. S. Secret Service. She aids in bringing to justice a gang of thieves who have stolen the famous "Kimbry" diamond. The plot is not a particularly good one, but the melodramatic elements are strong, and the story is well acted. "Mrs. Castle is also given opportunity to display numerous beautiful gowns in one of the roles she assumes."

RENOVED PICTURES CORPORATION.

A SOUL FOR SALE. November, A six-reel number, featuring Dorothy Phillips. The story, written by Evelyn Campbell and adapted by Elliott J. Clawson, pictures the "evils of high society. There is a great deal of good entertainment in the production, though the story interest is quite strong. The heroine's mother compromises her good name in trying to marry her to a man of wealth. Reviewed at length elsewhere.

SELECT PICTURES.

THE SECRET OF THE STORM COUNTRY (Select Pictures).—Norma Talmadge in a five-reel version sequel to Grace Miller White's "Toss of the Storm Country," gives an excellent performance of the part. A longer review was printed on page 1100 of the issue of November 24.

TRIANGLE FILM CORPORATION.

THE REGENERATES, November 25.—Walt Whitman and Alma Rubens in the leading roles, with the expedition to the East Indies. The story is filled with exciting adventure, and the acting is good. The story is well acted and the action is well staged. The series is a popular one.

UNIVERSAL FILM MANUFACTURING CORPORATION.

ANIMATED WEEKLY No. 98 (Universal), November 14.—Numerous views of Uncle Sam's army in the making head this number. Food Conservation, Boy Scouts' Activities, big New York fire and cartoons by Hal Roach are among the other stories.

CURRENT EVENTS No. 27 (Universal), November 16.—Scenes from the recent election contests open this number. Other topics treated are Losing the Jumble Proof (Italy), Tractors in France, Pennsylvania Explosion, Italy's King at the Front and cartoons reproductions.

THE MAN FROM MONTANA (Butterfly), November 25.—A five-reel feature, written by Harvey Gates and produced by George Marshall. Neal Hart, Vivian Rich, George Berrell and others appear. The story is one of an adventurous melodramatic type. Some of the incidents are not entirely plausible, but the story has a good deal of excitement. The five-reel serial is well acted and the action is well staged.

WATER ON THE BRAIN (Nestor), November 25.—A very funny number, featuring William Gillette, George Arliss, and Milburne Morlandi. The film appears as a burlesque Sherlock Holmes and uses the "Smellograph" and other new inventions for detecting crime. This is extremely laughable and one of the best detective travesties yet shown.

KID SNATCHERS (L-KO), November 25.—A two-reel comedy of the knockabout, nonsensical type, in which a number of children take part. The story begins in a day nursery, run by Dr. Kerr. The beautiful little girl, in love with the nurse, decides to kidnap both the girl and a little child-befree. There is a chase which develops some humorous moments. The children have quite a good time, and the story is not rough, but merely ridiculous. Eddie Barry, Gladys Varden and Ed Lorry are in the cast.

THE CLAWS (Universal Special), December 1.—Episode No. 7 of "The Red Ace" serial. The number is full of exciting fighting and the melodrama moves at a fast pace. Max Walscamp furnishes a few thrills, especially when he leaps from a speeding buggy to a tree and later on to a horse. Some of the exteriors are excellent. The chapter tells of the attempt of the gang to kill the youth who has come to help the girl. Suspense is fairly good and the number consequently thrilling.

WORLD PICTURES CORPORATION.

HER HOUR, November 26.—Mother love is the theme of this six-part photoplay, and Kitty Gordon gives a good performance of the role. The story is a bit reverie, but interesting. A longer review is printed on another page of this issue.

OVER HERE (World), November.—A fine two-reel offering in which can be seen the building of the Fort Pike, Ark., cantonment. The scenes of this picture are well done and in the getting of the cantonment ready for the occupation of 40,000 men. A full review of the production will be found elsewhere.

SERIAL'S UNUSUAL TITLE BRINGING BUSINESS.

No small part of the credit for the success of "Who Is Number One?" the new Paramount serial, starring Kathleen Clifford, is due to the unusual title given the Anna Katharine Green story. It is an axiom that big business on the first episodes is absolutely essential to readership. The situation, of course, is necessary to bring the crowds and to establish the fact that a serial is worth seeing.

In the title of the serial is a reminder and stimulates the imagination; the advertising must necessarily be weak. "Who Is Number One?" exhibitors agree, has every necessary quality. The general advertising appeal to limited audiences and campaigns, arousing curiosity and putting a problem directly in front of the reader of the advertising, causing him instinctively to give it more than a passing thought.

Exhibitors throughout the United States have recognised the value of the title and have taken advantage of it.

RELEASE DATE CHANGED ON "THE MYSTERY SHIP."

Postponement of the release date of "The Mystery Ship," Universal's latest serial, originally announced for November 15, has been ordered due to the fact that the remaining episodes may be entirely completed. An unusual amount of heralding, even for a Universal serial, will be applied to "The Mystery Ship," and the new date of release may now be fixed upon. Will be November 26 in all territories throughout the country. By that time six episodes will have been completed and turned out of the factory ready for distribution.
Independent Exchangers Arriving for Convention

Large Gathering of State Right Buyers in Assembly at Claridge Hotel—Meetings Commence Tuesday Morning.

The current week will be an important one for the many independent exchangers who are affiliated with the State Right Distributors, Inc., which body went into convention Tuesday morning. November 13th was the day set for the meeting in the Claridge hotel. A partial list of those expected to be on hand appeared in an article on page 1153 of our last issue, but many others have advised President Lee that they would be on deck when his gavel called the meeting to order. Many prospective applicants for membership have headed toward New York for this event. And at a point during the week, the presence in Manhattan of more state right exchangers than ever assembled at any one time hereon before will swell the list of dignitaries present.

Mr. Lee, after leaving San Francisco on Tuesday, the 13th, arrived at his offices in the Longacre building, where State Right Distributors, Inc., have their headquarters, Saturday last, November 17. With him on the same train came M. Rosenberg of Seattle, Wash., and Leon D. Netter of Cleveland.

"THE BELGIAN" DEDICATED TO HERO MONARCH.

Sidney Olcott formally dedicated his imposing production, "The Belgian," to his Majesty King Albert of Belgium, at an impressive showing of his feature at the Ritz-Carlton on Friday evening, November 16. The ceremony befitted the film which depicts the heroism of the martyred nation during its darkest hour. Baron E. de Caster, the Belgian ambassador, presented a Belgian flag to the country, being confined in a Washington hospital, could not attend the affair in person, but delegated his heir of state, Lieutenant General, P. J. L. Moulin. Mr. Moulin, after leaving San Francisco on Tuesday, the 13th, arrived at his offices in the Longacre building, where State Right Distributors, Inc., have their headquarters, Saturday last, November 17. With him on the same train came M. Rosenberg of Seattle, Wash., and Leon D. Netter of Cleveland.

MAY JOINS U.S. EXHIBITORS.

Allen May has been appointed Philadelphia representative for the U. S. Exhibitors' Booking Corporation, and will make his headquarters at the Hoffman-Pourquis Exchange, at 1325 Vine street, in that city. He reports a spirited demand among eastern Pennsylvania exhibitors for "The Zepplin's Last Raid," the initial release of the booking corporation.

Mr. May is one of the pioneer exchangers of America. He also is a veteran theatrical man, his experience having begun behind the footlights when he was principal soloist in several minstrel troupes. He also managed a number of theatrical organizations.

Mr. May took up motion pictures, and affiliated himself with the World Film Corporation at the inception of that company. He handled a number of important assignments for the World, and then joined the sales forces of the Universal, from which he comes to the U. S. Exhibitors' Booking Corporation.

ORE SHOES "LOYALTY TO EXHIBITORS.

A large delegation of New York exhibitors, headed by S. A. Genuel, manager of the Broadway Photoplay Theater, attended the trade showing of the Ora Pictures, Inc., initial release, entitled "Loyalty." The picture was shown at the Broadway Theater, New York, at 10:30 a.m., Friday, November 16, to a well-filled house of exhibitors and other members of the film industry to whom invitations had been given. Special music, arranged by S. M. Berg, was played during the screening of the picture, and it harmonized very well with the action and atmosphere of the production. Incidentally, it might be mentioned that the cue sheet arranged will be given to all exhibitors who play "Loyalty."

OHIO CENSORS PASS "LUST OF AGES" WITHOUT A CUT.

The Ohio Board of Censors, after viewing "The Lust of the Ages," passed the production without a single alteration or elimination last week. It is an interesting situation in view of the fact that this same production has met with alteration at the hands of other censor boards. Leon Netter, of the Master Attractions, of Cleveland, the state right purchasers of that production for Ohio, personally presented the production for review.

BURSTEIN ON SELLING TRIP.

Jules Burnstein, sales and general manager for the John W. Noble production "Shame," shown to the trade for the first time last week, left town on Monday, November 19, for a six weeks trip to Boston in the Ohio right offering. He expects to be back at his desk in the Brokaw building not later than the middle of this week.

RANDOLPH IN NEW POST.

D. C. Randolph, one of the pioneer distributors in the Southern States, sold his interest in the All Star Features Co. of Jacksonville, Fla., and announces that he will assume the management of the recently organized Exhibitors Booking Association with headquarters in Jacksonville.

State Rights Buyers!

The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the State Rights Department, Moving Picture World 516 Fifth Ave., New York City.
Co-Operate With the Exhibitor

Robert Priest Contends for the “Live and Let Live” Policy in Marketing Pictures.

T

o

the

necessary

co-

don't

perhaps

deserving

small

in

deserving

the

listening

price,

ways

picion

Hi'

the

be

against

important

share

power

the

sell

offending

to

make

the

consideration

the

the

the

their

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the

the
Phil Kaufman, Commuter from Canada

This Enterprising Exchange man Can Be Found in Manhattan Three Times Per Month on Buying Missions.

Whenever word is passed around about Phil Kaufman, it is in New York no surprise whatsoever is occasioned. Visits from commuters, even though they are made from the Dominion of Canada, go almost unnoticed. To be particularly emphatic contra-distinction, when one measures the extent of his deeds and business capacity, it is now state right history that Kaufman resigned the general management of the Famous Players Film Service ten concern of Canada after over seven years comprising only three months back (August 11 of this year) to go into business for himself under the firm name of Global Features Limited, with headquarters in Toronto. In the short span of that quarter of a year, this Canadian state right exchange man has gridded with Dominion with a belt consisting of six distributors in centers of the towns mentioned in the first paragraph. As a buyer of independent offerings, Kaufman stands second to none, and now includes in his library of film productions many hundreds, in all of Canada, The Warrior; "Birth," all of the Ivan product, the Metro specials, including "Romeo and Juliet," "The Call of Her People," and "The Sheker" for Western Electric; "The Jockey of Death," "Redemption," "Condoned Sin," the Selig re-issue of "The Spoiler," the series of eight Ogden Lillian Walker productions from "The Last of the Ages," and the forthcoming ones, and other features too numerous to enumerate for want of space.

One interesting point in the life of Mr. Kaufman is the fact that he was the pioneer exchange-man of Manilla, P. I. From this American possession, he introduced the first of the Power's machines to the Orient and sold them, and the old world of the defunct Motion Picture Distributing and Sales Company to exhibitors in Japan, China and the Far East. In those days he operated under the name of the American Pacific Picture Service. Another feather in Phil's cap is the fact that he, while with the Allen interests, exploited the official British war pictures throughout Canada.

Though a subject of England by residence these many years, Kaufman is by birth an American, having first seen the light of day in upstate New York, in town last week, and is due again before the first of December.

PEGGY HYLAND--MAYFAIR.

Peggy Hyland, who has deservedly attained screen popularity in the role of "Persuasive Peggy" in the six-part Mayfair production of that name, is a young and enterprising young actress who acquired her stage experience with Cyril Maude.

In London, Miss Hyland passed from the stage to the screen, and since the appearance of "The Warrior" in New York. Her work with the Vitagraph Company and the Famous Players will be fresh in the recollection of motion picture exhibitors and film buyers to the old and younger class who has the intelligence to perceive that the screen offers greater possibilities of success in artistic dramatic work than the speaking stage, and her future career will be watched with interest everywhere.

W. H. CO. WILL ASSIST BUYERS.

The W. H. Productions Co. are busily working on a campaign book which they claim will be of the modern mind. "Dargaht," so that a novice could take their production of Wm. Hart in "The Dargaht" and make a success of it. In addition to this one, three, six and eight show the selection that has been prepared in three different styles. A 24 sheet has also been designed, and these combined with a special advertising campaign cannot fail to prove a decided benefit to exchange and exhibitor. The conditions of each exchange will be studied, and other material necessary to the success of their productions in the respective territories will be forwarded to them.

SALES OF THE WEEK.

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Ten Days.

Harry J. Garson, manager of Clara Kimball Young, acting in behalf of the Harry J. Garson Productions of Detroit, purchased from the Triangle Film Corporation the W. H. Hart picture, "A Cold Deck," for the territory of New York. The films will probably fall into Garson's lap, as he is negotiating for several features that are booked upon as marked successes.

The New Jersey territory was disposed of for the Mayfair production, "Persuasive Peggy," by the firm of Shallenberger & Priest to H. Heidelberger, of the Civilization Film Corporation, of Newark. This firm is moving a considerable business to maintain its reputation of being one of the fastest selling state rights propositions on the market.

Hiller and Wilk announce the sale of "The Whip" to J. Frank Hatch, of Newark, N. J., for the states of Pennsylvania, Ohio, and West Virginia.

The Dawn Masterplay Co., of Detroit, Mich., have secured, through the firm of Hiller and Wilk, the Michigan rights for "Tobacco." As previously reported in these columns from time to time, this firm, which represents an enterprising partnership between I. M. Freiberg and Arthur Hyman, have also secured the Kansas, Missouri and Illinois state rights propositions as "The Cold Deck," "Wrath of the Gods," "The Whip" and "Redemption."

The Denver firm of Swanson and Nolan have contracted for "The Cold Deck," the "Entertainment" of Colorado, Wyoming and New Mexico. The deal was consummated direct between the western exchange heads and the Lynch Enterprises.

W. E. Drummond who, with Nat Rosster, conducts Tennessee Progressive stock, has bought in Knoxville and called The Special Features Co., are keeping up their steady rate of picture buying. This week it is "The Whip." Hiller and Wilk turned the deal for Florida and Georgia.

Another buy for J. Frank Hatch, of Newark, N. J. This time it was "Fighting in France" for New Jersey, and possibly eastern Pennsylvania. Hiller and Wilk made the sale.

Sikawitt and Goldstein, New York, have sold to the Globe Feature Film Co., of 29 Winchester street, Boston, Mass., the New England rights to their five-reel production, "The Human Orchid," featuring Walter Miller, Irva Ross and Howard Hall.

A. H. Sawyer and Herbert Lubin of the General Enterprises, Inc., announce the sale of "The Warrior" to the Allen Feature Film Co., of Chicago, Ill., for the territory of Illinois, Michigan, Iowa, Nebraska, Indiana and Ohio. The sale was made in Chicago during the week of the G. E. heads to that city.

The Minnesota, Wisconsin, North and South Dakota rights on "The Warrior" have been sold by the General Enterprises, Inc., to Mr. J. E. Kemp, general manager of the Westcott Features Co., of Minneapolis. This sale was closed in Chicago while Mr. Kemp and Messrs. Sawyer and Lubin of the G. E. Company were in that city last week.

Harry G. Kosch, treasurer of the General Enterprises, Inc., announces the closing of the deal whereby the complete New England rights on "The Warrior" have been sold to the Eastern Feature Film Co. of Boston, of which Herman Rikifin is the controlling figure. This deal transpired in the hub city, Kosch journeying to Massachusetts and the Rikifin headquarters.

U. Uno, film importer of Japan, entered into an arrangement with B. S. Moss last week to take over the rights to exhibit in the flowery kingdom "One Day," and the rights to "The Darkie." Following Eugene Walter's play of that name. M. Wencro represented the Moss interests in the deal.

Joseph A. Golden, president of the Triumph Film Corporation, announces the sale of the "The 4-berine" starring John Maw, and Alma Hanton, for the entire Dominion of Canada to Phil Kaufman, general manager of the Globe Features, Ltd., of Toronto.

LEAH Baird in Demand.

In the forthcoming Ivan production, "Life Against Honor," Leah Baird will appear in a prominent role. Indeed, this comely maiden has been the keen delight of the production, so much so that she has now appeared in a majority of releases that this firm has offered to the film market. Edmund Lawrence is directing the making of this latest production.

Incidentally, Miss Baird, who will soon start work on the first of her six super photoplays, will make three pictures in the north and the one in Florida. The name of her director will be shortly announced.
Sherrill Spectacle Begins Production

Director General Noble Due on Location Next Week—First Two-Acre Plot Leased.

The first camera work on the newly announced quarter mile film field (previously held by William L. Sherrill, president of the Frohman Amusement Corporation, and then by the previous owner) was begun Monday morning, November 24, under the personal direction of Jack W. Noble, supervising director of the forces that will enact the stupendous feature, which will bear the impressive title: "The Birth of a Race," in Tampa, Florida, location of the initial Noble activities. Here a fifty-two acre plot known as Sulphur Springs Park has been leased for a term of six months. The colossal hotel that graced this section will be used for dressing rooms and southern office headquarters of the Noble-caravan.

So comprehensive is the scope of the forthcoming spectacle, according to its makers, that, though thousands of actors will be used in its many scenes, since in finished form the production will warrant a length of ten to fifteen reels no one actor could possibly be big, capable, and versatile enough to be cast in the various parts that matter. However, each of the more important roles will be entrusted only to the care of highly reputable and recognized artists now before the public. In theme, the spectacle will traverse the entire gamut of time from the days of the planet Earth's creation. It will be readily conceivable how so magnitudinous a spectacle would require an outlay of $250,000.

Mr. Noble, three directors, cameramen, artists, and others are scheduled to leave New York for Tampa, where carpenters, etc., are already at work, on Wednesday, November 21.

SING SING WANTS WEST.

E. J. Meagher, chairman of the Mutual Welfare League of Sing Sing, writes the King-Beck Films Corp. as follows: "May we ask you to kindly lend us a print of one of your King-Beck comedies for our use on Saturday, November 17th? The boys certainly enjoy viewing their favorite comedian, and 'The Fly Crop,' which we showed recently, was a riot from beginning to end.

Scene from "The Hobo" (King-Beck).

TRUSTING WE MAY BE FAVORED IN THIS INSTANCE, AND ASSURING YOU OF OUR HEARTY APPRECIATION AND THANKS FOR PAST FAVORS, WITH ALL GOOD WISHES, WE ARE, ETC.

P. S. If you have a cut of Billy West that you can loan us for use in our December bulletin we shall deem it a great favor, and return to you when through using."

SIMULTANEOUSLY ON SCREEN AND STAGE.

Elizabeth Illisdon, the star of George Loane Tucker's "Mother," now being disposed of on the state rights plan by McClure Pictures, will have the experience of appearing in many cities throughout the United States simultaneously on stage and screen in the near future, as is the current experience of other stars of the moving picture industry.

This situation is due to the fact that "Misalliance," the William Florence production of George Bernard Shaw's play, is now in performance at the New Broadway Theatre, New York, and will run for six months. Miss Illisdon, who is appearing in the lead, is an experienced stage star but will be seen in the road role with the show, which will play many of the large cities throughout the country. Inasmuch as the young actress is fresh from the stage in the title role of "Mother," Mr. Tucker's latest picture effort, she will oftimes be in two places at the one time.

ENNIAS TAKES UP NEW DUTIES.

As announced in the November 10 issue of the Moving Picture World, Bert Ennis has been appointed to the post of publicity director for McClure Pictures and the Petrova Picture Company.

Ennis will handle exclusively the trade press exploitation matter for Madame Petrova and the eight starring vehicles in which she will appear during the forthcoming year. He will also publicize "Mother," the six-part George Loane Tucker production sponsored by McClure Pictures, together with other films interests of the firm.

Ennis, after several years in vaudeville and extenval experience in the theater, began his film career with the Vitagraph Company more than seven years ago. He joined the original New York Motion Picture Company following its consolidation with and publication of the Monogram, Ford Sterling, Fred Mace, Mack Sennett, not to mention Thomas H. Ince, William Hart, and other present day screen celebrities.

Accepting a bid from the Eclair Film Company he became publicity and sales manager for that organization. Following this connection, Ennis went to Providence, R. I., as publicity director for the Eastern Film Company, returning to take up his own interests in the "Reigners' Screen Reports," a service which acquired wide reputation among the exhibitors of the United States.

To those who popularize himself with all angles of the picture industry he became manager of the largest and most beautiful house on the William Fox circuit, namely, the Japanese Gardens one of New York's leading photoplay temples.

On a whirlwind publicity campaign covering "The Warrior," the spectacle starring Maciste, Ennis was engaged for the post he now holds.

BRENO GIVES LOCAL TRADE SHOWING.

A trade showing of Herbert Brenon's production, "The Fall of the Romanoffs," was held Tuesday of last week at the Wurlitzer exhibition rooms under the direction of Sol. J. Ber- man, sales manager for the Brenon Distributing Corporation for New York and northern New Jersey.

In this territory were present, Mr. Berman made an address outlining the Brenon Corporation's comprehensive publicity plans for "The Fall of the Romanoffs." The pressing need of the photoplay drama, was present, and spoke to the exhibitors through an interpreter.

Among the exhibitors present were the Messrs. Wolf, of the Adelphi; A. Bolognino, of the Arena; Blenderman, of the Capital; T. C. Stelzner, of the New 14th St. theater; H. & Schneider, of the Palace; S. Krauss, of the Harlem 5th Avenue; A. H. Ratna, of the Regent; Edelstein, of the M. Morris; Hurst, of the Harlem Strand; Butler, of the White Tower; Leventhal, of the Empire; Leventhal, of the Manhattan; Cohen & Pearl, of the Arcade; Silverman, of the Windsor; Shulman, of the Majestic; M. B. Bock, of the New 14th St. theater; J. H. Moore, of the New, Newark, N. J.; Amsterdam, of the Plaza, Newark; Kaisertal, of the Strand, Bayonne; Lederer, of the Colonial, Brooklyn; Glyn, of the Century, Brooklyn; Bock, of the Heights, Brooklyn; Stockheimer, of the Victoria, Brooklyn; Sanders, of the Marathon, Brooklyn; Rachmief, of the Shefield, Brooklyn; Title, of the Avon, Brooklyn; Kerman, of the Chester, Brooklyn; Kaplan, of the Evergreen, Brooklyn; Sam Shear, of the Palace, New York; Paul, of the States, Bur- land, Bronx, New York City; Suckman, of the Golden Rule, Rivington, Essex; and Mrs. Webb, of the Goodwin, Newark, N. J.

NEW EXCHANGE FOR DENVER.

The formation of Foursquare Pictures, Inc., of Colorado, a corporation with special motive powers in Colorado, Wyoming, Utah, and New Mexico, was effected in Denver on Monday, November 12.

Circusing "The Whip"

J. Frank Hatch, controller of the Ohio, Pennsylvania and West Virginia Route, Has Some Original Plans for Exploiting This Production.

LAST week, news came from the offices of Hiller and Wilk, that they had sold the Ohio, Pennsylvania and West Virginia Route, Frank Hatch, who now quarters himself in Newark, N. J. That news in itself sounds quite commonplace, until you learn the details. Mr. Hatch, however, intends to apply to the exploitation of this Irving Cummings and Alma Hanlon co-feature.

"This is the open-weather season," explained Mr. Hatch to the representative of the Moving Picture World, "I have arranged it so that 'The Whip' will be the big town shows throughout Ohio, Pennsylvania and Virginia; and then, some time in April, after all the centers of population have been in the ordinary film-exchange booking manner, the J. Frank Hatch, Ohio, Pennsylvania and West Virginia route, will go on throughout the rural communities of the aforesaid territory. This latter ground is where many productions are usually consumed. Mr. Hatch has arranged that in this section there will be no opera house equipped with projection machines, or else not even a building suitable for showing a picture. And when I mention these towns as such, it must not be judged that they are a collection of only twenty or thirty houses.

"How am I going to reach these out-of-the-beaten-track settlements? That is the only way the patrons who ever had carnival or circus experience. I am going to engage a special traveling staff for this express purpose. They will be equipped with a hundred-foot black round top with two thirty-foot middle-poles. We will carry our own seating, lighting plant, billing staff, two or three projection machines, and all the paraphernalia for a show. We will not move from location to location without impediment or inconvenience. In order to do this, I am prepared to buy two more motor trucks once this contract is signed. I am going to devote to this work, and will need a total of four to carry on this method of exploiting 'The Whip.' I only need two more. Before the winter sets in earnest, I am going to get the other two.

"The trade, I believe, will admit, that I am employing new methods for the state-right film exploiting game, when I put such a practice as this into operation. At all events I shall put this Paragon feature on in this way, and then buy other preparations of equal strength and later exploit them in like manner."

All who know J. Frank Hatch, realize that he is a man of his word, and will do all in his power to make good what he says he will do. Selling his wares in this way is nothing new to this hustler. For many years, Hatch ran one and sometimes two of the biggest and most successful circuses ever seen. J. Frank Hatch Carnival companies of the past have toured all sections of this country this side of the Mississippi River, from the St. Lawrence River southward to the vergegades of Florida. In those days his headquarters were in Pittsburg, where he also conducted the J. Frank Hatch film service in the earlier days. The more than 50,000 miles he covered up these days, was also patentee and builder of "motordromes," many of which are still doing a profitable business on the larger carrying this way.

Then, too, Hatch has already applied aggressive methods to the state-right game, though not quite as he now plans for the Ohio, Pennsylvania and West Virginia Route scheme. This year that Hatch, that pioneered the "Fall of a Nation" throughout Ohio, where he was state right he controlled on this Dixon feature, in the west this same year that Hatch, that has ever been explored anywhere else in this country. At that time, Hatch played the theaters, but got in the "spice" by employing an army officer, with the consent of the War Department, to take in this campaign and affect this territory. Mr. Hatch, who was a civilian, was a fellow of the regular recruiting campaign whereat the film was presented. This was at the time of our difficulties at the Mexican border, and this faith in the publicity ideas waged in behalf of this production was the armored automobile that toured the territory. As to the success of the method of putting forth "The Whip"—leave that to J. Frank Hatch!

GRAENER VISITS GOTHAM

General Manager of Allen Film Corporation Has Plans Under Way That Call for Important Return Trip Early in December.

James A. Grainger, general manager of the Allen Film Corporation of Chicago, in early December, arrived on Friday and returning on Sunday for the western metropolis. Though the stay was but of forty-eight-hour duration, much business was accomplished by Mr. Grainger.

The trip requires another visit on the part of the Allen head. In another two weeks, wherefore Mr. Grainger advises that he will return to New York, this trip being accompanied by Ed Allen, president of the company which bears his name, and J. B. McMenemey, secretary and treasurer of the firm. This visit will be an eventful one, and many important matters will be settled.

This next trip on the part of Grainger will be a very important one and a large and comprehensive announcement of "The Whip" is expected. It is believed that very much buying of state-right productions is to be looked forward to when the Chicago trip hit this burg on the third of December.

Just prior to coming to New York this time, the Allen company closed with the heads of the General Enterprises, Inc., for "The Warrior" for the states of Illinois, Michigan, Iowa, Nebraska, Kansas, Missouri, Oklahoma and Texas. In fact, Messrs. Sawyer and Lubin, of the General Enterprises interest, formed a party with the Grainger en route to Manhattan.

SPANUTH ARRIVES IN EAST.

H. A. Spanuth, president and general manager of the Commonwealth Pictures Corporation, Chicago, is in New York, and plans to leave the Astor house at one o'clock, November 12. With him came Eugene Beifeld, one of the firm, and C. C. Pyle, treasurer of the film company.

Mr. Spanuth brought news of the first Commonwealth production, which features Charlotte, the ex-Hippodrome ice-skater. A trade showing of this picture will be given to the trade during the next day or so. Mr. Spanuth, in the case of the title, which has not yet been selected owing to the fact that the nationally conducted title contest has not closed, moved the date and place of this exhibition had not been decided upon as this article was being printed.

Very busy has this new head of the Windy City manufacturing house since his invasion of the Music Zone, and he announces the engagement of Naomi Childers, former Vitagraph lead, for one of the important parts in the second Commonwealth production that goes into the studio some time next month. Likewise has Mark Luecher been engaged as his Eastern publicity man. In all, Spanuth expects to remain in New York City until the end of this month.

PARALTA CLOSES FOR CANADA.

Arrangements have been consummated between Mr. Carl Anderson, president of Paralta, Inc., and Arthur Cohen, president of Globe Films, for the production of a new feature, under the terms of which the Globe Films, Ltd., will be the distributors of Paralta Pictures throughout the Dominion of Canada.

This step will have considerable reaching influence on the motion picture industry, as it brings into correlation in interest another important Canadian organization with Paralta, which are to be distributed under the wing of the United States by the W. W. Hodkinson Corporation.

Mr. Paralta, Ltd., Inc., is a company formed for the film industry for a number of years, and represent in Canada the output of the foremost film producing companies in the world. Mr. Carl Anderson, vice-president of the company, has been in New York for a number of days arranging the details for the distribution, and is most enthusiastic over the Paralta Plays which he has seen.

CHRISTIE CORRECTS MISTAKE.

A request comes this week from C. H. Christie, treasurer and general manager of Christie Film Company, which we complacently reproduce herewith.

"We will be very glad if you will kindly correct the statement made in several of the Trade Journals, to the effect that the King Bee Company has leased the Christie studio for a year. While we have from time to time leased one or the other of our several stages for special productions, the King Bee Company are not engaging any part of this studio for any period.

"We have recently built considerable addition to our stage space, but as we are installing lights for the winter season, we require all of our studio space for Christie Comedies."

ORIGINAL SCORES FOR KING-BEE.

The King-Bee Films Corp. have arranged with Edw. DeRose to compose a musical score for each new release made of the Billy West comedies starting December first. These scores will be rented to the various King-Bee Billy West comedies. If satisfactory arrangements cannot be made with a music publisher, the King-Bee Corp. may publish the music themselves.
McKIM HAS BIG ROLE IN NEW HART FILM.

Robert McKim, the talented delineator of screen scoundrel, has a role of almost stellar importance with William S. Hart in "The Silent Man," made by Thomas H. Ince for Arclayt pictures. McKim is Ince's star villain, who can be counted upon to do almost anything in the way of evil deeds before the last few hundred feet of film, when, with the kind assistance of the

"CINDERELLA MAN" (Goldwyn).

The release of the new Goldwyn production, "The Cinderella Man," starring Mae Marsh, which has been set for December 11, has been well timed for holiday showing at first-run playhouses, the nature of the story making it particularly adaptable to feature purposes during the Christmas and New Year holidays.

Importance of the holiday note to motion picture exhibitors throughout the country cannot be over-emphasized, for the Christmas period is notoriously slack for theaters, the money of the public being devoted to gifts rather than to theater-going; and special inducements are required to keep up the

average of patronage. In "The Cinderella Man" the entire action takes place during the Christmas season; and it is full of holiday decoration, Christmas cheer and good will to men. The stronger the holiday note in the theater, the stronger will be the promotion of this timely play.

However, although the story has an unusual number of elements that apply to the holidays, it is said to constitute a year-round appeal, a fact attested by the long run of the Edward Childs Carpenter play when it was a Broadway hit on the speaking stage. It is said, further, that Marsh has not found a more congenial part in her screen experience than the role of Margaret Caner, the millionaire's daughter in "The Cinderella Man."

THE WEEK'S WORK AT THE FOX STUDIOS.

Work was begun last week in the William Fox studios on seven new productions—two Standard Pictures and five Fox Special Features. The Standard Pictures and two of the Special Features are being made in the East. In addition, George Walsh completed "The Pride of New York.

Mme. Sonia Markova, whose first picture as a star, "The Painted Madonna," was released November 11, went to Massachusetts the first of the week with Director O. A. C. Lund and members of her company to take a number of scenes in a new Russian drama which George Scarborough has written for her. Jane and Katherine Lee, who finished "Troublemakers" only a few days ago, are already taking scenes under Kenean Buel's direction for a new production. They are working in the New Jersey studio which Mr. Fox recently equipped for their special use.

June Caprice is being directed by Harry Millard in a production which is said to be equally as timely and forceful as her last picture, "Miss U. S. A." In her company are a number of actors well known to filmgoers, including Kittens Reichert, Florence Ashbrooke, Inez Marcel, Dan Mason, Richard Neill, and Tom Burrough.

The pearl Theda Bara super picture has been cast, except for two roles. Besides studio work at Port Lee, scenes also have been taken in and around Patchin place in Greenwich Village. The picture tells a story of the wringing of an innocent girl, and of her forcing the culprit to go to the altar with her, where she tells the story of his shame and renounces him.

In the Western studios, Jewet Carnem, Gladys Brockwell, and Tom Mix are engaged on new productions.
December 1, 1917  THE MOVING PICTURE WORLD  1349

"The Auction Block" Released December 2
Goldwyn to Make Beach Production Regular Release, Acquiescing in March Engineers' Demand to Delay Issue of "Joan of Plattsburg"

UNDER an arrangement just made between Samuel Goldfish, president of Goldwyn Pictures Corporation, and Rex Film Corp., producers of "The Auction Block," will be delivered to all Goldwyn contract customers at the regular price paid by exhibitors for Goldwyn pictures. Release of the production will be handled by the Simplex Co., in its entirety December 2, replacing Goldwyn's own picture, "Joan of Plattsburg," in which Mabel Normand was scheduled to make her return to the screen.

Certain material material depicted in "Joan of Plattsburg" is of such a character that Government officials deem it unwise for Goldwyn to release it at this particular moment. When affairs at the big Plattsburg camp are guarded with all possible secrecy, and the request has been made that Goldwyn temporarily postpone release of Mabel Normand's production.

Promptly acquiescing in the request, Mr. Goldfish determined at once to strengthen the Goldwyn organization with the exhibitors by obtaining for them a huge special production that had been made to command high rental prices from exhibitors—in many instances double the prices they pay for their Goldwyn releases.

The agreement has paid the Rex Beach Corporation a large price for the right to release "The Auction Block" under these conditions. It can be said with authority that "The Auction Block" is a very attractive Goldwyn feature that will be available in this manner to the contract customers of Goldwyn.

Goldwyn is therefore enabled to announce four immensely popular releases in swift succession to enable exhibitors everywhere to play to capacity audiences. These four productions and the dates of their release are as follows:

November 15, Madge Kennedy in "Nearly Married," by Edgar Selwyn; December 2, "The Auction Block," by Rex Beach; December 10, Mac Marshall in "The Finder Man," from Olmi Morosco's great success by Edward Childs Carpenter; December 30, Mary Garden in "Thais," by Anatole France, mark-in their initial release of one of the greatest of all artists in one of the world's best known stories.

"Since we do not wish to commit a military indiscretion by revealing anything of the secret of Plattsburg at this particular time," says Mr. Goldfish, "we now have been given the opportunity for Goldwyn to do a big and significant thing for the exhibitors. Times when exhibitors need every possible bit of assistance that producers can give them, our great cure-all for exhibitors is found in tremendously powerful, arrested pictures which have drawing power. The exhibitor today needs every weapon that he can to handle his business.黄金来 turned in a time when no exhibitor can afford to have any off weeks. To make him additionally successful is therefore the producer's biggest function at this moment.

"Miss Normand's second Goldwyn production, a beautifully made picture by George Loane Tucker, will soon be ready again, and the producers believe even better than at time the necessary changes will have been made in 'Joan of Plattsburg' so that we could release this fine production without further delay. The Government is of the military contents of the picture."

"THE SKYLIGHT ROOM" READY.

The screen version of O. Henry's story, "The Skylight Room," promises a rare treat for the large army of O. Henry fans. This is one of the four-reel Bluebird Features, in which two favorite stars return, Carlton King and Jean Paige. Director Martin Justice has obtained one of the most artistic successes yet made in the filming of O. Henry masterpieces.

"The Skylight Room" is one of O. Henry's tenderest and most wholesome stories of all time, and there is a surprising last minute twist, typical of so many of the O. Henry stories. When Elsie Leeson, the imaginative little stenographer and amateur astronomer, had her first experience with the suspicious and ghostly new neighbor who peered down into her skylight room at night, she scarcely dreamed that the real Billy Jackson was to come along some day. The circumstances under which the capable young medic reveals himself are a bit tragic—fortuitous, as it were; a rather scarce and Elsie was starving. But there is a ray of sunshine at the end to compensate for the near-tragedy through which the dreamy astronomer had passed.

BILLIE RHODES IN "TOM, DICK AND HARRY."

Billie Rhodes, the sprightly little star of Mutual-Strand comedies, presents a medley of funny situations in her latest production, "Tom, Dick and Harry." It has a surprising last minute twist, typical of so many of the O. Henry stories. When Elsie Leeson, the imaginative little stenographer and amateur astronomer, had her first experience with the suspicious and ghostly new neighbor who peered down into her skylight room at night, she scarcely dreamed that the real Billy Jackson was to come along some day. The circumstances under which the capable young medic reveals himself are a bit tragic—fortuitous, as it were; a rather scarce and Elsie was starving. But there is a ray of sunshine at the end to compensate for the near-tragedy through which the dreamy astronomer had passed.

Scene from "An International Sneak" (Paramount).

the laughter that will result is certain to be the most explosive of all.

One of the best pictures ever made by Mack Sennett is the verdict recently rendered on this comedy after a review at the studio.

ELABORATE SET FOR "THE LIFTED CROSS."

For Alice Brady's new Select production, "The Lifted Cross," which is an adaptation by Paul West of Charlotte Bronte's "Jane Eyre," one of the most elaborate interiors ever devised for a screen play has been built in the Select Pictures studio on Fifty-fourth street.

The studio, which was formerly a religious edifice, has been transformed into the stately interior of an old English manor-house, and its stately glass windows, massive pillars and vaulted ceiling lend themselves readily to the illusion. The set has been carefully designed and is an exact replica of the library, entrance hall and breakfast room in the Duke of Devonshire's famous country place.

Dark oaken wainscoting, broken by bits of ancient tapestry, heavy brasses, elaborately carved black oak furniture, quaint candlesticks, rich draperies and rugs, all carefully chosen for the subject at hand, make for a harmonious whole, and one in which each detail has been artistically carried out.

Elliott Dexter has been chosen to support Miss Brady, as well as Helen Green, Helen Lindroth and Victor Benoit.

NEXT ELSIE FERGUSON FILM FINISHED.

Elsie Ferguson has just completed a new Arctecraft photoplay, which is a dramatization of "Rose of the World," the book by Agnes and Edgerton Castle, which has had a phenomenal sale. Miss Ferguson is seen in a role similar to that of the character in "Rose of the World." She assumes the role of a woman who is the wife of a dashing young captain who loses his life in a heroic manner.

Maurice Tourneur produced the picture, which is the last word in direction and artistic stage setting. Many of the scenes are laid in India. In the supporting cast are Wyndham Standing, Percy Marmont, Ethel Martin, June Sloane, Clarence Handsky, Marie Benedicta, Gertrude Le Brant and Sloane Des Mesre.

SEATTLE HOSPITAL INSTALLS SIMPLEX.

The Seattle Stage Lighting Co., of Seattle, recently installed a Simplex Projector in the Tuberculosis Hospital at Seattle, Wash. The Simplex is mounted on a portable platform so that it can be moved from one ward to another and in this manner each floor secures its own entertainment without interfering with the patients on the others.

The Operators' Union furnishes an operator one day a week without cost to take charge of the machine and run the show.

"AN INTERNATIONAL SNEAK" (Paramount).

"An International Sneak," to be released December 2, is the Paramount-Mack Sennett offering following "Are Waitresses Safe." It has as its star Dorothy Pickard, Ethel Teare, William Armstrong, Lillian Biron and Earl C. Kenton. Fred Fishback is director and, as usual, it has been supervised by Mr. Sennett.

It has to do in a farcical way with the stirring events of the day as the title implies. High explosives are featured, but
How “Cleopatra” Was Put Over

Methods by Which E. L. Bernays Interested the New York Public in the Big Fox Picture.

The advertising campaign for the new E. L. Bernays presented feature picture, “Cleopatra,” which opened in New York last week, has introduced a new feature into motion picture advertising, which, through its success, may revolutionize the trade. Carried out by the wired奔 only in New York, but throughout the country, Mr. Bernays, in planning and carrying out his New York advertising campaign, found that his fresh and striking feature, stroked out along new lines of merchandizing pictures.

His idea was the humanizing and emotionalising of the picture. He took the old-time mark and slogan advertising in the regular theatrical announcement columns, and in this way arousing the curiosity of the public. In dealing with the movie business, Mr. Bernays, the internationally renowned advertising expert, set to work for him a number of designs which epitomized the spirit of the film, in this case Egypt. Among these were strong pictures of the Sphinx, the pyramids and some of the remarkable positions of Egypt’s Vampire Queen in varying postures and positions. With these as his groundwork he originated first a series of ads which, to create a sensation which his ads, “Passions and Pageants of Egypt’s Vampire Queen.”

In addition to this he worked out his human interest angle upon which the campaign was founded by a series of questions which changed daily in the different papers, and which reflected not only a suggestive interest, but at the same time brought the interest into close touch with affairs.

There were, for instance, such questions displayed as “Why did Caesar leave Rome?” “Why did Antony stay in Egypt?” “What is the story told in Cleopatra?” “What is the story of the Cleopatra of today?” “Is there a Cleopatra in Berlin?” “See how one woman ruled the greatest empire that ever was.”

After this angle had been exploited in such papers as were thought good mediums to get the people on the basis of curiosity, Mr. Bernays believed—that is, on interest in the ancient civilization of Egypt. In the Evening Post, for instance, such ads were used, “You have read Plutarch and Shakespeare, now see Thoth and Theban;” or the ad in the Times,”The ancient critics agreed that Cleopatra was an interesting woman. See what the modern critics have said.”

Now that interest was stirred by arousing keen curiosity the idea was worked out to keep it alive by not letting the people for one moment think that they were playing a game, that there were any number of angles to this curiosity to be satisfied. In order to keep up this phase of the battle new ads and pictures were constantly used, preserving only the general character and layout of the former ads. This identified the product in the old way, but drew attention to it in a new way.

In his use of space in the different mediums, Mr. Bernays adopted a new policy. He divided his papers into those where he went after the regular moving picture trade, and gave them space accordingly, and those where he went after new moving picture patrons. He picked out two papers in each group, one of which was expected to keep his ground and the other to be the supreme winner. The remainder in each group received the same kind of attention, but not in as great a number of lines.

It is hard absolutely to prove the success of any advertising campaign. The evidence, however, aside from the direct, is dependent upon the success of any merchandise. However, the amount of comment a treatment arouses may be used as a measure of its efficiency. Also the amount of comment the “Cleopatra” ads and publicity campaign aroused may be taken as an index of their success, they were very successful indeed.

It remains now only to try out the same method of promotion on other moving pictures and applying the same principle of sales promotion, humanizing the old announcement to see whether the same principles do not hold good.

Minter and Goodrich Head Mutual Bill

For Week of November 26 Former Will Be Seen in “The Mate of the Sally Ann” and Latter in “American Maid.”

These two melodramas, both recently introduced in New York, are on the Mutual schedule for the week of November 26.

Mary Miler Minter appears in “The Mate of the Sally Ann,” a one-reel treatment of the life of John Wilkie, which was written and directed by John Wilkie himself. It was produced under the direction of Henry King. “American Maid,” starring Edna Goodrich, a distinctly American photoplay, was released November 19, was written and directed by Albert Capellani.

The week’s schedule includes “A Fight for a Million,” Chapter XI of The Lost Express,” the Mutual-Signal mystery serial; “Tom, Dick and Harry,” a one-reel Strand comedy, starring William Rhinelander and Frank Olson, and “Cleopatra,” a one-reel Cub comedy starring George Ovey, Mutual Weekly, released November 26, is as newy as the censors will permit. It presents a new Cleopatra in the role of an Egyptian Vampire Queen, and gives her an opportunity to prove her sobriquet of “The All-American Girl.” The story, beginning in a French field hospital in the war zone, changes to the American West and does not depend on a war theme to maintain interest. It is essentially an American drama, graphically presented. It was directed by Albert Capellani, the French director whose staging of European and American productions has brought him wide fame. In the supporting cast are George Henery, William B. Davidson and John Hopkins.

Mary Miler Minter selected “The Mate of the Sally Ann” from the plot written especially for her, and her judgment is justified. As the friendless, motherless ward of her old, sea-faring grandfather, Captain Ward, Miss Minter plays a life interest role in the picture. An unusual vein of comedy runs through the story, some of which is supplied by a remarkably intelligent dog. The story is by Mr. Capellani, and in the supporting cast are Alan Forrest, George Periolat, Jack Connolly and Adele Farrand, who helped make the Mutual-American productions so popular.

The Strand-Mutual comedy, released November 27, starring Billie Bara, and entitled “Harry, I’m a Stallion, is a tale of three chums who match wits to win the love of one girl.”

“A Fight for a Million,” Chapter XI of The Lost Express,” featuring Helen Holmes in her latest Signal-Mutual serial, develops intense situations as the solution of the mystery drawn near.

In “Jerry and the Burglars,” the Cub comedy released November 23, George Ovey gets the most out of a cleverly-written sketch for the stage of the Ben Hecht play. Its story is by Mr. Hecht and Mr. Ovey, and the supporting cast plays the same part.

MONROE SALISBURY AND VIOLA VALE IN *ZOLLSTEIN*

Intriguing and romantically the sort that grips is found in the current Falcon Feature, “Zollstein,” a General Film release. It is an excellent adaptation of W. B. Ferguson’s stirring story of a conflict for the throne of Zollstein. Viola Vale and Monroe Salisbury are featured.

The action deals with the attempt of an illegitimate brother of the missing King of Zollstein to obtain the throne when John Mortimer comes to Zollstein. He is recognized as the son of the dead king, who had been banished to England, to escape the murderous power of the Crown. In the absence of the king, a celebrated English girl who drifts into the Dominion to find her brother it is literal in the King to Zollstein and she finds that the promised land is really in the happiness that comes from love, so there is also the symbolic meaning.

“Vale appears as the Queen Elena and Ide Nora,—since she created the part for the stage. Thomas Meilhan plays opposite Billie Burke, and a strong cast supports them in this vital drama.

TOUCHING STORY IN “LAND OF PROMISE”

But literally and figuratively the title, “The Land of Promise,” applies in the play of that name which Billie Burke used as a starring vehicle in the legitimate several seasons ago, in which which she won the Canadian Manitoba, Canada, is the locale, and to the friendless English girl who drifts into the Dominion to find her brother it is literal in the King to Zollstein and she finds that the promised land is really in the happiness that comes from love, so there is also the symbolic meaning.

Hailed as to say that Ideal Nora,—since she created the part for the stage. Thomas Meilhan plays opposite Billie Burke, and a strong cast supports them in this vital drama.

TROPIC STRAW WEavers IN PICTORGraphs.

In Florida and elsewhere where the palm tree palm grows there is a unique industry that is shown in the ninety-four issue of the Paramount-Bray Pictographs. Annual hundreds of thousands of dollars are paid out. The entire story of the people of the south is told in a pictorial form and shipped all over the world. This subject is intensely interesting as an example of men and craftsman, “Straw Weavers” is the third of a series that any one’s time in educational and general interest.
THE official release sheet of World Pictures Brady-Made is now issued for the remainder of the current year as follows:

November 19: Ethel Clayton in "Easy Money".

November 24: Dorothy Gish, Mabel Martin, and Dorothy Kelly in "The Awakening".

December 10: Carlyle Blackwell and Evelyn Greetley in "The Good-for-Nothing".

December 17: June Tey in "The Cuckoo".

December 24: Madge Evans and Henry Hull in "The Volunteer".

December 31: Kitty Gordon in "Diamonds and Pearls".

Miss Gordon's early play of this series, "Her Hour," was written by Raymond Schrock and directed by George Cowl, while her second contribution to the list entitled "Diamonds and Pearls" was produced under the direction of George Archainbaud.

For "The Awakening," directed by George Archainbaud, Miss Dorothy Gish is the heroine of a three-screen adventure, was especially engaged as co-star with Mr. Love, and she has a role that closely suits her acting capacities—a pathetic young girl in Paris who nearly starves in her determination to maintain her self-respect.

Carlyle Blackwell himself discovered a play suitable to his requirements in "The Good-for-Nothing," and rewrote portions of the story, introducing certain highly picturesque incidents from his own life. Mr. Blackwell also directed the making of this photoplay in addition to acting the leading male character. Miss Evelyn Greetley, who is starred with this actor in "The Good-for-Nothing," has advanced with great rapidity in the esteem of World Pictures patrons in all parts of the country, and is a strong personal favorite.

Mr. Blackwell's interest in "Easy Money," was written by Gladys E. Johnson and directed by Travers Vule, while George Kelso was the director of Miss Elvidge's screen dramatization of the novel.

The "Volunteer," in which Madge Evans and Henry Hull are co-stars, is from Julia Burnham's story, the scenario having been written by Vieve Temple. Mr. Hull is also directing, while the direction of the last part of Hand's Harley Knotts. This is the picture play in which all the World stage celebrities and Mr. Brady, himself, appear personally. It is little wonder that Madge, making an all-star cast of entirely remarkable calibre.

A formal announcement of World Pictures Brady-Made to follow their new production, and the indications favoring a list of unusual numerical strength, inasmuch as the intensive activities at the big World studio in Fort Lee have been augmented during the past two months, and their present policy of marketing only one picture each week has not shown decrease.

Six or seven picture plays have been undergoing preparation nearly all the time during this period, so that the accumulation must be quite formidable by now. It is also known that several of the photoplays already completed but not announced are of greater dimensions than the usual five reels.

This is taken to mean that the experiment of issuing for the World program such productions as "Rasputin, the Black Monk," and "Journal of a Priest" may not be a fluke but the suitable results as to encourage further operations along the same line.

"But," remarks Director General William A. Brady, "everybody may be sure my picture must be cuts length will not guide the production of any World Pictures. If the material is actually there for eight reels the picture will be in eight reels, and the director can cut it to his heart's content. I am not afraid of a photoplay by the mile, and anything I would not buy I should dislike being put in the attitude of having tried to sell."

**HAROLD LOCKWOOD IN 'THE AVENGING TRAIL.'**

Though the story suggests otherwise, the character of Gaston Olaf, which Harold Lockwood is playing in his new picture, "The Avenging Trail," now in process of production under the direction of Francis Ford, with Fred J. Balshofer supervising, is a thoroughly American type.

Henry Oyen, the author of the novel, "Gaston Olaf," which is the basis of the photoplay, describes his chief character as a romance of the frontier history, which was once as free, as yea, and as lawless. His grace and elevation of form, so rare in a big man, Gaston had from his French mother, and his ruggedness to time came to him from a giant Norse sire. Withal, he was an American, born and reared, and some of his reputation for lawlessness had been made at the expense of men who questioned his nationality.

"The Avenging Trail" is a story of the North Woods—a story sharply marked by the insurrection against big odds. It gives Mr. Lockwood one of the most powerful roles he has ever played before the camera.

**NEW JEWEL OFFICE IN CINCINNATI.**

C. E. Hite, formerly with the Goldwyn Distributing Corp., has joined the Jewel Productions, Inc., forces as manager of the Cincinnati office which was recently opened in the Strand theater building there.

A complete organization has been installed to assist Mr. Hite and there is every indication that a large territory will be transferred to the Jewel ledgers soon.

**THE SEVEN SWANS** (Paramount).

Marguerite Clark, heroine of the "Rub-deb" stories, the third of which, "Daisy Mabel's Lass," will be released November 26, is already at work on a Christmas play for Paramount—something in the nature of a gorgeous fairy-tale, the title of which is "The Seven Swans."

It will be elaborate in every detail of setting and costuming, and will present the charming actress in a role ideally suited to her talents. J. Searle Dawley, who directed the Bob stories, is also handling the Christmas picture.

The studio looks like a series of pictures taken from some of the beautiful gift books of fairy stories. There are interiors showing bed-chambers, wherein royal princesses are wont to woo Morpheus. Stately towers rise, and no stage of an English pantomime ever presented a more fanciful and picturesque appearance. Actors clad in the resplendent raiment of the imaginary kingdom of the Seven Swans are everywhere, and Miss Clark herself, bewitchingly garbed in velvet and ermine, might well have stepped from the pages of Hans Christian Anderson or the Brothers Grimm.

**JAMES MONTGOMERY FLAGG ON THE SCREEN.**

Not only has Mr. Flagg brought us down to earth with his cartoons, he has made everyday folks laugh at themselves in his writings. Now he has prepared a series of life character sketches for the screen ("social satires," he calls them), which he has grouped under the general title, "Girls You Know." Each sketch provides the basis for a single-reel picture, twelve of which will be released at two-week intervals by the Edison Studios. Mr. Flagg appears in each picture, and, in addition, a distinctive type of attractive American girl is featured.

We will see Mr. Flagg seated at the easel in his studio roughing out a sketch of a model who stands before him. The model is curious to know the subject of her pose, and Mr. Flagg tells her in his way. Then we see the humorist's conception of his model involved in a natural but amusing circumstance, punctuated by Flagg titles, which are as humorous as the scenes themselves. Mr. Flagg's sketches of the girls will be featured in the pictures and posters.

**IRVING CUMMINGS TO PLAY OPPOSITE ETHEL BARRYMORE.**

Irving Cummings, the favorite screen player, will have the leading masculine role of Jasper Mallory in Ethel Barrymore's forthcoming metro wonder-play, "An American Widow." This comedy by Kellet Chambers has been described for Miss Barrymore's use by Albert Shelby LeVino, and is being directed by Frank Reicher.

Irving Cummings has long been a favorite figure with screen patrons. For the World Company he has appeared in "The Hidden Scar" and "The Gilded Cage." For Famous Players he has been seen in "The Saleslady" and "The World's Great Snare." For Pathes and Horsley he has appeared in many feature productions. The American serial, "The Diamond from the Sky," added much to his popularity. A career on the speaking stage preceded Mr. Cummings' screen experience.
Universal Begins Work on Serial

IT IS “The Bull's Eye” and Is A Narrative of the Cattle Country of Today—Eddie Polô Featured.

Starting right off with a slam-bang that is bound to make a host of friends for itself, a new serial recently went into production at Universal City. It is called “The Bull’s Eye,” and is a narrative of the cattle country said to depart from the usual sort of wild-and-woolly western yarn, being a tale of the plains as they live and love in that locale today.

The story is one of timely interest, dealing in one of its places with a situation arising from present war conditions, a villainous food speculator being one of the principal characters.

Eddie Polô, whose strenuous and spectacular work in previous Universal serials, notably “Liberty” and “The Gray Ghost,” has made him one of the most popular of male stars in the continued photoplay, is playing the leading role in the production. Vivian Reed, who has won a big following among motion picture fans with four years of capable work with the Selig company, has been secured by the Universal company to play opposite Polô.

The story was furnished by Henry McNae, production manager of Universal City, and formerly a director of Western features, who knows how he speaks when he tells of the unbounded West. The story is being written by Tom Gibson, who has been responsible for a large number of successful photoplays during an engagement of three years on the scenario staff of Universal.

James W. Horne has been “turned loose” as director of “The Bull’s Eye.” It is asserted that Mr. Horne has staged a greater number of pictures of the serial sort than any one in the industry. In a long engagement with the Kalem company he produced among others “The Mystery of the Grand Hotel,” “The Girl Detective,” “Social Pirates,” “The American Girl,” “The Girl From Frisco” and “Stingaree.” Art Flavin is his assistant and Al Cawood is the photographer.

Exceptionally capable people have been fitted into the supporting cast, all of them specializing in the types they portray in “The Bull’s Eye.” William Welsh, who formerly played some excellent character roles in Universal films, notably in “Twenty Thousand Leagues Under the Sea,” has rejoined the company after a year’s absence and is playing the “heavy.” Hal Cooley plays a lonesome lead in “The Lusty Lass,” a title that is suggestive of the locality, has an important part, as has Frank Lanning, recently of the Lasky studio, who plays the role of a sheep herder. Noumaal Studer, who played the Indian, Little Bear, in Universal’s “Red Ace” serial, also appears in “The Bull’s Eye” in an essential role.

Knitting Mill Scene in Metro Subject.

A complete outfit of machinery of a woolen knitting factory was installed in a setting at the Metro studio in New York City for the scenes in Ethel Barrymore’s forthcoming feature production, “The Eternal Mother,” adapted from Sidney Mc-Call’s novel, “Red Horse Hill,” by Mary Murillo, and directed by Fred Niblo.

All the factory atmosphere was genuine, as the machinery was transported to the studio from a factory in Brooklyn, and a foreman from the factory supervised the erection of the outfit in the set. Fifty children were engaged to work in these factory scenes, which were taken after school hours so that the youngsters would not miss their lessons. The children are shown working the knitting machines and looms, and a brutal overseer, Luckey McGee (L. R. Wolhheim), keeps them at work.

A gripping incident occurs, when Felice (Maxine Elliott Hicks) gets her arm caught in the machinery. Just before lunchtime Felice starts to cut a piece of baron and one of the children grabs it away from her. The two children struggle and Felice falls against the belt that runs from a motor to the machinery. Her little arm is caught and driven down to the wheel, where it is crushed. The child gives a piercing scream after the child is pulled. The belt is shut off and the little victim is lifted away from the wheel.

These factory scenes have an important bearing on this gripping story, which concerns Ethel Barrymore, one of the current starring vehicles she has ever played in under the Metro standard.

Publicity De Luxe

Jewel Productions Issues Ornate and Comprehensive Booster booklet.

A new edition of “Pay Me,” the five-act power-packed Jewel production, is just off the press and represents one of the most effective of the dramatic campaign complements ever issued. It was conceived and developed in the New York offices of Jewel Productions, Inc., 1600 Broadway, New York.

It covers all possible points of view in the making; nine different types of paper are used in its construction, each page represents a plate, all hand-drawn and hand-colored; silk-covered and silksurpassed in any similar photoplay-push achievement. Some 5,000 copies are being issued.

The book proper boasts sixty-six pages, with French fold, shadowed cover, bound with silk cord and bow, an inner cover, back and front of spider web tissue.

The effective cover design, printed in black and gold and embossed, represents a jewe! box with alluring contents escaping. The hand-lettering announces: “Jewel Productions, Inc., Presents Dorothy Phillips, the Idol of Millions, in the $1,000,000 Jewel Serial, ‘Pay Me.’”

The mottled paper employed for this cover, which is peculiarly appropriate for it, was secured after three weeks of effort, through the cooperation of a New York firm, because of war conditions, has discontinued making the super-weave. Super-fine white coated paper from Dill & Collins mills is employed in this book, with the result that the chest in the center a 21x3½-inch insert photograph of Miss Phillips, the production’s star, which lends itself especially well to framing and matting.

The pictures and photographic compositions of the book are backed with delicate buff tints which effectively bring out the fine lines of the face. The book also contains additional pages with special designs, representative of the film, to be shown in cooperation with the “Pay Me” shows in the most critical amusement center of the world. Page four introduces colorful scenes from “The Nugget,” which is staged the big man-fight of the piece, and the roulette table which plays so vital a share in the Jewel production of primitive passions and mighty emotions. A clever innovation gives credit to Director Joseph De Grasse, to De Jonche, for the customers, to Bess Meredith for the scenario, to Brinkerhoff for locations, scenes and settings, and to King Gray for the picture photography.

The entire remainder of the book is occupied by exact reproductions of headlines and criticisms, excerpts from New York daily papers, special trade papers, and photoplayers commenting on “Pay Me,” which earned the unanimous verdict of approval from the entire New York press. A synopsis of the piece, an effective page of stills from tense moments in the drama, skillful advertising aids to the exhibitor, considerable space devoted to letters illustrating in art and copy of the primitive passions, love, hate, fear, jealousy, which largely feature the offering, alternate effectively with these other pages.

The last five pages of the book are occupied by five other exceptional Jewel offerings which have attracted such widespread attention since the inception of Jewel Productions, Inc., in the early autumn.

L-Ko’s Arrangements for December.

The trip to the West Coast that involved consultations between President Julius Stern and Director General J. G. Blystone, of L-Ko, has developed matters of progress in that series of concerns showing thus early in the December releases. Plans for the future carry further advancements to keep L-Ko at the head of the field. Four of the good comedies are ready for December, to reach exhibitors through Universal exchanges on the following distribution dates:

December 2—“The Hound of the Baskervilles” starring Robert Louis Stevenson and Mary Livingstone.

December 3—“A Horse’s Mouth” featuring Robert Montgomery and Kay Francis.

December 12—“Deception” starring Myrtle Sterling and featuring Al Forbes at the head of her supporting company. This also is a Blystone production directed by Victor Mclaglen.

December 19—“Shot in the Excitement,” which pictures the adventures of a team of news hounds. "Ambrose" screen comedy reprise, which will star with "Ambrose" by Louis B. Mayer.

This is one of a series of special comedies involving Max Swayne, the heavy-moustached “Ambrose” of screen comedy repute, who will offer "Ambrose" by Love. This one was directed by W. Frederick, who will produce further "Ambrose" frolics as L-Ko’s.
**Metro's December List**

Will Release Five Important Productions During the Month—Leading Players Featured.

**METRO** will bring a successful year to a close with five exceptionally strong releases. Slated for appearance on the schedule early in December, are the pictures, starring Ethel Barrymore, Francis X. Bushman, Beverly Bayne, Emily Stevens, and Harold Lockwood, the last named beginning the month and ending the month, being represented by two great pictures.

First on the list of December releases is "The Square Deceiver," starring Harold Lockwood. "The Square Deceiver" is a picturization of Francis Perry Elliott's delightful story, "Love Me for Myself Alone." The star of "The Square Deceiver," the star has the role of young Van Dyke, a millionaire. Pauline Curley plays opposite Mr. Lockwood. Others in the cast are Doris Mills Adams, Richard Lockwood, and Victor Sullivan. Fred J. Balshofer adapted and directed the feature.

The Dec. 10 release is "Alias Mrs. Jessop," with Emily Smith and Leslie Fars. A star of this release is a clever story by Blair Hall. William S. Davis directed it. Albert Shelley Le Vino adapted it for the screen, and it has been produced and directed by Mr. Le Vino. Miss Stevens has one of the greatest opportunities of her career in the dual role of Janet and Lillian Ford. In her support are Howard Hall, Donald Hall, William H. Tocke, Syl Balfour, Lilian Page, and Eldean Steuart.

On Dec. 17 will be shown for the first time "God's Outlaw," a Metro production adapted by Charles F. Bayne. His methods of keeping peace are effective, but the heroine (Miss Bayne) grieves over the fact that he does not believe in a divine power. The way in which he finds peace within his own soul will sustain it in his community is dramatically told in this first-rate western play. Some of the best screen lights Mr. Bushman has yet put up are seen in "God's Outlaw." In the supporting cast are Helen Dunbar, Syl Balfour, Belle Bruce, John Anderson, and the popular Chinese actor, Charles Fang.

"America's Trenches," a Metro production with Ethel Barrymore as star, will be the release of Dec. 21. Frank Reicher is directing "America's Trenches" and the Metro production company is responsible for the story. Irving Cummings, one of the screen's favorite players, has been engaged to play opposite Miss Barrymore in this production. Others in the cast are Helen Hayes, Harlow, Ernest Stahlard, distinguished on the speaking stage; George A. Wright, a Metro favorite; Alfred Kappler, and Pearl Brown.

The final release of the year is "The Avenging Troll," with Harold Lockwood as star. This is a picturization of Henry Oyen's novel, "Gastoon Olaf," a story of the North woods. The feature, a Russell construction comedy, will be released during the month of December.

**AN AMERICAN TRAINING CAMP IN FRANCE.**

An appropriate opening scene for No. 151 of the Gaumont-Mutual Weekly, which is released on Sunday, November 15, shows a Gaumont cameraman starting on a special tour of the United States, to record the many Gaumont staff photographers who are making an accurate picture record of the life and work of our soldiers at home and abroad. The Secret Service has rounded up a battery of dangerous aliens in the United States, but there is now a general demand that all enemy aliens be quelled and placed far distant from the sea coasts, factories, or any places where it might be possible for them to destroy anything. A fire, which consumed a huge war plant in New York City, destroying $2,000,000 worth of small munitions, is graphically portrayed in this issue of the Mutual Weekly.

Other scenes in this number serve to keep the spectators posted as to the war and the United States. An American training camp in France is shown, with our boys preparing for the strenuous work ahead of them. The use of the anti-aircraft gun, the throwing of grenades, the construction of and actual living in trenches.

In the United States, a Gaumont cameraman spent several days with our air scouts, who are being trained to use observation balloons. Many of these balloons are as huge as Zeppelin airships. In California, thousands of goats and ostriches are being raised for food, and it is claimed that their meat will soon become as popular as beef. The production of California's enormous date crop, which adds another item to the food supply.

**Cromwell Laboratories Making Special Titles.**

Cromwell Laboratories, making special titles, has released to the trade and the United States. An American training camp in France is shown, with our boys preparing for the strenuous work ahead of them. The use of the anti-aircraft gun, the throwing of grenades, the construction of and actual living in trenches.

In the United States, a Gaumont cameraman spent several days with our air scouts, who are being trained to use observation balloons. Many of these balloons are as huge as Zeppelin airships. In California, thousands of goats and ostriches are being raised for food, and it is claimed that their meat will soon become as popular as beef. The production of California's enormous date crop, which adds another item to the food supply.

**Fighting Mad** (Butterfly).

William Stowell, who has previously appeared in Bluebirds as leading man for Dorothy Phillips, is the star of the Butterfly. "Fighting Mad" is based on a novel by Alexander and Faye Myton's story, "Fighting Mad," the leaders in support of Mr. Parum will be Helen Gibson and Betty Shade. Edward J. Lefisont directed the production.

There is much of sensation in "Fighting Mad," but the main theme of the story refers to a minister who had lost faith in his God, but has it restored in time to save his daughter from the man who had been chiefly instrumental in the minister's downfall. William Stowell, by build and dramatic tempera-

**Scene from "Fighting Mad" (Butterfly).**

ment, is especially styled to depict the vicarious type that leads the interest through exciting episodes to a satisfactory conclusion.

The exhibitor will have an opportunity to identify Stowell with his work as a leading man in Bluebirds, as he has been associated with Dorothy Phillips all along. This will be his only appearance in Butterfly productions, as he is again working with his former leading lady.

**TRADE SHOWING FOR UNIVERSAL SERIAL.**

The Universal announces a special exhibition of the first six episodes of "The Mystery Ship," at the Broadway theater. Thursday morning, November 22, at 10 o'clock. Invitations have been mailed to exhibitors in New York and the surrounding territory announcing the event to individual show men, and general heralding of the affair is announced to the end that any manager who inadvertently may have been overlooked in sending out the invitations will be apprised of the date and time of the special exhibition.

President Carl Laemmle, of the Universal, basing his judgment on great experience in producing and marketing serials, is convinced that "The Mystery Ship" contains all the elements of sensational appeal than any work of the sort Universal has ever released. Ben Wilson and Nara Gerber, who have King-

**December 1, 1917 THE MOVING PICTURE WORLD 1353**
Selznick Signs Up Loew Houses


LEW J. SELZNICK, president of the Select Pictures Corporation, took a hand in the selling game recently and signed up Marcus Loew for his New York circuit in the largest single contract for star pictures ever written for the Loew theaters.

This contract calls for runs in all Marcus Loew houses throughout Greater New York and New Rochelle. The productions covered by it include all of the pictures produced by Clara Kimball Young and her own company, by the Norma Talmadge Film Company, and pictures starring respectively Alice Brady and Constance Talmadge; these constitute the various Select Star Series of pictures. They will be shown in the various houses of the Marcus Loew circuit in this district for runs of seventy consecutive days.

All of the star pictures which are selected by this contract have already completed one or more of their offerings in the Select Star Series of pictures. Clara Kimball Young's past picture, featuring Miss Young's next picture, "Shirley Kate," is directed by Joseph Kaufman. Norma Talmadge's first Select picture is "The Moth," directed by Edward Jose; her second picture, "The Secret of the Storm Country," was directed by Charles Miller; Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Gilbey. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Gilbey. Alice Brady has completed but one of her Select pictures. It is "Her Silent Sacrifice," and was directed by Edward Jose. Miss Brady is now at work on her second Select picture, "The Lifter Cross," which is also being directed by Edward Jose.

HUSTLING PATHE SALESMAENS

With the bigger, better program to work on, Pathe salesmen have been putting the clout behind their efforts on Pathe Plays. H. P. Calloway earns the distinction of leading the entire sales force for the month of October, according to figures compiled at the home office, and his average is the highest over scored, indicating the increase in Pathe's business.

1. Gray is second, and H. I. Goodman third, and the list includes the following new men who have become Pathe salesmen because they see big results ahead: C. C. Buchanan, Williamsport, Pa.; G. E. Suellie, Corpus Christi, Tex.; H. S. Anderson, Fort Smith, Ark.; R. E. Walker, J. Hill, J. O. Manson, H. V. Catlin, and F. J. Cavanaugh.

"THE LOST EXPRESS" NEARING CLOSE

As the solution of the mysterious disappearance of "The Lost Express" draws nearer interest increases in the unusually absorbing chapter play now being released by Mutual and featuring Helen Holmes.

"HAPPY ENDING, PRIZE FOR A MILLION," released November 26, possesses distinctive features of photography as well as thrills, in that it was staged in the beautiful Yosemite Valley. Miss Holmes enacts a dual role in this episode—bookkeeper as well that she captivates the little army struggling against the villainous syndicate.

Much of the action in the secondary reel takes place in the depths of the Yosemite Valley. This incidental picture has produced some beautiful and weird lighting effects. The gun fight between the conspirators and Helen's forces is highly dramatic and the first picture is "Madeline" which was made and presented by her own company and directed by Emile Chautard; Miss Young's next picture, "Shirley Kate," is directed by Joseph Kaufman. Norma Talmadge's first Select picture is "The Moth," directed by Edward Jose; her second picture, "The Secret of the Storm Country," was directed by Charles Miller; Constance Talmadge's first star picture, "Scandal," is a current release, and was directed by Charles Gilbey. The new picture which Miss Talmadge has just finished for Select, "The Honeymoon," was also directed by Mr. Gilbey. Alice Brady has completed but one of her Select pictures. It is "Her Silent Sacrifice," and was directed by Edward Jose. Miss Brady is now at work on her second Select picture, "The Lifter Cross," which is also being directed by Edward Jose. This is an adaptation by Paul West of Charlotte Brent's immortal story, "Jane Byrne."
CONSTANCE TALMADGE WORKING ON "THE CLIFFS." Constance Talmadge, the young star whom Lewis J. Selznick presented with such signal success in her first Select picture, "Scandal," is making screen history with great speed under the close tutelage of Charles Giblyn, her director. "Scandal," which is a film version of the serial of the same name by the popular English author, Cosmo Hamilton, had no sooner scored the hit which marked its first showing in the first-run theaters than Miss Talmadge's director completed her second select production, "The Honeycomb," "The Honeycomb," as has been observed, is an attempt to project a high-tension comedy of marital misadventures, with stunning scenes at Niagara Falls in the background. The film, which was also directed by Mr. Giblyn, received an enthusiastic reception from the Select officials when it was shown to them for the first time last week. One new Select production, to be called "The Cliffs," has now been begun by Constance Talmadge. "The Cliffs" is an adaptation by Paul West from the comedy, "The Runaway," by Pierre Veber and Henri De Gorse. Earl Fox, who supports Miss Talmadge in "The Honeycomb," is likewise her leading man in "The Cliffs." Miss Talmadge and the entire company have been spending a week at Ausable Chasm, New York, and in and around Marblehead, Mass., filming some of the effective scenes of the story. "The Cliffs" will be distributed through the Select exchange.

EVA TANGUAY SHOWS HER SPEED. Eva Tanguay, known as "the cyclonic comedienne," the "bombshell of energy" and the "busiest personality on Broadway," proved her right to these titles and at the same time won a considerable wager when she made her debut in motion pictures. Miss Tanguay's first picture, "The Wild Girl," in which she is presented by her manager, Harry Weber, is a Selznick production distributed by Select. In it she plays the part of a lost Southern heiress who has been reared in a gypsy camp. As the pet of the tribe, brought up as a boy and free to roam at will, the little vaudeville queen had a role particularly congenial, and she flung herself into it with accustomed zest. After an exceedingly trying day, in which Miss Tanguay had been here, there and everywhere, someone made in her presence the old bawal remark that motion picture work is the easiest of all dramatic expressions. Miss Tanguay promptly threw down the gage of battle, asserted that never in her busiest moments had she exceeded the speed of a camera day and declared that in her trips back and forth before the lens, going over this scene and that, she easily covered five miles a day.

The next morning she appeared at the studio wearing a pedometer and, when she finished work that afternoon it bore out her claim. Seven miles was registered on its face.

FIFTH GROUP OF JAXONS. In a new series of six Jaxon comedies to be released by General Film and Pathe and Jakes are again at their merry-making. The current release in this, the fifth series, is "Blundering Baubs," in which the two fun makers crowd a lot of their best antics. Other subjects in the new series are: "Disappointed Love," "He's In Again," "How It Worked," "Their Model Careers" and "His Fishy Footsteps." The last two subjects introduce a new comedy team, Finn and Haddle, with many novelties in the comedy line.
Fox Issues String of Holiday Subjects

Responds to Requests of Exhibitors With Six Subjects of Unusual Interest.

Wideawake exhibitors who believe in making the most of every opportunity, according to William Fox, for the selection by the Fox Film Corporation of what are declared to be especially appropriate pictures for holiday season programs.

“We have had a large number of letters from exhibitors,” Mr. Fox explains, “saying they want to appeal to the children of all ages, which includes adults, during the Christmas vacation of the schools. ‘We ought to have an opportunity for an liberal selection as possible of high grade, wholesome features,’ is the way the appeal was started, ‘and, of course, the pictures ought to be of the sort which will prove equally entertaining to adults.’”

The Fox answer to this was a decision to push ahead the release dates of a number of productions which otherwise probably would not have been available to exhibitors until after the first of the year.

In addition to those are two previous releases, “Jack and the Beanstalk” and “Aladdin and the Wonderful Lamp,” with which have been shown extensively in the larger cities of the country.

“We never have offered a better selection of pictures for holiday week showing,” says Mr. Fox, “these pictures, except of course Miss Kellerman, are a development of the present year in the motion picture industry. Nothing like them has ever before been shown. Their appeal, of course, is primarily in adults, but when they have demonstrated they possessed the quality of interesting children far more strongly than any series of photoplays ever previously released by us. Their appeal is as broad as human nature.”

PEGGY HYLAND IN PATHE PLAY.

Peggy Hyland is revealed as a Pathe star in the news that she is completing this week a five-reeler feature at the Asta studios. This is an adaptation of the A. H. Wood’s stage success, “The Woman.” The production is under the supervision of Albert Parker, a new Astra director, and it is expected to prove one of the best five-reeler of the year.

The leading man is Milton Sills, one of the best known young actors on Broadway, who played opposite Irene Castle in “Patria.” The cast for this includes Anna Lehr and William Parke, Jr.

“AMERICAN MAID” FEATURES EDNA GOODRICH.

Edna Goodrich, the far-famed beauty of the speaking stage, will be seen in “American Maid,” the fourth of the series of motion picture productions which she is making for release by Mutual, on November 26. “American Maid” is a five-reeler dram written by Julius Rothchild, adapted for the screen by Paul Robson, it was directed by Alber Capellini, the noted French director, and produced at the Glendale studios of the Mutual Film Corporation.

The story of the picture is that of a typical American girl in “American Maid.” The story is built around the melting-pot idea, showing the variety of types and nationalities which have blended to make the American woman the queen of creation.

Mr. Capellini is a pioneer in the motion picture art in Paris. In the supporting cast with Miss Goodrich are George Henery, William B. Davidson, John Hopkins, and others of equal note.

Butterfly Starts New Year Right

Opens Up With “The High Sign”—Addition of Several Players to the List of Stars.

ARRANGEMENTS for butterfly productions in the first month of the new year have been made by Universal.

Nearly all of Butterfly’s galaxy of stars will be found in the line-up, either late in December or in January bills. Ella Hall, Harry Carey, Louise Lovely, Molly Malone, and Little Zoe Rae now comprise the fixed stars of Butterfly, but in the coming months all arrangements are being made for new productions which were made at Universal City previous to the new alignment of principal players, hence the presentation of Herbert Rawlinson, Josie cupid, Harry Cuneo, Ginger Manville, and others of these.

For New Year’s week, starting December 31, “The High Sign,” featuring Brownie Vernon and Herbert Rawlinson, will be the Butterfly. The story was written by J. Grubb Alexander, director of Valdemar Young, and the production was made by Elmer Clifton.

January 7 brings Louise Lovely to present “The Wolf and the Rose,” directed by Edward Lesaint, and starring Doris Schroder’s scenario of Julia Maier’s story. Hart Hoxie and Betty Schade will be featured in Miss Lovely’s support. The play was directed by Harry Cuneo, featuring Grace Cunard, with Ray Harford and Eileen Sedgewick also appearing in vital roles.

“Madam Spy” January 21, will have Jack Mulhall featured in a story by Lee Morrison, prepared for the screen by Harvey Gates. The production was directed by David Goodbrand. Featured in supporting role will be Donna Drew and Claire Du Brey.

Louise Lovely will complete the month’s schedule with presentations of “Painted Lips,” made from Charles Kenyon’s scenario by Edward J. Lesaint. In Miss Lovely’s support Alfred Hall, Herbert Schade, and Betty Schade, the story of “Painted Lips” will wind up the first month of the year sensitively.

BLUEBIRD SPECIALIZING IN PUBLISHED STORIES.

Managing Director Carl Laemmle, of Bluebird Photoplays, Inc., is evidencing a purpose to incorporate more popular material in published stories in Bluebird features hereafter. Bluebird’s staff of scenario writers will furnish various original scripts to diversify the offerings, but the announcement comes that future releases will be largely made from novels that have attained popularity with the reading public. Among the stories the screen will read for the masses in Bluebird photoplays are “Heart’s Blood,” assigned to Dorothy Phillips, the novel by Elaine Sterne; “Back to the Right Track” by Fred Bolognese, was be given to J. S. McSorley’s script; and “The Mortaged Wife,” by F. H. Clark, will become future Bluebirds.

These are only a few of the stories to be screened at Universal City—there are many others under negotiation.

“ETERNAL TEMPTRESS” IS FIRST CAVALIERI.

For her Paramount picture, “The Eternal Temptress,” in which she will appear as the Princess Cordelia Sanzio, Mme. Lucette Cavaliere will be wearing a costume that has been chosen with great care, and consisting of well-known screen players. The role of Harry Althrop is interpreted by Elliott Dexter, well-known to Paramount patrons, while Rudolph Frizti is portrayed by Alan Hale. Among other prominent actors who appear are Edward Fielding, Mildred Conover, Helen Modjeska, James Allen, Pauline Lord, and Peter Barbier.

V. L. Chautard directed the production. The story was written by Jime, Fred de Gresse, and Eve Unsell prepared the scenario.

“The Eternal Temptress” will be released by Paramount in December, and it is confidently expected to create a veritable sensation in the screen world.

ASHLEY DIRECTING MADGE KENNEDY.

Madge Kennedy and her Goldwyn Company of eighteen have gone to Georgia in search of peach blossoms and bulls.

“Oh, Mary, Be Careful!” requires the services of one and the scenes suggest a threat to the bloom. The bull, be it known, chases one of the principal characters to the picture up a blooming peach tree.

The line-up of the Kennedy Company besides the star, of George Firth, leading man: Maria Harris, George Stevens, yolande Duquette, Marguerite Mars, Bernard Thornton, Harry Myers, Katherine McElhiney, William A. West, William Carr, Logan Paul and Alton Hamilton.

Miss Kennedy’s director in the new picture is Arthur H. Ashley, successful Picture Player at director. Mr. Ashley’s personal staff consists of Clarence Jay Elmer, assistant, and Edward Brophy, technical assistant.
“ALIMONY” FIRST NATIONAL FEATURE.

If the principles of Dun and Bradstreet were applied to the film industry, and one were looking up the rating of new productions, “Alimony,” Hayden Talbot’s drama recently purchased by the “First National,” would command instant attention because of the names on its credit title. It gives deserved credit to Robert Brunton as production manager, Emmett J. Flynn as director, and L. Guy Wilkey for the photography. Mr. Brunton is well known to the trade and public as a result of his excellent work when art director for Tri-

angle. Emmett J. Flynn, though a youngster in years, began his directorial career under David W. Griffith. He has made several of Mary Pickford’s most popular releases, and has a number of other successes to his credit.

As for the cast: Lois Wilson, George Fisher, Joseph J. Dowling, Wallace Worsley, and Arthur Allardt are all screen players of standing. Miss Josephine Whittle is a “find” of Mr. Flynn’s. Though a musical comedy star who dropped into pictures quite accidentally her work as Mrs. Bernice Bristol Pickford, divorcee and adventurous, is so good that it is doubtful if the stage can outbid the camera for her future services.

Altogether, “Alimony” is the result of good team work on the part of thoroughly sound craftsmen, and the result is a well balanced and artistic production which commended itself instantly to the Circuit’s purchasing board, who expect great things of it in their own theaters, and subsequently throughout the territory served by Circuit exchanges.

MISS CLARK FINISHES THIRD BAB STORY.

What the French so aptly describe as “contretemps” render the forthcoming “Bab’s Matinee Idol,” a Marguerite Clark picture from Paramount, highly diverting and as full of laughs as the proverbial egg is of meat. It will be released November 26. This third comedy in the “Pub-deb” releases, filmed from Mary Roberts Rinehart’s stories, is believed by those who have seen it in the course of production to be the most laughable as well as the daintiest of the trio. Both its predecessors served to set an entirely new standard in film comedy of the polite sort. J. Searle Dawley, who has directed Miss Clark in many of her pictures, has staged all three.

The same cast, with a few additions, that has appeared in the preceding Bab films is seen in this picture. It includes besides the heroine Helen Greene, Nigel Barri, Isabel O’Madden, Frank Losee, Vernon Steele, Cyril Chadwick, Daisy Belmore and George Odell.

ORIGINAL POSTERS IN BLUEBIRD.

In the first scenes to be filmed of Miss Mae Murray’s next Bluebird release, “The Eternal Columbine,” by H. Sheridan Bickers, a New York theatrical manager’s office is decorated with genuine original oil and crayon posters by two of England’s greatest poster artists and cartoonists—John Hassall and Albert Morrow—whose work is familiar to all readers of Punch. These valuable poster paintings and original sketches were loaned to Director Robert Leonard by the author especially for this picture, and were executed by Hassall and Morrow for a London stage play at the annual performance in aid of the Actors’ Benevolent Fund. They are strikingly brilliant examples of European poster art.

“A HERO FOR A MINUTE” (L-Ko).

Bobby Dunn, late of the Keystone forces, is introduced to L-Kos in the release announced for December 2 under the title of “A Hero for a Minute.” In securing the services of Mr. Dunn the specific style of comedies in which he should appear among L-Kos was decided upon by Director General J. G. Blonstone, and “A Hero for a Minute” starts the series. Katheryn Young, the comedic vampire, who has accumulated a good reputation for her work in previous L-Kos, is the leading comedienne in support of Dunn and Ed. Kennedy, and will, with Miss Young, have special prominence in the arrangements.

The laugh-motive in “A Hero for a Minute” is a mix-up in police matters involving comedy politics in a medium sized town. When the police and fire departments get into joint activities ridiculous situations and surprise sensations are developed along unusual lines. To accomplish something new in a slapstick way seems hard to do, but it is claimed that Director Blonstone has “come through” in this L-Ko.

“A BRANDED SOUL” (Fox).

A picture that parallels an incident that occurred in Rome nearly two thousand years ago with one of today in a quaint old Mexican village is the Fox special feature release for November 25. The title of the play, which is derived from one of the strongest scenes, is “A Branded Soul,” and the star is Gladys Brockwell.

The story opens in Rome with the seizure of a young woman at a birthday feast. The man who seizes her falls victim to her sweetness and spiritual influence, and is converted to the Christian faith, the girl proving to be St. Cecilia. The subsequent story is of a modern St. Cecelia, the production having a strong religious atmosphere, persecution of various sorts, and spy work against the United States Government being im-

Scene from “A Hero for a Minute” (L-Ko).

Scene from “A Branded Soul” (Fox).

Scene from “Alimony” (First National).
Triangle Program


The Triangle features to be released the last week of the current month will reveal some of the most outstanding productions that have been published by this company for several months. Following the military drama, "Fighting Honolulu" played by Claire McCarden and "Shut Down?" the comedy drama featuring George Hernández; Roy Stewart's Western, "The Medicine Man"; "Indiscret Corinne, Oliver Thomas' fourth and best play, the prohibition story of "A Case at Law," and "The Pupil of Life," in which Belle Bennett did some unique "business" vamping; "The Regeneration," in which Walt Whitman will do his best effort to pull big business the day when they are released November 25.

Walt Whitman, who scored a great success as the eccentric old man in "The Fires of百合 Lick," with Alma Rubens in the title role, will again star with Miss Rubens in his next project, "Rendring," written for him and designed to give him a wide range for the intensive character work which has been so favorably received by theatergoers and critics. As the proud patriarch, Mynderse Van Duyn, he needs no make-up or theatrical effects to delineate the pride of race which makes undiluted blue blood a Van Duyn fetish. In the supporting cast with Miss Rubens are Patrice Sturgis, Darrel Foss, John Lince, and a well balanced company of Triangle players. The picture was directed by Paul M. Hopper.

Further preparations for the Bluebird program include "The Catamount," which is being filmed by Joseph DeGrasse, with Franklin Farnum in the leading role. "The Eternal Columbine," written by H. Sheridan Bickers, and produced by Robert Leonard as Mae Murray's third Bluebird offering, is nearing completion at Universal City along with "Pollyanna," in which Dorothy Phillips will appear late in January. H. Carey Wonderey directed "Broadway Love," reflecting a new side light on the life of the great society hostess, Mrs. Mynderse, and her husband, the leading soldier's wife, from a story by R. N. Bradbury and F. H. Clark. Where will be a Rupert Julian presentation of "The Highest Card," written and storyboarded by Elliott J. Clawson, in which Ruth Clifford will star with her leading man, Monroe Sallehman.

Violet Mersearae's appearance in "The Girl by the Roadside" has been announced as the final Bluebird for 1917. This series, which will be wound up this week with the holiday forthnight by Mae Murray in "Face Value" December 24, Bluebird believes that especially good films for the exhibitors' New Year business will have been selected in the presentations by Mae Murray and Miss Mersearae.

### TYPHOON INSTALLED AT DAYTON THEATER.

The big new Dayton theater at Dayton, Ohio, now in course of construction, is another to use the Typhoon System of ventilating in connection with the theatre. Schenck & Williams are the architects.

### HAYAKAWA GOES TO HONOLULU.

Sessue Hayakawa, Paramount's famous Japanese star, and his company, under the direction of George Melford, who has sailed for Honolulu, where new and important photoplay will be filmed amid tropic surroundings. Properties and equipment for 150 persons were taken along, but for the minor roles the services of native actors will be obtained.

In the party besides the star was Margaret Loomis, who appeared so successfully with Hayakawa in his former productions, "The Call of the East." And also in his most recent picture, "The Call of the East."

While the company will probably not be obliged to remain in Honolulu for more than ten days, the interior scenes will be taken there. In the party were James Cruise, Claude Mitchell, Mr. Melford's assistant; Paul Perry, the camera and photographer, and Ernest Weingartner.

### "KNUTTY KNITTERS" A TIMELY COMEDY.

Victor Moore heads a strong cast of comedy experts in the forthcoming Paramount-Klever Komedy, "Nutty Knitters," to be released November 13. Among the well known players in this amusing little picture are Ada Conover, Pauline Adams. Thomas J. Gray is author of the comedy, which was directed by Chester M. DeMille.

The fact that almost every one nowadays is engaged in the commendable sport of knitting forms the basis for the most timely short picture that has been issued in weeks.

### LINCOLN & PARKER OPEN OFFICE.

Following the November releases presenting Mary Pickford in "The Little Princess" and Elsie Ferguson in "The House of Jennie Cushing," Arcaft Pictures will round out its banner month with Douglas Fairbanks and William S. Hart attractions. Making in all four ribald box-office cards for the month of November, this offers the largest number of releases for Arcaft since its inception.

The next Douglas Fairbanks offering will be released November 19 and is entitled, "Reaching for the Moon." The story, by Anita Loos and John Emerson, was staged under the direction of the latter. It was for this picture that the entire Fairbanks producing organization crossed the continent to film eight scenes in New York City, after which it returned to California to produce the major part of the photoplay.

It is announced that this is the most elaborate Fairbanks picture yet produced and entailed the building of several big sets, including a Venetian village, with its picturesque canals and romantic gondolas. In the cast are Frank Campeau, Eileen Percy, Millard Webb, Eugene Ormondre, Jim Hogan and Keene Thompson.

William S. Hart's second Thomas H. Ince release through Arcaft, "The Silent Man," will be the last November offering, on the 26th. This story is from the pen of Charles Kenyon, whose "Kindling" was played with such success by Margaret Illington. The effort of "Silent" Budd Moll, the role portrayed by Hart, to recover a gold mine that has been taken from him by an unscrupulous gambler, with the connivance of a government agent, forms the basis of this story, which is replete with typical Hart thrills.

Staged under the supervision of Thomas H. Ince, this production, it is promised, discloses "Big Bill" in a part that gives him great opportunity to not only display his histrionic talents, but his great physical prowess as well. Appearing opposite the star is Voila Vale, whose success in the leading feminine role of Charles Ray's, "The Son of His Father," is well remembered. Others in the cast are Robert McKim, J. P. Lockney, George P. Nichola, Gertrude Claire, Milton Ross, Dorcas Matthews and Harold Goodwin, a boy actor, whose exceptional work in this picture is expected to create wide comment.

Ruge as a Trolleyman.

In the first of his new series of Sparkle Comedies, released by General Film, Billy Ruge appears as a Beau Brummel conductor, who puts a lot of speed and dash into his wooring. "On the Love Line" is one of the best comedies Ruge has yet done for the screen, and is a guarantee of other fast stepping laugh makers for comedy lovers.

Caine Interprets Love Motive in Manxman.

Hall Caine, the film version of whose novel, "The Manxman," is now being looked by the Goldwyn Distributing Corporation in theaters around the country may be said to be one of the few authors of our times who has an original point of view concerning woman. And it is original by virtue of the fact that his philosophy was that of Christ, paradoxical as that may seem.

"When a good woman falls from honor," writes Mr. Caine in "The Manxman," "is it merely that she is the victim of momentary intoxication, of stress of passion, of the fever of instinct? No, it is mainly that she is a slave of the sweetest, tenderest, most spiritual and pathetic of all human falincies—the falincy that by giving herself to the man she loves she attaches him to herself forever. This is the real betrayer of nearly all good women that are betrayed.

The national Board of Review made a special report upon the subject, indorsing it in no uncertain terms.

Arbuckle in a Country Hero.

The first of the Paramount-Arbsuckle Comedies to be made in California, entitled "A Country Hero," is well on its way and according to reports from the studio at Long Beach this new two-reel picture will be one of the most notable of his screen career. Four cameramen and two graphex machines were on the scene when a flavor, used by the writer in pursuing the villain and the heroine, blew up unexpectedly in the main street of Jazzville.

Jazzville, be it known, is the imaginary rural village chosen as a setting for "A Country Hero." In its main street appears the garage shop, where the principal of the school, who also will be seen the Jazz Hotel, post office and other landmarks.

This comedy, which will be released in the near future, tells of the rivalry between the town's garage owner, over the affections of a pretty school-teacher. A stranger, however, comes to town—a city chap—and unites the two rivals in a way that causes against him when he tries to steal the school teacher from beneath their eyes. The stranger takes the heroine to the city and there he is followed by "Fatty" and Cy, who finally rescue her from the unscrupulous villain. Alice Lake supports Mr. Arbuckle as the leading woman in "A Country Hero."

The Other Stocking (Nestor).

Retained for a limited number of Issues, the Universal will release Nestors because of the urgent request of exchange managers, as expressing the desire of exhibitors. Selections have been made from the choice of several completed merrymakers, and the release for Dec. 3 will have two of Universal's most popular comedians—Eddie Lyons and Lee Moran—as stars of "The Other Stocking." These jolly comedians have a fast-moving medium for exploiting their peculiar and natural gifts for mirth provoking and a large company (mostly pretty girls) back them up in a spirited performance. It will be generally accepted as one of the best of the Lyons-Moran offerings.
NAZIMOVA'S SECOND METRO "A CHILD OF THE SUN." Nazimova has completed her work in "God's Message," her initial Metro production, and will soon start her second picture, "A Child of the Sun." (George D. Baker, who guided the star in her firstMetro picture, will again direct her in the new picture, which will be staged in Arizona. "A Child of the Sun" is a rugged romance of old Mexico, providing Nazimova with a role of great dramatic intensity. The Metro star will be seen as a native Mexican girl.

Charles Bryant, who played opposite Nazimova as Paul Granville, an American artist in "God's Message," will again support the star in the leading male role, an American miner who has vast interests across the Rio Grande. A large cast of Metro favorites several of whom played in her first Metro production, will support her in the second production.

Picture Theaters Projected

HARRISON, ARK.—Moving picture theater will be opened here by W. J. Boody, of Eureka Springs, about first of January.

HAPPY CAMP, CAL.—George D. Carter, of Oakland, has leased Evans' hall, and will convert it into a moving picture house.

LOS ANGELES, CAL.—New Kinema theater has opened here under the management of Shirley C. Ward.

MARYSVILLE, CAL.—E. A. Serviss has purchased the Liberty theater from K. A. Adelberg.

REDWOOD CITY, CAL.—Germania hall on Broadway is being converted into a moving picture house.

SACRAMENTO, CAL.—W. T. Merill plans to open the Acme theater at 1115 Seventh street as a moving picture house.

ST JOSE, CAL.—Southern Development Company have plans by Bender & Curtis for the Hippodrome theater, at cost $100,000. Lessees, Sheenan & Lurie.

CHICAGO, ILL.—Proposition to move the Blackstone theater to a new location is being considered. Alderman Pretzel is chairman of the building committee.

CHICAGO, ILL.—Central Park theater, at the corner of Central and Kedarnavenue and West Twelfth street, has been opened.

MANTENO, ILL.—Arrangements are being made to lease Gousses hall twice a week for the showing of moving picture.
Castle Square Theater Now a Film House

Famous Old Legitimate Theater Opens After Extensive Alterations as a Beautiful Motion Picture House—Interesting Decorative Scheme.

By Richard Davis Howe, 80 Summer St., Boston, Mass.

BOSTON, MASS.—The Castle Square P theater, a famous old playhouse of the Hub, which has been wholly re-modeled and rebuilt, was opened to the public on Friday evening, October 29, as one of the most magnificent new moving picture theaters. The initial performance was a complete success, and the house was filled to capacity.

The Castle Square theater has served as a legitimate theater, as a movie house, as a stock theater, and all of the finest companies in the United States have played at the theater during past years. When first constructed it was considered a model playhouse. Architecturally, it was one of the finest launces throughout America; it was necessary to make several changes to make it suitable for a moving picture theater.

New Decorative Scheme.

The new decorative color scheme is old rose and gray, with gold leaf tinting, with the idea of creating warmth of tone and to give the necessary cheerful brightness. New mosaic floors have been laid in the lobby and promenade, the seats re-upholstered, and other floors recarpeted. The plush hangings accord with the general decorative scheme. For the stage there has been constructed a new permanent setting to frame the screen and allow a fitting set for the concert artists, for music will form a generous portion of the programs. The screen is of the latest gold fibre material. A grand concert piano, with choralcelo attachment, has been installed.

The First Audience and the Bill.

The first-nighters enjoyed a perfect evening, as the program could not be equalled. Everyone went away satisfied that the "new" house intended to put on an excellent show every week. The expressions of the audience were of the several changes in the interior of the house were numerous and equally varied. The innovations appealed to the patrons, both old and young. There is good reason to believe that the Castle Square will draw patronage from a great portion of the discriminating.

The opening night of the Hearst P the Weekly, "Mixed Nuts," a Farrel comedy, which caused side-splitting laughter throughout America, was also seen, which also pleased the audience, and "The Maxman," a Goldwyn picture. The program opened with an overture, The Harvard Quartette, comprising Messrs. Howard,ضار, Phillips, and Whittaker, all of whom are well known in New England, sang several selection, including "The Soldier's Farewell," "Hark! The Trumpet Calleth," "Maid of the Valley," and "Swing Along." Margaret Whittaker, violinist, played Zimball's "Dance Neapolitan," "Tambourin Chinois," "Serenade," and Kreiser's "Vienne Folk Song" delightfully. Herbert W. Smith, baritone, was expressive in his rendition of "I have a Rendezvous with Death" and "Exhortation." "The Maxman" especially pleased the audience.

Expensive Fire in Melrose.

Melrose, Mass.—The Melrose theater, one of the finest moving picture houses of the city, was damaged to the extent of $75,000 by a fire on the night of November 1. The fire started an hour and a half after a large audience had been dismissed. The fire started in the basement, it is believed, from a defective heater. The theater was owned by James Lewis. It will be rebuilt at once.

Samuel Steinfeldt Now With Metro.

Boston, Mass.—Samuel Steinfeldt, former manager of the Select Pictures Corporation, of New England, has been assigned to Western Massachusetts for Metro Pictures Corporation.

J. Lester Readon joins Metro.

J. Lester Readon, formerly owner of the Cross Street theater in Somerville, Mass., and recently connected with Select Pictures, is now a salesman for Metro.

A. E. Penn Will Cover Vermont.

A. E. Penn, formerly of Pathe, now covering Vermont for Metro.

Max Carmusian Goes to Connecticut.

Max Carmusian, recently connected with Select Pictures, appointed representative for Metro in eastern Connecticut.

George Murnick in New Hampshire.

George Murnick, formerly of Pathe, representing Metro in New Hampshire.

Harry Bassett With Select.

Harry Bassett, formerly eastern Massachusetts representative for Universal Film Company, now covering western Massachusetts and Vermont for Select Pictures.

Martin Kellher Covering Connecticut.

Martin Kellher, formerly of Metro, has joined Select Pictures, and is covering Connecticut.

Michael Alperin With M. H. Hoffman.

Michael Alperin, formerly connected with Paramount, now covering Vermont and New Hampshire for M. H. Hoffman.

Charles Howard Eaton Dies.

Boston, Mass.—The sudden death of Charles Howard Eaton, who was a victim of acute indigestion, has caused profound sorrow among the local film exchanges and moving picture houses. Mr. Eaton, who was one of New England's foremost film men, and who was beloved by every member of the film industry in New England, was connected with the local office of the World Film Corporation during the time of his death, and his loss is deeply felt by Manager George Fekce. Manager Fekce paid a high tribute to the memory of Mr. Eaton, when he said that he was one of the ablest film men he had ever met, and that his death was a great sorrow to him personally. "Mr. Eaton was a man of great ability, and his sudden death is a real loss to our company," said Manager Fekce.

The New "Quo Vadis" Shown.

Boston, Mass.—A large representation of motion picture exhibitors from different sections of New England came to this city Friday morning, November 16, to witness a real prizemanager of the Overland Film Company, of New York, is to exploit, in New England "The Russian Revolution," the authentic pictures of the Moscow revival. "At Lewis, recently connected with the Select Pictures, exchanged the rights for "Enlighten Thy Daughter" will be with him. A. H. Lewis has started on an extended tour with the revival pictures through the leading New England cities and towns.

New Company Takes Over Trimount Theaters, Inc.

Boston, Mass.—On November 1, the Interests of the Trimount Theaters, Inc., a Massachusetts corporation, which controlled the Princess and Gorman theaters, the New Hampshire, and the Orpheum and Gardner theaters, Gardner, Mass., were taken over by the George A. Giles Co., a new Massachusetts corporation, with a capitalization of $1,000,000. Mr. Giles, the treasurer of the old company, is the treasurer and general manager of the new corporation.

Brockton Has Censor Board.

Brockton, Mass.—The appointment of a board of motion picture censors for the city of Brockton has just been announced by Mayor McLeod. The new board will review every picture to be shown in the city, and will either put the stamp of approval on them or recommend that they not be exhibited.

Boston, Mass.—Edward J. Farrell, general manager of the Motion Pictures Corporation, of New England, and the American Feature Film Company, of this city, who is handling Jewell productions in New England territory, is planning a gigantic advertising campaign for the latest Jewell release, "The Co-Respondent."

Manager Farrell believes that in concentrating all his advertising in one leading paper he will derive better results than if he attempted to advertise in every Boston paper on a smaller scale.
Canadian Exchanges Have New Problems

American Exchange Tax on Films Will Now Have to Be Met — Import Duty, War Taxes, Censors' Fees, Express Charges More Than Price of Film.

By W. M. Gladish, 1263 Gerrard St. East, Toronto, Ont.

TORONTO, Ont.—With the announcement in November 17 issue of Moving Picture World to the effect that moving picture exchanges are required to pay taxes on the price of films imported from foreign countries to the United States under the amended provisions of the Revenue Act of 1918, provided under the War Emergency Revenue Act of the United States, exchange managers everywhere have been thrown into a panic. The Grey Rabbit, Toronto with a start, to a realization that they would probably be called upon to pay a tax on the profit they make from the distribution of the films. Until they read the official news in Moving Picture World, Canadian film men had little or no information of any reference to the American taxation, but they have since been putting the details of the act into practice and finding that the tax will be a heavy burden in large cities where every exchange is supposed to deal with the profit on their sales of films.

With the imposition of the American war tax on exchanges, each exchange will meet the cost of Canadian duty, Canadian war tax, and American war tax. The Department of Customs for the Dominion arbitrarily places a valuation of eight cents per foot on all moving picture films imported into the United States. This makes the war tax payable on the amount of $0.08 per foot of film. The Canadian duty is twenty-five per cent. of the valuation, and to this is added the American duty, which is set at one-and-one-half per cent. The duty and war tax charge is to be made direct by the shipper. For instance, if a film were sold from Toronto to Winnipeg, then to Calgary, and finally to Vancouver and back again, the charges on the film would be making rates from Toronto to Montreal and then to St. John are also heavy.

It has been estimated that the aggregate cost of duty, war tax, shipping charges and censors' fees is quite a bit more than the original cost paid by a producing company to the Canadian distributing company for a picture. A producing company, as he is already notified its Toronto office that it will assume all American war taxation obligations on reels shipped to the United States. Quite an otherwise had been taken by any Toronto film company or exchange up to November 15, however.

Globe Film Secures Paralta Releases.

Toronto, Ont.—The outstanding trade announcement was the declaration by President Arthur Cohen, of the Globe Film Company, Limited, that his company has secured the exclusive Canadian franchises for Paralta Pictures. It means at least twenty-four more features for the Globe from the coming year, and the company will be in a position to talk program to all exhibitors henceforth. There is planned to take three prints of every Paralta release, one each for the Toronto, Montreal, and Winnipeg territories. The first Paralta will come early in December, it is declared, and it will be a sure-fire hit," with J. W. Rosko, manager. This will be followed two weeks later with "Madam Who," starring Reese Blossom, and another third will probably be the "Tide of Honor," with Henry B. Walthall. During the past six months the Globe company has released some twelve state rights features. Two of the latest to be booked are "The Blue Bird," "The Little Warrior" and "Babbling Tongues." The former is one of the first film features to be released directly from Hollywood to Montreal, while the second was shown at the Rialto, Toronto, during the week of November 12. The new lists numerous state rights features, program fea-

Canadian Exhibitors Show Patriotism.

During the war there has been very little show of patriotic feeling on the part of motion picture exhibitors, but they are showing their patriotism in no mistaken manner in connection with the latest war loan in the Dominion. A special film, "Victory Calls to You, Canada," prepared by the government in the direction of Sir Thomas White, Federal Minister of Finance, was shown in hundreds of theaters throughout the country starting with the week of November 12, and a number of the theaters made special offers to purchase Victory Bonds themselves.

On November 12, Manager Mitchell, of the Regent theater, Toronto, announced that the entire proceeds of the Regent from November 12 to November 16 would be used for the purchase of the Government bonds.

In Montreal, Mr. George Nicholas, manager of the Independent Amusement Company, Limited, controlling the Strand, Regent, Forum, and Indigo Moviel, is moving picture theaters, will devote the entire proceeds of the four houses for the week of November 12 for the purchase of bonds. Special subscriptions were also collected from the managers and employees of the company. Large thermometers outside of the three theaters showed the number of dollars raised by the individual theaters for the bond houses. The money was being used for the purchase of Victory Bonds for the Government.

On top of all this the managers of many Toronto theaters permitted representatives of the Ladies of the Sportsmen's Patriotic Association to give a concert at 4th Avenue Theater for a fund with which to purchase Christmas presents for the needy wives and children of 27,000 Toronto soldiers now overseas.

S. Massaud Takes Another Theater.

Three Rivers, Ont.—The Victoria theater, Three Rivers, has been taken over by S. Massaud, proprietor of the Terrence Hall theater, Montreal.

Loew's 127th Theater Opened.

Montreal, Que.—The opening of Marcus Loew's 127th theater, which has been built at Montreal, took place on Monday, November 13, with special coup. Many of the celebrities were present by invitation, each of the 3,200 seats had been reserved for the big occasion. The opening picture feature was "The Secret of the Morrow Country," starring Norma Talmadge. The orchestra of this new house is made up of seventeen musicians.

Toronto Notes of Interest.

Toronto, Ont.—Manager Mitchell, of the Regent theater, Toronto, announced a special feature during the week of November 12, which has been very well received by the Regent members under the direction of John Mitchell, and will continue for six weeks during November and December.

Toronto, Ont.—Manager Benny Rogers, of the Toronto Fox branch, announces that the four new prints of "Daughter of the Gods" are being sold on a rental basis. One of these prints has been cut apart into the four prints, and will enable exhibitors to present the special feature twice during an evening if desired.

"The Glimmering Prize" at the Graumate theater in Hamilton, the Grand opera house, operated by A. J. Small, has booked the new "The Four Cycles," which was presented during the week of November 5. Further Goldwyns are to be shown at this theater every other week.

Maritime Provinces News

From Alice Fairweather,

The Vaudeville Situation Creating Interest.

ST. JOHN, N.B.—The Opera House in St. John and New Brunswick Theatre, Saint John, are both getting along with a serial, changing the serial on Thursdays. The acts come from Boston and New York, and the Strand at Halifax (also controlled by J. M. Frankline), The Opera House under the management of John Reilly, has engaged very successful and vaudeville has become an acquired taste with plenty of people. The popular acts are "B. F. vs. Riverboat Ghost" and "The Red Ace," both Universal.

The Lyric has for some years given one act of vaudeville with pictures, changing them faster.

Now the Imperial has added three acts of Keith vaudeville to its program, raising the price to twenty-five cents and fifteen in the balcony. The Paramount and Aracraft pictures had their first showing, on the new contract beginning Nov. 5, with Mary Pickford in "The Little American," which did good business.

Gent shows pictures and two acts of vaudeville.

Leading Halifax House Turns to Films.

Halifax, N. S.—The Academy of Music, one of the oldest and most conservative houses in the city, has engaged a director, whose directors have been the strongest supporters of the legitimate stage, is reported to have changed its program plan as at present is to run features with perhaps inclinations of a serial film or a Weekly. A big orchestra is also presented by perhaps a musical act or a very good singer. The plans are for a show to be shown for three days or a week.

The Academy seats twelve hundred persons for a film show. The same stock company. If this house turns to pictures it will mean a big change in the theatrical circles.

New Censor Appointed — Not a Woman.

St. John, N. B.—Edmund Owens has been appointed to the vacancy in the New Brunswick Board of Censors. Mr. Owens is a popular man and will undoubtedly make a very good censors. The women's societies are very much disappointed that the vacancy was not filled by a woman.

Lady Orchestra Proves a Success.

New Glasgow, N. B.—The new orchestra at the Roseland theater is proving a great success. The orchestra of ten ladies is one of ten ladies and is proving quite an attraction. The stage of the Roseland is very nicely decorated and stage of the theater a very bright and attractive place.

N. W. Mason is intending to run state rights pictures at the Roseland, raising the price to 20 cents.

Notes of Interest to Trade.

Halifax, N. S.—J. M. Franklin has booked the G. O. for the season. Mar- genet's of the Canadian Universal the new serial, "The Mystery Ship."

At the King Edward, George X. Cuture has been a predecessor of the Alice Howell comedies, showing what a success they were at his theater.

"The Red Ace" is proving popular in Halifax. Due to the popularity of second run in a theater there.

Ackers theater at Halifax has closed down for a few days while 40 or 50 men are redecorating the interior of the house. The seats are being upholstered, the operating booth enlarged and a steel track laid in the track leading from the power company. To give greater support and two new Power's machines, motor driven, are being installed. And, as a matter of fact, the stage is being equipped in a thoroughly up-to-date manner.
Pine Tree News Letter
By John P. Flannigan, 151 Parkview Ave., Bangor, Maine.

Thomas H. Cuddy Sells Augusta Opera House

Augusta, Me.—Equity rights in the H. C. Farber opera house have been purchased from Thomas H. Cuddy by the Augusta Amusement Co., of which William B. Williamson is president and treasurer. Bishop R. Viles, Guy P. Gannett and Mrs. W. B. Williamson are the other directors of the company, which now controls three theaters here; the Colonial and the Coastal and the Colonial of Augusta, and the Belfast opera house. The Colonial was built specially and devoted exclusively to moving pictures.

It is understood that Mr. Cuddy was paid $5,300 for the house, of which he has been manager since 1914. It is the purpose of the new company to run both moving pictures and other shows when stellar dramatic attractions can be found, although it will probably not be operated continuously. Mr. Cuddy will become associated with a film concern in Boston, according to report.

James W. Greetley Will Manage the Portsmouth

South Portland, Me.—James W. Greetley, one of the leading exhibitors in the Pine Tree State, has been the managing director of the Northside house here, has given up the management of the Northside and has taken charge of the Portsmouth, N. H., houses of William Grinnell. Greetley is the first direct manager of a Greetley theater in Portland and at different times managed the Portland theater, Portland, and the music hall, Lewiston, and was associated with the Keith interests in Maine.

Exhibitor Has Close Call

Waterville, Me.—James Pray, of Scho- ville theater, Waterville, took some strin- gings out of his body by mistake, but is recovering. The veterinarian surgeon up there says he took enough to kill a cow, but it did not.fight him.

A Campus Picture Show Might Pay

Orono, Me.—University of Maine students are agitating against the higher trolley rates charged by the Bangor Railway & Electric Co., and say they will do nothing until the company reduces the rates charged Bangor and Orono merchants unless the rate is lowered. Among other things they object to the fact that the county seat is Orono, and Old Town moving picture houses, but do not intend to miss seeing their favorite show-day heroes and heroines. They are asking of having a picture theater right on the campus, where good, clean pictures will be shown at a moderate price.

Only One Jiminy Left in Bangor

Bangor, Me.—The Nickel theater, George Lemberis, manager, has increased its price from five to ten cents on ac- counts of the recent New York and Lon- don annoucements. Bangor has been notorious as the home of the fivcent moving picture house, but the Bangor News has only one nickel show here, that at the Graphic. The Park has been a ten-cent house for several years since the Keeney, which took it over from Pope D. McKinlon. The Palace, as a five-cent theater, did not pay after he first was opened.

And J. Peeney is to change it over and put stores in there.

Mr. Exhibitor:—You will get more helpful information by carefully read- ing one trade paper weekly than by skimming over three or four.

The MOVING PICTURE WORLD is the one paper you need.

December 1, 1917

Filmdom Happenings in Baltimore


By J. N. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Jolly M. Selig, who handles the Bluebird and Jewel productions, is now back at the old stand in this city after having had a direct fight with the Virginian territory. Mr. Selig states he went as far as Charleston, W. Va.

Mary Pickford in “The Little Princess” packed them in at the Iliff Street house and Marguerite Clark went over big the week end. “The Countess Charming” had them standing up at the McHenry recently.

Celters are well liked at the Dixie the- ater, for Nut Keene, the manager, is operat- ing three: “The Fatal Ring,” “The Fighting Trail,” and “The Seven Pearls.”

H. A. Henkel, manager of the Academy of Music, is using his theater on Sun- day nights for the showing of religious photograph, “Canticle.” In four parts, under the auspices of the Inter- state Students’ Association. One part is shown each Sunday.

Seaford, Del.—On Tuesday, November 13, F. A. Wright, manager of the Auditor- ium theater, this city, took a run down to Baltimore and visited his friends on Film Row.

Newark News Letter
By Jacob J. Kalter, 25 Cranford Place, Newark, N. J.

New Hill Theater Opened

Newark, N. J.—With audiences that packed the newly renovated Hill theater at the junction of 12 and South Orange avenues the playhouse was thrown open November 12. Admission to the sitting house was 10 cents, the stand- ing room was distributed to the people in the very near neighborhood. The showhouse was the old Odeon theater under a new name.

The property has been incorporated as a new company, known as the Hill Theater, Inc., to run the house. It is capitalized at $5,000, and articles were filed November 5. William Williams, 79 Broadway, is the registrar. The incorpor- ators are A. J. King, Frank V. Wilkinson, and Emily J. Locke.

The Hill theater is one of the largest picture houses in the city and is devoted exclusively to moving pictures. The house has adopted a double feature policy, the first show is designated as “Your Neighbor,” and the second as “The Man from Nowhere.”

A news weekly and a comedy also had a short running time. The orchestra furnishes the musical part of the program. The prices are five and ten cents, and the house has adopted as a slogan, “We pay the tax.”

A. J. Mark, an old time exhibitor and exhibitor, will assume the active manage- ment of the house.

The Strand Now Unionized

Newark, N. J.—The Strand theater, 118 Market street, which has been without the unions and is now known as a union house. The Strand has had some difficul- ties with the various unions with which it had connections, since the playhouse has been taken over by the management it has come to an agree- ment with the Local.

Complains About Children’s Admission

Keyn, N. J.—Complaints have again come to the attention of the authorities concerning the parents who bring children under sixteen years of age in the moving picture theaters of West Hudson. The grand jury has under indictment several of the moving picture owners, and the various managers have been warned against admitting the youngsters.
**THE MOVING PICTURE WORLD**

**December 1, 1917**

**Home Offices Order Enforcement of Tax**

**Exchanges Must Collect the Fifteen Cents a Reel or Cancel—May Offer a Contract at New Price to Include Tax.**

By Clarence L. Linn, 622 Riggs Building, Washington, D. C.

**WASHINGTON, D. C.—**"You've gotta bay your war assessment to the man; you can't please all." That is the mandate of the exchange managers of this city as a result of instructions from the home office.

The recent announcement that a fifteen-cent-a-reel-a-day charge would be made out of the home-office orders to distributors is producing friction in Washington and the surrounding territory. Exhibitors all along the line are kindling arguments over the assessment and the out-of-town folks are shipping the films back to the exchanges C. O. D. fifteen cents per reel.

At the weekly meeting of the exchange managers that the film company exchanges over great length. Each manager told the other how he was up against a stone wall by reason of the orders from the home office and also how unreasonable the exhibitors are to hold it up against them. Some orders are to be received on the house and the terms of the contracts under which such exhibitors refuse or are not ever to be sent, although nothing is being done to actually prevent them from seeking a show if they will comply with the terms of the exhibitors.

The action is almost unanimous, it is stated, the orders from New York seem to be practically the same, and as a result, individual exhibitors may find their films more difficult to secure some show of cancellations are being sent out, although nothing is being done to actually prevent them from seeking a show if they will comply with the terms of the offices. The writer saw a letter the other day that had been sent out by the exchange manager writing it regretted the necessity for cancelling the contract in question, but there was no alternative of the breach of contract provisions having been made, however, that he would be glad to enter into a new contract with the exhibitor at a new price which would include the fifteen-cent per reel charge.

The mistreatment of films and the burning of four reels, the property of a local exchange, also came up for consideration. As usual, reference was made to the possibility of it being used by other prominent exchanges of films. The exchange managers have started in the last two luncheons held each Saturday at Castelli’s.

**Super-Film Will Take Liberty Bonds as Cash.**

Washington, D. C.—Sidney B. Lust, of the Super-Film Attractions, Inc., 905 E street, Northwest, is putting out some starting advertising. Since the big Liberty Loan campaign, the state rights men in particular, have been almost as good as well, have heard from exhibitors all through the territory that they had put millions of money into Liberty Bonds that they had little left with which to contract for features. It is an argument sent to all exhibitors in the territory, Mr. Lust announced that it is his desire, as well as every other American, to stand behind and cooperate with the President to make the second Liberty Loan a greater success than the first one. In order to do this, the company has arranged to accept Liberty Bonds in payment for film service.

Mr. Lust, the Washington correspondent of the Moving Picture World that the Super-Film Attractions, Inc., has already paid $50,000 toward the bonds in exchange for service, and it is expected that several thousand dollars more in bonds will similarly change hands.

**Austin H. Brown Gets Major’s Commission.**

Washington, D. C.—The local motion picture industry early this month lost another of its members to the United States Army, for Austin H. Brown has been commissioned a major. It is to the other members of the trade, both exhibitors and exchange managers, to come to attention and offer congratulations.

Major Brown has been assigned to duty in the Inspector General’s Department of the Army in Washington, although fully expecting to be ordered to France in the near future. Major Brown, who for some time has been actively connected with these enterprises. While located here, Major Brown will be able to give him the benefit of his own experience, and the finding it impossible to be present at the houses.

Major Brown has had previous military experience. In 1916 he organized Company L, Second West Virginia Infantry, which was encamped at Charleston, W. Va., during the Spanish-American War. He received a commission as captain of the Kline System, Washington branch, and exhibitor of this city, writes, Mr. Young is attached to Trunk Company No. 6, 100d S. M. Y. Train, Camp Hancock, Augusta, Ga.

"The clothes that I am now wearing," he tells the theater managers, "are quite different from the clothes I wore when I last saw my friends travelling for the K-E-S-E before enlistment. This argument is great, providing one does not weaken. The only objection I have is the hours. The morning, in the morning, we take in the moon and the stars and set the sun in its place; major that up is not so bad."

"We are all anxious to get ‘over there.’ The question asked of all the boys is ‘When are we going to leave?’ Most of us wish that we were going to leave in the morning, but we have been in the mobilization camp for months now, and talk whenever France and the United States——first of the year we will be elsewhere than ‘Somewhere in Georgia.’"

Although this war game business is a great deal different from the film business, I still find the World indispensable. Through its columns I can keep in quite close touch with my friends back home. I have Saturn’s return every day in the calendar and it is a day that I look forward to as it is World day for me.

"Remember all your engagements in Washington. With best personal regards, I am.

"Very truly yours,

JOSEPH L. YOUNG."

**Sergeant Guy Brandt Sick.**

Washington, D. C.—A brief report on the home office at Camp Meade tells of the admission there of Sergeant Guy Brandt, former assistant manager of the Washington K-E-S-E office. It is reported that Mr. Brandt is suffering from nervous trouble following him for further military service. Mr. Brandt is a member of the new national army. He enlisted in the States but a few weeks when he became a corporal and then a sergeant, and the end of the engagement in August.

Want to Pay Tax at Bargain Rates.**

Washington, D. C.—A number of the locals are finding it rather hard to make the public understand that they are not profiting as a result of the imposition of the new 3-cent tax on admissions. For instance, the exhibitors who demand an admission of fifteen cents daily receive complaints from people that figure that bargain-rate tax charges should be made upon the "concession" buying of tickets.

The trouble comes when, in compliance with the law, the exhibitor charges four cents on the sixty-five cents fifteen-cent patrons. The people have it in mind that the tax is a straight ten per cent assessment. It is not when six cents is asked for three persons. The change of admission will generally be forty-five cents. The patrons get the idea that the exhibitors are appropriating the odd pennies for themselves. We have known to leave the box office muttering mean things about the exhibitor taking advantage of war-time opportunity to sting the public. Of course, they soon learn different, but it costs the exhibitor money in the end.

As time goes on, this condition will right itself; just at present it makes it rather uncomfortable for a prominent downtown exhibitor, and the ten-cent houses and the residential sections are gaining trade as a result.

**Hell’s a Benedict Now.**

Washington, D. C.—A film, sent to Petersburg, Va., by Sidney B. Lust, of 904 E street, Northwest, to play the photos, proved to cover the various Strand theater, deserted his post for a few hours, jumped to Richmond, the town made famous by his movies, such as Lee and Jackson, and came back to Peaceful Valley with a war bride.

The bride was Miss O. B. Roach, cashier at the Colonial theater, who had preceded the film office when "Benny" and the big box office played "Pursuit that house over the time; it was the great waving of the victory flag, that early date. The eloquent followed and now all are happy.

**North Carolina News Letter**

By E. M. Bain, Wilmington, N. C.

**Many Houses Hard Hit by Tax.**

WILMINGTON, N. C.—From scattering reports of the manager of the Seaboard, Percy W. Wells, of the state organization, December is reported to have brought several of the theaters a tax of twenty-five per cent off where the theaters have raised admission prices to cover the various new taxes, and those who are endeavoring to shoulder the burden for their patrons are at best, only breaking even on it.
Philadelphia Filmdom Doings of the Week

Changes on Staffs of Local Distributors—Benefit Shows—Notable Pictures on Screens During Week—Personal and Business Jottings.

By F. V. Armatto, 144 North 13th Street.

Salford St., Philadelphia, Pa.

splendid results here in increased business. There is also a goodly number of exhibitors, and was very popular among his employees. It is rumored that Mr. Seymour, who was once expected to be accompanied by his wife, has been Miss Katherine O'Rourke. The marriage ceremony was performed here and is expected to be followed by the local exchange men extend their heartfelt congratulations for his future happiness. We will say good luck to Mr. Paramount's New York Office, will assume his duties as manager to continue the good work.

Pictures Showed Week of November 12.

Philadelphia, Pa.—The Stanley will show Mary Pickford's letter aircraft achievement entitled "The Little Princess." It is the Palace, Mrs. Vernon Castle, Pathe star, appears in "The Mark of Cain," which will divide honors with Jane Cowl in "The Threading Dawn," a Goldwyn feature.

The Victoria offers for the first time at popular prices Annette Kellerman in the Wm. Fox production, "A Daughter of the Gods." It is

At the Regent, Zena Keefe and Allen Hale in "One Hour," Emmy Whelan in "The Man of the Night," and Gail Kane in "A Game of Wits," are also scheduled.

The Strand will present the Paramount spectacle "The Woman God Forgets," starring Geraldine Farrar, which will be followed by "The Antics of Ann," with Angeline, and "Juliette in "Countless Charms," will be shown at the Cedar.

The Opera, Charles Burke in "Arms and the Girl" at the Coliseum.

The Arcadia offers Julian Eltinge in his new production, "The Clever Mrs. Carfax," which will have its first presentation here.


The Imperial and the Rialto will present D. W. Griffith's "Intolerance" at the Palace. The Academy of the "discovery of the Coney Island" is being received with great enthusiasm over a wide circuit.

Interesting Notes of the Trade.

Roxborough, Pa.—J. Jeffries, formerly producing manager of the Roxy, where he had a pioneer exhibitor of Philadelphia, has experienced exceptionally good business at the Roxborough theater in spite of the war tax.

Philadelphia, Pa.—Charles Segal, of the Apollo, celebrated his second anniversary week at his theater last week.

Philadelphia, Pa.—W. G. Humphries, chief booker of the local Triangle Distribution Corp., in it's congratulations for his splendid system. The efficiency shown in this department promises time saving in facilitating the delivery and the receiving.

Philadelphia, Pa.—Bert Moran, manager of the Perfection Pictures Exchange, is now booking the new edition of "Goyo Vadiis. This production is now in eight parts and is being offered in two sub-titles and new paper.

Philadelphia, Pa.—The motion picture department of "The Moving Picture World" is now preparing monthly which will be edited by S. Rudolph and President G. E. Griffith. Questions to the house are now being sought by a committee.

Philadelphia, Pa.—Under the title of "The Stars and Stripes in France," the Stanley theater offered last week, as added attraction, a two-reel picture of soldiers of Uncle Sam now on French soil.
Are Fighting Shy of Halt-Hearted Benefits

Buffalo Exhibitors Have Given More Than They Can Afford and Will Now Inspect
All Appeals—Charities Must Have Official Sanction.

By Joseph McGuire, 152 North

BUFFALO, N. Y.—Buffalo exhibitors and exchange men have suffered from indiscriminate generosity in buying tickets for films produced and exhibited in this city since this country entered the war and in consequence have found no monopoly. The less the cause bears the sauciu of the Buffalo Chamber of Commerce. In fact, cardboard won't work so far as the staging of such benefits that are deemed unworthy is concerned. This was indicated recently when the Common Council of Buffalo cancelled a "patriotic hall" to be held at the Elmwood Music Hall. The proceeds from the show were to be used in buying sweaters for soldiers. The councilmen were afterward informed that only half the proceeds were to be used for the purpose mentioned and that the other half was to be profit for the promoters. Film men are quick to respond to funds for the Red Cross. Mr. Louis F. Hopp, owner of the District sales force, was one of the first exhibitors to take action in behalf of the war effort, placing his洮ond as the Liberty theaters. He was also the first exhibitor to realize the importance of "Broadway Arizona," and the Hart Fairbanks' reissues.

S. B. Blakely Brings New Model Motion Graph.

Buffalo, N. Y.—S. B. Blakely, representative of the Empire Optical Co., Chicago, recently visited Al. Becker, of the Becker Film & Supply Co., Buffalo. The company has received orders for three of the late Motiongraph machines. These will not be delivered before thirty days. The exhibit was a great hit and made for this product. Mr. Blakely was in Akron and will make his representative visits of the Motiongraph in the Liberty theater, a palatial new house, and two similar machines in the Waldorf, that city. "The exhibitors will soon be invited to examine the new type of apparatus, which we shall have for exhibition purposes," said Mr. Becker. The latter recently moved to New York, where he will ship several Simplex machines and supplies. In his absence his office was in charge of William Johnson.

Hopp Hadley Announces a New Corporation.

Buffalo, N. Y.—Artists of exhibitors in the Buffalo territory already have joined our organization as franchise holders. Mr. D. C. Hopp, exchange manager of the U. S. Exhibitors' Booking Corporation of New York, Mr. Hadley also sent Mr. Hopp the following information to the Buffalo correspondent: "The corporation now available to exhibitors on the open and franchise booking plans, is the new Thomas H. Ince specialties, "Extraordinary." We shall handle only productions that are above the program level."

Exhibitors Are Paying Footage Tax, Says Metro Manager.

Buffalo, N. Y.—"Conditions at the moving picture house in the territory and elsewhere and the exhibitors are paying footage tax," said C. A. Taylor of the Metro, Buffalo. Mr. Taylor has returned from a trip through the state. "The ticket tax is not keeping the money away from the theaters. It is human nature to crave amusement, so it is logical that the houses are crowded. Just now we are concentrating efforts on the 12th. Viola Dana, in 'Blue Jeans,' will receive our attention on January 1."

Morris Fitz Coke Takes Regent Theater.

Syracuse, N. Y.—Morris Fitz, formerly road man for the Goldwyn, Buffalo, has leased the Regent moving picture theater, Syracuse.

Exhibitor Walsh Glad He Raised Price.

Chautauqua, N. Y.—Mr. Walsh, owner of the Whaler, Chautauqua, announced his admission from five to ten cents my first week's receipts were $186 more than in any one week under the old schedule," said David Walsh, of the Arcadia moving picture theater, Buffalo. "Before making the advance in price, my patrons were told that the cost of running my house was much greater than in former days and they assured me that they would support me in this way. In an exchange of ideas I explained to the managers of other three houses that we have to pay more for film than they take in not charging ten cents. Now they are all following this schedule."

J. R. Stevens Goes to Modern Feature.

Buffalo, N. Y.—John R. Stevens has severed his connections with the Rialto theater, and is now with the Modern Feature Films, this city.

G. J. Hallett Representing Kleine.

Syracuse, N. Y.—Louis Green, Buffalo manager of the George Kleine System, has announced that the company's representative in Syracuse is G. J. Hallett, whose headquarters are at the 'Mispah' Hotel, that city.

New Society of Road Men Formed.

Buffalo, N. Y.—Traveling representatives of film companies are eligible to membership in the Rialto theatrical society, and George Kleine System, at Buffalo once a month. The only law in the constitution is the preamble of the document: "We meet once a month; let's meet together."

The originator of the society has not been announced. One man volunteered to conduct the meetings. Those who desire to join, may meet another, in the lobby of the hotel on a recent evening. They did the last. A schedule, which film drummers and others joined, was formed in half an hour. In another half hour, a jazz band was assembled and the first banquet of the society was in full swing.

Wurlitzer Buys Spuds for Employees.

Buffalo, N. Y.—The Rudolph Wurlitzer Co., of North Tonawanda and other leading firms have placed orders for large potatoes for the use of their employees, giving them prices which will mean a big saving in securing the winter's supply to employes by the company. Co. announced that it would deliver two carloads of spuds to each plant and that the company's 500 employees would have the opportunity to buy them at prices that are lower than those in the stores. The men are to be permitted to buy the potatoes at their cost, price, however, to be charged. Speaking of "murphys," they certainly have edged their way into the limelight in this territory. For instance, in Batavia, N. Y., a plan to send some of the employees of moving picture theaters and other amusement and food businesses to the farms of Genesee County, N. Y., to help harvest the great crop of potatoes there was being considered. The unharvested crop of the country was valued at $2,000,000.

December 1, 1917

Atlanta News Letter

By A. M. Beatty, 42 Copen Hill Avenue, Atlanta, Ga.

Hugh L. Cardoza Will Represent Wells in Atlanta.

A THANTA, GA.—Mr. Hugh L. Cardoza, one of the best-known theatrical men in the South and until recently manager of a chain of theaters in Cleveland, Ohio, has just been appointed personal representative of Jake Wells, in Atlanta, and has assumed his duties.

Mr. Cardoza will have a general supervision of all the Wells chain of houses in Alabama. The building is now in process of being equipped for the Forsyth theater. There is no better-known nor more popular figure in the theatrical field of this section than Hug Cardoza, and no man with a larger circle of personal friends in Atlanta. He is familiar with every phase of the amusement business and is equally at home in the exhibition and production front.

Mr. Cardoza came to Atlanta about 1906, and under his management the Bijou Musical Comedy Company, which was one of the most successful organizations ever launched by Jake Wells, won a permanent place in the hearts of Atlanta theater-goers and packed the old Bijou theater for weeks, as no other stock attraction has ever jammed the house.

Ever since that time Mr. Cardoza has been in the South, one to 1917. He is coming in about two years ago, when he left the theatrical field to enter the insurance business, and returned to the legitimate field of amusement, however, and soon the lure of the theater drew him back to the game, and under the management of Wells system he has managed a Birmingham vaudeville house.

By securing the services of Mr. Cardoza, Mr. Wells has placed his affairs here in able hands and will not be able to devote the valuable time that he has in the Big Interests in New York.

Cantonment Amusement Company Formed.

New Orleans.—The Cantonment Amusement Company was incorporated in New Orleans on October 29, 1917. It proposes to build one or more picture theaters on the outskirts of the city near Camp Beauregard, located five and a half miles from Alexandria, Louisiana. This project has the approval of several prominent local boards and, and it will make every effort to meet the requirements of the Government. The cantonment is in the course of construction. The seating capacity will be 2,000, with standing room for 1,000, in two ten-foot wide side aisles. A carefully selected list of feature dramas with picture news briefs and good comedies will be shown on alternating evenings. Careful attention will be given.

The managing director of this enterprise is E. C. Williams, who is also one of the stockholders. Mr. Hishman was at one time connected with Pathe's Chicago office and is expected to be in operation by December 1.

Rialto Goes Over to Musical Shows.

Atlanta, Ga.—Arrangements have been perfected with the management of the Savoy, home of musical comedy of the popular sort, as also moving pictures, starting on Monday, to have its dramas and musical entertainment become popular during the last few months, and the Rialto management has been working on arrangements for season of the attractions.

The Rialto will be one of a chain of a number of theaters in the South. Birmingham, Chattanooga, Anniston, Mobile, and probably others from the Sunshine cities will be added with other Southern cities.

The MOVING PICTURE WORLD
to make a convenient route for the organizations that are coming from the West for their first appearances in the land of cotton.

Another Big Theater at Camp Gordon.
Camp Gordon, Ga.—More entertainment for the soldiers of the Eighty-second Army Division, Camp Gordon, in the shape of another big theater, in which will be shown the latest films and motion pictures, has been announced by E. F. Pollard, manager of the Ashford Park Corporation, which is situated just across the Southern Railroad tracks, a distance of a few hundred yards from the camp.

Mr. Goodhart's statement was that Jan W. Wilson, who operates the new theater, has agreed to install a big house at Ashford Park and book a full program covering the entire year. As Second Street theaters, have, be of wood and its construction will be

immediately. It is stated that the show will be in operation within month's time, and popular prices will pre-

vail.

Jas. McGowan Has Charge of Bookings.
Atlanta, Ga.—Jas. McGowan, one of the South's best-known singers, is now in the booking department of the Paramount Pictures, having gone with this company November 1.

Dick Arrowood Traveling for Select.
Atlanta, Ga.—Dick Arrowood, formerly treasurer of the Atlanta theater, is now traveling representative of Select Pictures, with headquarters in Atlanta.

Illinois News Letter
By Frank H. Madison, 623 South Wabash Ave.
Will Make Illinois Historical Film.
SPRINGFIELD, III.—The Illinois Cen-
tennial Commission has appointed five prominent citizens of the state as
members of an advisory board to prepare a film for the observance of the Centen-
nial of 1918. Twelve epochs will be por-
trayed representing the progress of the Centennial from the time of Joliet and Marquette to the Camp Grant, 1917.

Will Build Theatre at Camp Grant.
Rockford, Ill.—Demand upon the part of the soldiers in the national army at Camp Grant for moving picture entertainment has been so great that it has been necessary to build a first class moving picture house in Grant Park subdivision, adjoining the cantonment. Harry A. Elman and L. J. I. Wesolowsky, have been appointed by Governor Altgeld and the proper authorities, as the managers of the new theater.

Springfield, Ill.—Secretary of State L. E. Emmons has issued a certificate of in-corporation to the Motion Picture Theaters Owners' Association of Chicago. The in-
corporators are: Louis H. Frank, Anna M. Keeser and M. J. Jesselson. The corpora-
tion is not for profit.

Illinois Theatre Notes.
Monmouth, Ill.—Otto Fowler and W. W. Stiner, Monmouth, have booked to E. F. Pollard, who has been a bookkeeper at the Monmouth National bank. Paul Pasche, at Kewanee, and E. S. Morris, at Stuts, will continue with Pollard.

Belleville, III.—The Joseph Etcher Amuse-
ment company, of East St. Louis, has pur-
chased from the Grand National company $80,000 the Washington theater on West Main street, and the Washington Annex, on North West street.

The change is effective Nov. 15.

Kilbourne, Ill.—The new moving picture theater here has been named the Liberty theater.

Labor Shortage Is Going to Be Problem

Supplying Theater Help Will Soon Be Live Question—A Difficult Thing to Get Just the Right People at Door and in the Aisles.

By Ohio Valley News Service, 1104 Starks Bldg., Louisville, Ky.

LOUISVILLE, KY.—Theater help has
grown to be a more important ques-
tion. The shortage of help is a matter that has to be figured upon closely.

So many young men have been
attracted to big business that labor of all kinds has been so keen that labor prices are steadily advancing, and as a result the lists of office

employees are hard to obtain and hold.

The condition is much worse in the theaters than in other business houses.

Owners of theaters in the southern states have been doing what they can to solve the problem, even closing operating machines in some rare cases, but even female labor is getting scarcer in the trade.

At the same time rentals are generally advanc-
ing. As in the case of property in the downtown districts, so the demand for the theater units is very great. It is understood that the same is true of the airdomestic districts.

An exhibitor recently remarked that with better ushers and doormen meant a great deal in terms of class moving pic-
ture house. A weakening or younger outfit often can’t hold the door properly, as he hasn’t the strength of char-
acter necessary for ejecting drunkards and other obnoxious characters from the theater.

His authority is questioned, when a good man on the door has very little trouble with the rowdies, and holds back heavy crowds when the house is packed and the S. R. O. sign is up. The same man can have more time to be shaved aside in such cases, and it is hard to preserve order. The same thing applies when the house is not able to hold back crowds and keep the aisles clear when one crowd is trying to come out and another crowd is trying to enter.

Patrons resent taking orders from such youngsters, and as a rule the boys are not quite equal to the task of keeping out of trouble. Young girl ushers can handle men better than young boys can handle women, and while it is a rule, endeavor to aid a girl in her work.

However, with women patrons it is a dif-
ficult proposition. The women of to-day tread-
nought types will shove the young girls out of the way, and the boys also. How-

ever, the girls of twenty to twenty-five years of age who is something of a diplomat, cool and collected, has, very little trouble in holding back crowds, and he does not have to be hard about it either. Some ushers do for their employers feed wires leading year through being insolent to patrons, and

throttling patrons as though driving cat-
tle into stock pens. However, the better class ushers and doormen are especially valuable are worth the price of stampede, fires, etc. The girls or young boys loose their heads, while the older and husker men, have much better judgment to manage to hold the confidence of the crowd. So far as crowding down the aisles is concerned that is really a mistaken idea of a man in selling seats or admission tickets when there are no seats to be had.

The fair assumption that the theater will have to sell tickets till then the seats are sold.

Annoying Rough Business in Louisville.
Louisville, Ky.—Much trouble has been experienced at the theaters with strikes among certain employees of some of the local theaters. Pickets are set up in front of these various

Estimate of the situation.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the require-
ments of every reader.
DAYTON, OHIO.—The New Auditorium Theater, recently opened as a Dresser and the leader of the hideous, is now being reconstructed as a theater, will be ready for business within the week. The Victoria, one of Dayton’s finest theaters, has been operated by Mr. Chitos for quite some time. The Victoria, Dayton’s most fashionable theater de luxe, will play pictures about four days of the week.

Mr. Chitos is to open the Victoria November 2nd, with “The Honky System,” one of Fox’s big spectacles, he will follow with “The Conqueror” and other stand-by pictures. When the Apollo is cleared, and the management of Mr. Chitos, has played all first run Bluebird and Universal pictures. It is hoped that his plans for the future will meet with success, for this is indeed a great Jump—from the management of a small three hundred seat house to the presentation of an ultra fashionable legitimate theater, with about $100,000, which the owners, the Rauh Estate, announce is all covered by insurance. Mr. and Mrs. Burrowes, according to the management of the Rauh Estate, announces that a newer and larger theater is to be erected on the old location. The whole city is completely unable to believe anything that has been attempted in theater construction in Dayton previous to the building of the Rauh, where fire marshals and insurance inspectors complete their inspection of the new theater will be closed by next week, and work will be started on the new structure. Mr. Burrowes also announced that they will try to open the house on or around April 1.

G. F. Miller Comes With Italian War Film.

Dayton, Ohio.—George F. Miller, better known as Lefty to his many friends in Dayton and over the entire country when he was a baseball player, left town a visit last week, and brought with him quite a bit of news concerning motion pictures and baseball. Mr. Miller was here last year with “Civilization,” and did pretty well for this house. This year, Mr. Miller has secured a first run picture in a regular picture house which has been done in Dayton at any time. The picture was originally intended to play a few weeks, but the engagement was lengthened to three weeks, the record for Dayton. Mr. Miller’s policy is to bill every town in which he plays very heavy, for he, states, “The more papers they see, the faster they come in to the theater.”

A. H. Woods, who controlled “Civilization” when it was here, also handles the picture, and it is with this feature that Mr. Miller is expecting all of the business in Dayton. In Toledo the “Italian War Pictures” open at the Palace theater the 14th of November for a week, and will stay longer if business holds up.

Mr. Miller decided that the best place for this picture was in Dayton, as the Majestic, and the engagement will open November 25 for a two weeks’ run, with a territory all over the state, at a first rate price.

William Jenkins, well known in Dayton, has been appointed advertising agent, and will take charge of his share of the work in this line.

The Victoria Keeps Bright With Films.

Dayton, Ohio.—The Apollo at Dayton must be prosperous, for an announcement has been made by Theodore Chitos, manager, that he will present over the Apollo theater. Mr. Chitos’ present plans also include a visit of pictures in the Victoria, one of Dayton’s finest theaters, and hereafter the home of road attractions. The theater is controlled by Mr. R. V. Harrick, who has operated the Hartman theater in Columbus.

The leasing of the house by Mr. Chitos divided the professional world into two sections. Mr. Picture, one of Dayton’s best, is indeed a major attraction which are already booked by the house, however, and when any of the legitimate attractions appear they will be presented as usual. This policy means that the Victoria, Dayton’s most fashionable theater de luxe, will play pictures about four days of the week.

Mr. Chitos is to open the Victoria November 2nd, with “The Honky System,” one of Fox’s big spectacles, he will follow with “The Conqueror” and other stand-by pictures. When the Apollo is cleared, and the management of Mr. Chitos, has played all first run Bluebird and Universal pictures. It is hoped that his plans for the future will meet with success, for this is indeed a great Jump—from the management of a small three hundred seat house to the presentation of an ultra fashionable legitimate theater, with about $100,000, which the owners, the Rauh Estate, announce is all covered by insurance. Mr. and Mrs. Burrowes, according to the management of the Rauh Estate, announces that a newer and larger theater is to be erected on the old location. The whole city is completely unable to believe anything that has been attempted in theater construction in Dayton previous to the building of the Rauh, where fire marshals and insurance inspectors complete their inspection of the new theater will be closed by next week, and work will be started on the new structure. Mr. Burrowes also announced that they will try to open the house on or around April 1.

Nashville Operators Endorse Sunday Films

It Is Expected That the Trades and Labor Council Will Shortly Take Definite Action Toward Securing Seven-Day Film Shows in City.

NASHVILLE, Tenn., Nov. 1.—The Managers Association here have received endorsement from prominent business men of the city, Chas. Mitchell, who is publisher of the paper, and his editorial columns are, together with several of the leading stores, have endorsed the position that the seven day film show is the order of the day.

New Censor Board Chosen By Mayor.

NASHVILLE, Tenn.—At meeting of the Nashville Board of Censorship, Hamilton Love was reappointed chairman, which action is expected to please the Nashville exhibitors. Mr. Love has made an efficient officer, and his rulings in the past have been of substantial, hav- ing worked in perfect harmony with the local exhibitors.

Hon. Wm. Gupton, the newly elected mayor, reappointed Mr. Love to the board immediately upon his induction into office, as well as reappointing other members of the board, including E. C. Fainclutch, W. J. Wallace, and Geo. W. Brandon, all prominent business men of this city. Chas. Mitchell succeeded Chas. Cohn.

The board has decided to meet regularly the first of each month, and to hold called meetings whenever requested to do so. The board also decided to issue what is known as the “white permit” for moving picture exhibitions and especially for the seven day show.

Chairman Love was authorized and directed to divide the show hours of the city and that each member of the board, each of the members being re- quired to exercise supervision over the house which has been assigned to him. A prominent negro was secured to cooperate with the board in looking after the negro places.

Fire at Springfield House.

Springfield, Tenn.—In a state of tumult Sunday afternoon, November 11, with the chief of police and one of his deputies barely escaped when a bomb, concealed under the floor of the stage, exploded. A few minutes later a fire alarm sounded, and the bell tower, located in the same block, was a mass of flames. The hand- some little house was severely damaged, and, while Manager Blackman was un-
Detroit Exchanges Enforcing Footage Tax

Send Cancellation Notices to Exhibitors Who Have Not Paid the Film Tax on November 19—No New Contracts at Lower Rate.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

Joe Horwitz Now With Foursquare.
Detroit, Mich.—Hustling Joe Horwitz, formerly Universal salesman, is now selling Foursquare Pictures in Detroit, having been appointed city manager.

Two Film Men to Be Soldiers.
Detroit, Mich.—L. E. Davis, Vitagraph salesman in Detroit, has given up his position to go into the army. R. O. Linger, Consumers Film Exchange, Detroit, ticket taker, is also expected to go into the service.

Northwest Theater Note
By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Wisconsin Theater Notes.

MILWAUKEE, Wis.—The Paradise theater has been reopened under the management of Mr. J. G. Wreford. Hartford, Wis.—Leach & Christensen, managers of the Opera House, have been making alterations which will increase the capacity of the theater. Fennimore, Wis.—Peter Boebel has purchased the moving picture theater here.

Grand Rapids, Wis.—Mr. and Mrs. J. P. Greenwood, owners of the Mariner, of Monroe, Wis., have purchased the interest of R. A. McDonald & Sons in the Cooperative Amusement Company, which owns the Palace theater. The McDonalds have been in charge of the Palace for the stockholders. Mrs. Grauwel and Mr. Rupnow will have charge of the Palace. Grauwel, who has been connected with the Chicago office of the Arrow Film corporation, has accepted a position on the Daily Leader of this city.

Schlesingerville, Wis.—The Majestic theater in the Central Hotel building, has been reopened.

Madison, Wis.—The Varsity theater, 215 State street, will go out of business at the expiration of March 1. It has been operated by F. Perlman.

Milwaukee, Wis.—“Wings,” a film made by the Photo Players of Milwaukee, had a week’s run at the Royal theater, West Twenty-fourth street and Ashland avenue.

New London, Wis.—The opera house is now under the management of Dr. G. T. Dayley and C. M. Jeliffe.

Park Falls, Wis.—The Rex theater now controls the field here. The Rex, owned by J. H. Jeffe, and operated by G. W. Turner, has been consolidated.

Superior, Wis.—The Northland Theater company has filed articles of dissolution.

Items From the Dakotas.

Fargo, N. D.—McCarthy brothers are concentrating their business in California, where they have made a large sale for some time. Following the disposition of the lease theater, they sold their interest in the company to Edward Dean, of the Northern School Supply Company.

Willow City, N. D.—Eddie Dew has purchased a moving picture theater from Charles A. Key.

Brookings, S. D.—The Pleasant Hour theater is again under the control of John L. Murphy.

Watertown, S. D.—Sam Cornell has purchased the Fad theater from A. C. Wertman.

Detroit Exchange Enforcement Footage Tax

December 1, 1917

THE MOVING PICTURE WORLD

Detroit, Mich.

Send Cancellation Notices to Exhibitors Who Have Not Paid the Film Tax on November 19—No New Contracts at Lower Rate.

By Jacob Smith, 718 Free Press Bldg., Detroit, Mich.

Joe Horwitz Now With Foursquare.
Detroit, Mich.—Hustling Joe Horwitz, formerly Universal salesman, is now selling Foursquare Pictures in Detroit, having been appointed city manager.

Two Film Men to Be Soldiers.
Detroit, Mich.—L. E. Davis, Vitagraph salesman in Detroit, has given up his position to go into the army. R. O. Linger, Consumers Film Exchange, Detroit, ticket taker, is also expected to go into the service.

Northwest Theater Note
By Frank H. Madison, 623 S. Wabash Ave., Chicago.

Wisconsin Theater Notes.

MILWAUKEE, Wis.—The Paradise theater has been reopened under the management of Mr. J. G. Wreford. Hartford, Wis.—Leach & Christensen, managers of the Opera House, have been making alterations which will increase the capacity of the theater. Fennimore, Wis.—Peter Boebel has purchased the moving picture theater here.

Grand Rapids, Wis.—Mr. and Mrs. J. P. Greenwood, owners of the Mariner, of Monroe, Wis., have purchased the interest of R. A. McDonald & Sons in the Cooperative Amusement Company, which owns the Palace theater. The McDonalds have been in charge of the Palace for the stockholders. Mrs. Grauwel and Mr. Rupnow will have charge of the Palace. Grauwel, who has been connected with the Chicago office of the Arrow Film corporation, has accepted a position on the Daily Leader of this city.

Schlesingerville, Wis.—The Majestic theater in the Central Hotel building, has been reopened.

Madison, Wis.—The Varsity theater, 215 State street, will go out of business at the expiration of March 1. It has been operated by F. Perlman.

Milwaukee, Wis.—“Wings,” a film made by the Photo Players of Milwaukee, had a week’s run at the Royal theater, West Twenty-fourth street and Ashland avenue.

New London, Wis.—The opera house is now under the management of Dr. G. T. Dayley and C. M. Jeliffe.

Park Falls, Wis.—The Rex theater now controls the field here. The Rex, owned by J. H. Jeffe, and operated by G. W. Turner, has been consolidated.

Superior, Wis.—The Northland Theater company has filed articles of dissolution.

Items From the Dakotas.

Fargo, N. D.—McCarthy brothers are concentrating their business in California, where they have made a large sale for some time. Following the disposition of the lease theater, they sold their interest in the company to Edward Dean, of the Northern School Supply Company.

Willow City, N. D.—Eddie Dew has purchased a moving picture theater from Charles A. Key.

Brookings, S. D.—The Pleasant Hour theater is again under the control of John L. Murphy.

Watertown, S. D.—Sam Cornell has purchased the Fad theater from A. C. Wertman.
**Iowa Exhibitors Worried by Footage Tax**

Smaller Houses Are Perplexed Over the Situation in Regard to the Fifteen Cents a Reel, But Find Patrons Glad to Pay the War Tax.

By Dorothy Day, Register Tribune, Des Moines, Ia.

The fifteen-cent reel tax is still causing the exhibitors of Iowa considerable grief. Some, especially those located in rural sections, say they are being forced to charge extra to exchange and their service is canceled when the tax is not paid. The admission tax is giving no one much, anyhow, because the exhibitors themselves, when in the same section and able to get together on a decision, but figt it out, charging one price, another paying the tax out of his own pocket.

Ben Wiley, Iowa Veteran Picture Man Back.

Boone, Ia.—Iowa exhibitors will be interested to know that Ben Wiley is back in the game once more. Mr. Wiley manages people, and is absolutely up to the House in Boone some three years ago, and has recently taken over the management of the theater in that city from Mr. Strin. In the past three years Mr. Wiley has been handling the billboards in State Center and all other films people welcome Mr. Wiley back.

Film Mysteriously Disappears.

Winfield, Ia.—R. E. Pratt, of the Electric theater in Winfield, packed his five reels of the Bluebird feature, "The Little Terror," in its case after showing it the night of October the 27th. He personally carried the film to the express office, but when the box was unpacked in the Des Moines Bluebird office, only four of the reels were found. What had become of the missing reel one is a dark mystery. Mr. Pratt and the Adams Express man insist that a box with brushes is responsible to the fact that the five reels were in storage when the box left Winfield.

New Theaters and Exhibitors Notes.

Coon Rapids, Ia.—J. E. Fee has opened the opera house in Coon Rapids recently. Mr. Fee is from Independence.

Des Moines, Ia.—J. I. Dinalvo has renovated his U and 1 theater in this city. R. F. Amaleel, of the Princes theater in Des Moines, opened a new theater in the city in the interests of Geo. Kepple.

Harold Kelley, of the Independence theater, says that he has opened another motion picture theater in that city formerly operated by Guy Curtis. Mr. Kelley will operate both houses.

Newton Has Finest House of Its Size.

Newton, Ia.—Pete Lemon and his partner, Mr. Heik, have opened one of the finest motion picture houses of its size this side of Chicago. The Rialto seats 500 people and is absolutely stylish in every respect. The house opened Wednesday the 4th of November with a program of oaters and was followed by a benefit for "The Brook Farm." Mr. Lemon reports that considerably over two hundred dollars were taken that night. Mr. Lemon formerly operated the Lyric theater in Newton only, but the Rialto is now managed by both the Lyric and the new Rialto, R. C. L. Bean, manager of the Des Moines Figuine, a firm in the business in that city, directs the pictures in Newton on the day of the opening with a party. The equipment for the new house is situated above the Figuine at the Des Moines Film and Supply.

New House at Camp Dodge Soon.

Des Moines, Ia.—The new movie house at Camp Dodge being erected by its owners, the Snyder Brothers Contracting Co., will be ready by the 25th of this month if nothing happens to block the plans. The house will seat 1,200 people, and if finished on the dot, will be the first motion picture house built outright from the ground up at any cantonment. It will be the first installation of any kind to be opened west of Chicago. Walter Davis, the manager of the house, buffer the first order of pictures in four days out of the week. The name of the new theater, which is located in the little prairie town of the same name, is the camp limits, is to be chosen by the soldiers who will be the contest to be held after the opening.

Notes of Iowa Film Activists.

Des Moines, Ia.—Hunt W. Bennett, special traveling representative for the Jewel Productions, Inc., spent the week of November 5 in Des Moines arranging for the booking of Jewel Productions in Iowa. Mr. Bennett went direct to the Omaha office of the company.

C. Lang Cobb was expected in Des Moines part of this week in the interests of the Paramount serial and Paramount small subjects.

Manager Zach Harris, of the local Bluebird office, called in his return from W. P. Frost, T. E. Wolfe, and C. E. Cisco, Sunday, the 4th of this month, for a general talk and the possibility of the selling of the new star Bluebird pictures.

**MIDDLE WEST THEATER NOTES.**

By Kansas City News Service.

With Southwest Exhibitors.

Ray Atchison, the theater, owned by the Phoenix Amusement Company, was destroyed by fire Nov. 5th. The loss is estimated at $21,500 to $25,000.

Miami, Okla.—The Dixon Royalty Company has bought site on Main street for the erection of a theater. The structure will be 100x126 feet, fireproof, three stories high.

Decow, Okla.—Manager A. I. Ramsay of the Gem theater will let contract for the erection of a new Gem. It will be modern in every way and will double the seating capacity of the theater.

Thicher, Okla.—J. W. Cotter of the Palace theater, out of Springfield, Mo., who own three theaters in the city, will immediately construct a modern concrete fireproof theater on the site of the old theater. The movie house will occupy the third floor of the building. The building will cost approximately $43,000. It will have a seating capacity of 900 people and will be used for both moving pictures and road shows.

Pine Bluff, Ark.—Rudolph Lewins of this city has bought the Hauber theater on Elm Street and will take charge of it shortly.

San Antonio, Tex.—The Epstein Amusement Company, chartered with a capital stock of $20,000 by William Epstein, Walter McCombs, Jr., and R. Jorriss.

Sweetwater, Tex.—The Lyric theater will be reopened in the city near future.

Lufkin, Tex.—The Palace theater on South First street suffered a $750 fire loss Saturday night. The film and tow machines were destroyed.

Baird, Tex.—The Royal theater was slightly damaged by fire recently.

New York, N. Y.—Wayne, Loyd and Grant Taggart have let the contract for a theater building on Main street. It will be modern in every way and will be 30x80.

Charleston, Ia.—The Grand and Temple theaters are to be consolidated and will be renamed the Lincoln theater. Mrs. Victoria Dewey and Becker and Bowen will have the joint ownership of the theater.

New Hampton, Ia.—D. C. Miller has sold the box for $15,000 to L. L. Foutz.

Aurora, S. D.—Geo. H. Larrabee and J. G. McClellan have installed a moving picture outfit in the new opera house.

**Connersville, Ia., Forbids Sunday Shows**

County Prosecutor Announces That Theaters Will Have to Obey the Sabbath Laws—Sunday Shows Were Helping Patriotic Funds.

From Indiana Trade News Service.

CONNERVILLE, Ind.—The Sunday closing question, which has not troubled Indiana exhibitors for some time, has arisen here recently. The office of the Connersville Journal published a story in which it was contended that the Sabbath element has been taken the wrong way. It was contended by the newspaper that the theater owners had not intended to open their playhouses with the direct intention of violating the Sabbath laws. The Connersville Journal is the official organ of the American Amusement Association, which is the head of the exhibitors' association in Indiana, and he said he had been solicited by a Washington official to give part of the theater receipts toward a fund which is being raised for war camp recreation work. Upon receipt of the message the Connersville exhibitors, he said, decided to open their shows on Sunday and give the receipts to the fund. He is the treasurer of the fund, and the funds have been large. They added that if they had not received an appeal to aid the camp recreation fund they would not for a moment have considered to open their houses Sunday. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters. In other cities of the state, according to both men, they have agreed to donate a part of the Sabbath receipts, and he says he thought the general public and officials as well would offer their patronage and approval of the charitable work. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters.

Connersville, Ind.—The Sunday closing question, which has not troubled Indiana exhibitors for some time, has arisen recently. On November 4, when James A. Clifton, county prosecutor, published an announcement that he would see to it that the motion picture houses of Connersville observe the Sunday closing laws as long as he is prosecutor. His announcement was forthcoming after Joseph Schilling, manager of the Connersville Opera House, announced in the newspapers that his theater would be open Sunday. Mr. Clifton said he neither was he or any member of the Connersville motion picture association would take any action now if it were not for Mr. Schilling's action. They admitted that they would protest against such action and added that they were not surprised nor disappointed when informed of the defiance, that they had paid attention, however, to the fact that in opening their houses they would not be making a business venture, nor more than other places of business which remain open on that day.

Mr. Clifton contends that the Sabbath element has been taken the wrong way. He says the theater owners had not intended to open their playhouses with the direct intention of violating the Sabbath laws. The Connersville Journal is the official organ of the American Amusement Association, which is the head of the exhibitors' association in Indiana, and he said he had been solicited by a Washington official to give part of the theater receipts toward a fund which is being raised for war camp recreation work. Upon receipt of the message the Connersville exhibitors, he said, decided to open their shows on Sunday and give the receipts to the fund. He is the treasurer of the fund, and the funds have been large. They added that if they had not received an appeal to aid the camp recreation fund they would not for a moment have considered to open their houses Sunday. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters.

Prosecutor Clifton said several parties had approached him and called his attention to the fact that the exhibitors were permitted to operate on Sunday the movement might result in a further abuse of the Sabbath. In fact he decided unwise to give the receipts to the fund, and he is the head of the exhibitors' association in Indiana, and he said he had been solicited by a Washington official to give part of the theater receipts toward a fund which is being raised for war camp recreation work. Upon receipt of the message the Connersville exhibitors, he said, decided to open their shows on Sunday and give the receipts to the fund. He is the treasurer of the fund, and the funds have been large. They added that if they had not received an appeal to aid the camp recreation fund they would not for a moment have considered to open their houses Sunday. He added that he had obtained consent from Mayor Braun and Chief of Police Gillespie to open the theaters.
Both Goschen Theaters Merged.

Goschen, Ind.—The Jefferson and Lyric theaters, the only two motion picture houses in the city, have been merged under one management. The Jefferson will be closed except on Saturdays and possibly other day in the week.

The superintendent of the theater has been sold to O. Hansen, of St. Joseph, Mich., and Intely of Chicago, by Bert Beardorff, who came to Goschen from Ohio two or three years ago. Mr. Hansen in turn has leased the theater to the Goschen Amusement Company, which also holds the lease on the Jefferson. The Goschen Amusement Company is controlled by Ezra Rhodes, of St. Joseph.

The two theaters will be managed by Mr. Hansen. It has been announced, and there is no reason to doubt the statement, that the theater will be reconvened despite the new tax. This tax is to be borne by the theater, Mr. Hansen says, and the admission price will remain at 5 and 10 cents except when special programs are given. Then the admission will be increased.

Several improvements will be made at the Jefferson, Mr. Rhodes says, although no great change will be executed. However, one motion picture theater for most of the week, the management is confident that the theater can be made to bring in sufficient profits that can be procured, with little or no increase in price.

Myrtle Stedman Appears in South Bend.

South Bend, Ind.—Myrtle Stedman, Paramount motion picture star, was a visitor in the city October 13, week of November 4. She appeared at the Castle theater here and at the Buckeye theater October 17, week of November 4. "I am taking my vacation in stopping at the theaters en route," said Miss Stedman, "and thoroughly enjoying every bit of it."

Picture Man Wins in Election.

Indianapolis, Ind.—Gustave A. Schmidt, motion picture owner in North Illinois street, proved on election day last Tuesday that as politicians the motion picture men are good runners. Although the election resulted in a sweeping victory for the Republicans, Mr. Schmidt shows that the Democrat on the Home Rule ticket, was one of the three members of his party who walked out of the house.

Another Home Ruler, to win a place in the Indianapolis common council was Dr. Pettijohn, general manager of the American Exhibitors' Association. Mr. Pettijohn's support of the Home Rule, during the current campaigning that was done by his son.

Sunday Show Mayor Wins.

Van Wert, Ind.—Promising Sunday motion picture shows and a "square deal for all" proved a winning combination for James F. Gamble, independent candidate for mayor, who was elected here last Tuesday by a plurality of 52. The victory is considered a substantial one inasmuch as Mr. Gamble is a normally Republican by a big plurality.

Mr. Gamble received 729 votes, Clyde Rickard, the Democrat, 752, and Clarence Gabriel, the Democratic nominee, received 733. The latter two promised to enforce the Sunday show and gambling laws, while Gamble told his followers that the Sunday shows were in need of liberalization, and would serve to indicate the Sunday motion picture shows and hall games.


Hammond, Ind.—The Pastime Theater Company, which has a lease on the theater in Hammond, has filed incorporation papers with the State in order to get in on the motion picture show business. The company has been incorporated for $50,000, and the directors are Samuel Berg, Samuel Schlaes, and Hyman Zlotnik. The company expects to erect a handsome theater here in the near future.

Film Happenings in Minneapolis


By John L. Johnston, 719 Hennepin Avenue, Universal Building, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Adding a little spice to an otherwise dull week, one change in local exchange managers takes the place of Nov., 11, makes the event deserving of first place in this column. Samuel N. Robinson, who for the past six months has been manager of the North and Exchange, distributing Christie comedies throughout this territory, has been appointed manager of the Bluebird Exchange, succeeding Newton Davis. Mr. Robinson has had considerable experience in the exchange business, and it is expected that he will continue to distribute Christie comedies and he will move his exchange shortly from its present location in the Film Exchange Building to the Lamemile Exchange building on Hennepin Avenue.

Mr. Davis has announced his future plans, but as "Newie" has both ability and many friends among local exchange managers, it is expected that he will succeed with some local exchange shortly.

The Changes Along Film Row.

Other changes during the week were: Hugh C. Andress, resigned from the sales force of Domestic, and may not soon sign up with some other local exchange shortly.

F. O. Frederickson, former Pathe booker, has turned the selling for the booking for the local Standard exchange.

Steve O'Brien has left the sales force of Warner Brothers and has connected with the local General exchange.

George Law, former Mutual manager here, is now looking after sunshine comedies.

Harry Hillweg has been secured as booker for the local Metro exchange, and A. A. on his way here to see what effect "Draft 255" has on exhibitors.

And, last but not least, here's another change—Olga M. Mortenson, of "Amusements"—known by practically every film man in the Northwest because of her smile and business, has changed her residence. The fact that Olga has changed her residence doesn't mean much to us, but when one considers the reason for it, it does. Olga became the blue-bird of P. O. and manufacturers, recently. Here's hoping they live happily ever after.

Friedman Gets Rights on "The Whip."

Minneapolis, Minn.—Taking no chances on our vision, Benjamin Friedman, of the Friedman Enterprises, Inc., has informed us that he is "back in town," which we are glad to hear and observe. Including himself, Mr. Friedman has the info that he has secured territorial rights to "The Whip," which is said to be a cracking good farce, and when details are whipped into shape we will be able to announce just where and when "The Whip" will arrive.

To say that the Friedman Enterprises made a success of the exploitation of "A Man Without a Country" was an understatement, as we may rest assured that "The Whip" is undoubtedly in good hands.

New Screenings and Offerings.

Minneapolis, Minn.—Manager Harry Buxbaum gave a special screening of the French picture, "A Man in Arms," at the Strand last week to about 60 invited guests, who were guests of the showing. Manager Buxbaum of the Strand booked the film. He will run the feature in installations, displaying the first two reels the three days beginning Nov. 15.

Manager Ralph Bradford, of the Goldwing, gave a special showing of "For the Freedom of the World" for exhibitors during the last week. Mr. Bradford has also announced the readiness for release for the "The Auction Block," from the RKO Exchange.

Manager Harry Rathener, of the Select exchange, displayed "Over There" to a party of exhibitors at the Strand theater last week.

Manager Louis Henry Coen, of the Metro exchange, put on "The Adopted Daughter," at Dearborn's at a private showing Monday, Nov. 12.

"Just Plain Mike" Conlain, of the Supreme exchange, showed a seven-reeler entitled "The Russian Revolution," and "The Italian Battlefield" are parties of local exchange managers who visited Mr. Conlain's office.

Mr. Conlain has also stated that the Supreme has secured the right to distribute Irving Cummings' "Fires of Mars," and future Barbara Castleton specials in this territory.

Lee A. Hohn, Des Moines branch exchange manager of the Supreme exchange, is in Minneapolis for a conference with Manager Conlain.

Manager Judge Martin, of the Euclid exchange, through efforts of Fred S. Meyer, has booked an "The Man Without a Country" in his exchange. Manager Martin, of course, has arranged to have a cooperative campaign in this exchange. The Duluth Herald has agreed to co-operate with the Rex and boost the film as did the Minneapolis Journal. The Dispatch and Pioneer Press in St. Paul.

Local No. 217 Elects Officers.

Minneapolis, Minn.—Local No. 217, Inter-Alliance of Stage Employees and Motion Picture Machine Operators, at its annual meeting November 9, elected the following officers for the ensuing year:

Exchange Managers Agree.

Minneapolis, Minn.—Film exchange managers of the city met at the Elks club Tuesday noon, Nov. 13, and agreed to stand by their original plans to charge the exhibitor a fifteen-cent tax on all secondhand films.

The Minneapolis Daily News, in an editorial, "The Exchange Conquest," said charge of this is enlightening to some, but the writer believes that exhibitors have for some time felt that a tax of fifteen cents would not change their first plans.

With Exhibitors Here and There.

Minneapolis, Minn.—Manager Branham, of the Strand, has backed up next week's showings of "The Whip," the display of over 50 sheet stands and a big advertising campaign in the newspapers. Publicity Manager Johnston, of the Strand, got the theater considerable business the week of Nov. 11 by getting The Minneapolis Daily News to co-operate with the theater in the initial presentation of the Universal special reel entitled "War in the Leaves of the Desert." The newspaper's co-operation amounted to a good editorial story a day with a good display of pictures on the subject and its presentation by The Daily News.

Manager Morton S. Nathan, of the Starland theater, St. Paul, has booked "A Mormon Maid" for showing, beginning Nov. 29.

Manager Branham, of the Strand, Minneapolis, will offer "The Bar Sinister" to those strong on the "World War." "The Bar Sinister" enjoyed a tremendous business in Duluth, Minn., recently, according to advances from the Zenith City.

Benefits for Soldiers' Xmas.

Minneapolis, Minn.—E. W. Dodge and United in boosting a special benefit performance given at the Minneapolis Auditorium recently for the benefit of the Soldiers' Christmas Fund. I. H. Ruben and Harry Billings, of the Ruben & Finkelstein Enterprise, were in charge of the affair. The Minneapolis Journal.
Wichita Theater Corporation Broadens

Capital Stock Increased to $75,000—Takes Over Star Theater and Will Also Build a New House for Vaudeville.

By Kansas City News Service, 205

WICHITA, KAN.—Word has come from Topeka that the Wichita Theater Corporation has increased its capital stock from $50,000 to $75,000. The Star theater, of Wichita, will be taken over by the company at a consideration of $25,000. The theater will continue to be operated as a motion picture show, with no change in management. The company will erect a new building adjoining the first picture theater for vaudeville. The company holds a twenty-five year lease on the proposed site. It is said that the capital increase of the company was solely for the purpose of taking over the Star theater.

L. D. Balsley Joins Chamber of Commerce.

Kansas City, Mo.—L. D. (Pep) Balsley, manager of the Standard Film Corporation and an interested citizen of this city, has become a member of the Young Men's Business Association of the Kansas City Chamber of Commerce.

H. C. Young Will Travel Over Two States.

Kansas City, Mo.—Harry C. Young, former manager and secretary of the serial department of the Universal Film and Supply Company, has joined the Kansas City Standard Film Co. in Kansas and Oklahoma in behalf of the Paramount serial, "Who is Number One?"

Teaser Ad for "Freedom of the World."

Kansas City, Mo.—What is one of the cleverest ideas in teaser advertising has been that used by the manager of the Columbia theater here on the picture, "The Freedom of the World." The words, "Every Woman Should Know the Meaning of Order Number 38," have been published throughout the city. After a period of this advertising the announcement that order Number 28 was designated by that number now in use in Europe to the effect that any woman visiting a male relative at the front would have to have a written identification if her visit were to be continued. The announcement was made and further information was forthcoming with the feature being distributed by Goldwyn. "The Freedom of the World" means that the manager has five hundred women appearing at the theater would be admitted free. The pictures for the week of the theater beginning November 12 at an admission price of 25 cents.

L. J. Doty Will Cover Northern Kansas.

Kansas City, Mo.—Leo J. Doty, former manager of the machine division of the supply department of the Universal Film and Supply Company of Kansas City, has been signed by the Standard Film Corporation to cover the northern Kansas territory for that company.

G. B. Howe Called to New York.

Kansas City, Mo.—G. B. Howe, formerly assistant manager of the Universal Film and Supply Company here, has left for New York City, where he goes to take over the duties of auditor of the Universal exchanges.

Bluebird Office Now in Boley Building.

Kansas City, Mo.—The Bluebird office has been moved to the fourth floor of the Boley building to share the office now occupied by the Jewel Productions, Inc. The Bluebird office was formerly on the third floor of the Corn Belt Bldg., Kansas City, Mo.

Subtitled building. This move also brings the office of the Longacre Distributing Company to the new building. In addition, it makes the fourth company to have offices in that building. In addition, it makes the fourth company to have offices in that building. In addition, it makes the fourth company to have offices in that building. In addition, it makes the fourth company to have offices in that building. In addition, it makes the fourth company to have offices in that building.

Regent Theater Made Beautiful.

Kansas City, Mo.—Frank Newman, owner of the Royal and Regent theaters here, has finally entered the plan of advertising beautifying his theater as much as possible. Just recently, at the cost of several thousand dollars, he has completely remodeled his Regent theater. Following this he built a massive canopied over the sidewalk entrance. Now he has built a private room for the comfort of visiting actors and actresses, as well as exhibitors. The room, which is about ten feet square, has been decorated and furnished in luxurious style. A beamed ceiling, an indirect lighting system, a piano lamp, a writing desk, big, roomy chairs, a dressing room and a lounge, and a luxuriant atmosphere. In addition, he has the rest of his pictures on the walls are in keeping with the furnishings both of the subject and in framing. The room is finished in mahogany.

Piano Maker Plans Screen Ad Campaign.

Kansas City, Mo.—The advent of an another big Kansas City music merchant, J. W. Jenkins, into the ad-field world means that the music dealers of this section will take up this method of advertising. The J. W. Jenkins Sons Music Co. has just finished furnishing their Harwood piano in the Apollo theater, and met with great success, so they have put it into nineteen others. At present the Christmas gift suggestion is in progress, in the excitement of the Easter shift and the June bride ideas to be "played up" later.

Cecil Sumner Joins Signal Corps.

Kansas City, Mo.—Cecil Sumner, house manager of the Regent theater, and well known Kansas City film man, has left the theater to enter the Signal Corps of the regular army. He has already gone to Camp Funston to take up his duties. His successor has not yet been appointed.

J. E. Kirk Gets Territory for K. C. Film.

Omaha, Neb.—J. E. Kirk, formerly manager of the local Pathé office, has been put in charge of the Nebraska territory of the Universal Film Co. His headquarters will be in Omaha, Neb.

Missouri Theater Changes.

Kansas City, Mo.—The Bonaventure theater here has been reopened after being closed for the last three months on account of fire. The theater has been remodeled, and will be managed by W. Andlauer.

Kansas City, Mo.—The Gem theater here has been reopened by M. Rubenstein.

Kansas City, Mo.—H. H. Bevelheimer has purchased the old and in the Star and John theater here, owning it jointly with W. A. Andlauer. The interest was bought from Frank Worth. H. H. Bevelheimer will manage the theater.

Fredericktown, Mo.—Fredericktown is again to have but one picture show. G. L. Springer has purchased the theater for a C. H. Thost, owner of the Gem theater, and will in the future conduct the business now being run by Mr. Springer, in which the Gem has been located. The transfer will not take place until the first of December.

With Kansas Exhibitors.

Horton, Kan.—The Gem theater has been sold to Yalee and Hall by Dr. C. C. Rank.

Frankfort, Kan.—H. W. Hardman has purchased from the State Bank the theater on the first Second street, and some time in the near future will remodel same for an up-to-date moving picture theater.

Franklin, Kan.—Fire Oct. 29th destroyed a moving picture show here. The theater was owned by Mr. Person, whose residence was also burned.

Topeka, Kan.—The Iris theater will be reopened under the management of J. Feltenstein.

Independence, Kan.—Vic. L. Wagner will build and operate a new sixty-foot theater. Mr. Wagner has bought land on North Penn avenue. The new building will be absolutely fireproof and built in concrete construction. It will seat approximately 800 people downstairs and will have a balance seating of 400 to 400 more.

McLough, Kan.—A. H. Manning will open his picture show here in the near future.

Wichita, Kan.—It is rumored that the Wichita theater corporation is making a deal for the purchase of the Star theater. The theater will continue to be operated as a motion picture show.

Coffeyville, Kan.—John Tackett is building a theater building here.

Junction City, Kan.—Bids are being received for the building of a new theater on East Seventh street.

Spring Hill, Kan.—The Palace theater building has been remodeled recently.

Wichita, Kan.—The Holland theater has been entirely redecorated.

Arma, Kan.—Fire recently destroyed a moving picture theater here.

Parnell, Okla.—E. Tolman, Sr., has sold the Electric theater to Hugh Williameson.

Muscaton, Kan.—C. W. Finch has rented the opera house and will start a picture show.

Franklin, Kan.—Frank Pierson's theater and residence were burned to the ground recently.

Toanda, Kan.—The new picture show, the Star, has been opened to the public.

Long Island, Kan.—W. C. Steele and Eber T. Weed have bought the picture show from Wolfe Brothers.

Morgan, Kan.—E. H. Saltan has sold his moving picture show to the Moran Amusement Company, the manager of which will be E. H. Saltan.

Kanopolis, Kan.—Mr. Carl Borschen has bought the Electric theater and will operate it in connection with the theater at Glishworth.

Council Grove, Kan.—The new Stella opera house will have a seating capacity of 1,000. Work is progressing rapidly.

Theater Notes from Middle West.

Fairbury, Neb.—Frank E. Tinch bought the Diller opera house at referee's sale recently.

Central, Ia.—D. Earl Combs has opened his new theater to the public.

Fargo, N. D.—Walter Dean is the new owner of the Strand theater, having taken interest of the McCarty Bros.
Help her fill a pipe for "Sammy"!
Take Thanksgiving Week "Smoke Week" in Your Theatre

See S. L. Rothapfel's Endorsement on the reverse side of this page

19 West 44th Street "OUR BOYS IN FRANCE TOBACCO FUND" New York City
A copy of this letter will be sent to every known moving picture exhibitor in the United States. It is written in an effort to mobilize, during the week in which Thanksgiving Day occurs, all of the tremendous force of the combined effort of moving picture theatres in this country in support of a nation-wide movement to supply our soldiers at the front with tobacco.

This national movement was organized and is maintained by OUR BOYS IN FRANCE TOBACCO FUND, 25 West 44th Street, New York City, to which hundreds of newspapers, magazines and trade journals throughout the country have lent their powerful support. Scores of tons of tobacco have already been shipped to the boys at the Front. Hundreds of tons will be needed. The tobacco is supplied at cost by the greatest tobacco companies in the country acting in cooperation. Labor, transportation, office facilities - everything is donated. Not one cent contributed is spent for anything but tobacco at cost of manufacture. Every dollar contributed purchases two dollars' worth of tobacco at retail price. THERE IS NO WASTE.

THE RIALTO of New York City has investigated the entire project with the utmost care and respectfully invites your sincere cooperation. THE RIALTO will contribute 5% of its gross receipts to OUR BOYS IN FRANCE TOBACCO FUND during the week beginning Sunday, November 25th, 1917, and urges you to do the same.

Write TODAY to OUR BOYS IN FRANCE TOBACCO FUND, notifying them that you will do this. Our fighting men SOMEWHERE IN FRANCE will know and will not forget. DO YOUR BIT.
CAMP BOWIE NOTES.

Soldiers Ask For Part-claimed Pictures.

The latest war pictures are creating heated competition in Fort Worth. Every first-class theater is booking them, thus the fact that Camp Bowie training camp for 35,000 Texas and Oklahoma troops, is located just outside of the city, and that the theater men are raiding war pictures.

The high officers at Camp Bowie have requested theater men to keep' as many instances as will be possible. "The boys are eager to see what they are going up against," stated one commanding colonel recently. "War pictures are the best card for Uncle Sam's boys, because war is their game."

A Patriotically Minded Exhibitor.

Fort Worth, Tex.—The most patriotic theater man in this section of Texas, perhaps, is "Chief" Bailey, bristling with business and of the opinion that justice gets him more than horses. His theater was named Pershing at its recent opening. The house, with feature pictures and vaudeville, is now one of the most popular in the city.

In front of the theater, during the campaign for sale of Liberty Bonds, a tremendous amount of business was done. Bailey was later credited as follows: "Every employee of this theater—performers, stage hands, electricians, managers, liquor manager, stockholders and negro porter—has bought a Liberty Bond. If you haven't bought one don't slip your dime over the glass—buy a Liberty Bond with it."

Fort Worth Theatres Are Prospering.

Fort Worth, Tex.—Not a single moving picture theater in this city has advanced the price of admissions on account of the war. Already most of the new theater men are not suffering from lack of attendance. In some instances, where prices are unavailable, postage stamps are being given in change. There has been no kick about this, practically all movie fans accepting the stamps without a whimper.

Newspapers have cooperated in explaining the workings of the war tax and exhibitors in this section have not been troubled with keeping a man on the door to collect it. Uncle Sam gets the extra fractional jits.

Theaters have not suffered from the new tax.

All Fort Worth Sunday Shows Crowded

For the Past Year City Ordinances Have Driven Many to Dallas for Sabbath Amusements—Presence of the Soldiers Has Changed Things.

By Kent Watson, Battery D, 133rd Field Artillery.

FORT WORTH, Tex.—Uncle Sam's soldiers have won the battle to keep picture shows open this city on Sunday. The opponents have called off their dog and exhaused their efforts to try to close the business. The windows have been broken for them by the khaki-clad boys who are soon to go over the top. The outcome is an average showing of receipts since the theaters reopened, after more than a year of Sunday darkness, and those who have observed the situation believe that the Texas "Blue law" will not again be tested, since city and county officials say they have been assured that the soldiers should be entertained in Fort Worth on Sunday.

Business in Fort Worth, with more than 100,000 population, has been a dead burg on Sunday. The crowds have attended theaters in Dallas, running wide open, and Fort Worth has lost probably a million dollars worth of trade. Now, the old regime of prosperity has awakened, through the activities of an American army.

"Do the soldiers want Sunday shows?" is what P. C. Levy, manager of the Strand and Hippodrome theaters, asked on a slide at the Brady Sunday opening. The tremendous crowd of patrons, mostly soldiers, would not have been more enthusiastically demonstrative had news been flashed to them that American forces had captured Berlin. Never before in the history of Fort Worth has an adrenaline of this magnitude and promising vacation been accorded a theater man.

That was the proof of the pudding—the proposition that the people who demand the public wanted Sunday picture shows; that the soldiers demanded them. County Attorney Spoons, who recently publicly announced himself as a candidate for the office of attorney general of Texas, has not a single word to say in favor of this bill and has not been doing much in the city, for his efforts have been directed to something else altogether. However, Spoons has been in favor of Sunday amusements since his father's day. It is quite possible he may be re-elected next fall, but I doubt it.

The Texas Senate is in session this week and reported "plenty doing" in the South Texas city by the bay. Pat Bailey's productions have been announced. Pat Bailey was along with him. He has recently been an Australian trip, but says he's glad to be back in Texas.

McKinney, Tex.—Chas. Kimball, of the Pope theater, McKinney, Tex, was one of the popular North Texas exhibitors in Dallas recently.

Dallas, Tex.—Less and less objection to the 15-cent reel tax which distributors must now pay. The tax is being heard from Texas exhibitors. Texas picture theater men are coming to a realization that "Uncle Sam is paying up like little men. They realize that it is part of their contribution to winning the war."

Kaufman, Tex.—J. T. Hatch, of the Wonderland theater, Kaufman, has purchased the Mutual of J. A. Boggs and Son.

Mineral Wells, Tex.—J. C. Chatmas, of Mineral Wells' Majestic, has taken over the management of the New Orpheum theater. Besides running good pictures in the house a part of the time Chatmas plans to have some vaudeville shows there this week.

Gatesville, Tex.—Chris Ressing, of the Regal, Gatesville, will move into his new house about Dec. 1. The theater will be the only one in Gatesville planned with a view of giving Gatesville one of the most modern picture play houses in Texas.

Wichita Falls, Tex.—Mr. Wells, in Wichita Falls, is a very popular individual. He owns his own house there. A. H. Johnson, of Wichita Falls, is now joint owner of the two houses, Dreamland and Majestic, which have been competitors for a long time. The houses are about even as to class and seating capacity.

Abilene, Tex.—J. E. Hamlet, of Abilene, has sold his theater to Roff & Rowley, of San Angelo. Roff & Rowley operate a chain of shows, one at Sweetwater, one at Abilene, and the new plan.

Dallas, Tex.—L. Lavine, Corsicana, will soon have his new opera house building completed. This will give Corsicana a beautiful, up-to-date combination house.
Business in San Francisco Keeps Up Well

Houses That Have Advanced Prices Hear a Few Complaints on the Score of Profiteering—Most Theaters Are Merely Asking the Tax.

From T. A. Church, 1587

SAN FRANCISCO, CAL.—The Federal tax on films is hearing little, if any, effect on attendance at local theaters as far as moving picture exhibitors are concerned, and all are doing well. The exact tax and the few complaints that have been heard are at houses where an advance of five cents or more has been made, with exhibitors absorbing the tax. Patrons of these houses have not been eloquent in their protests, and they are getting by the new tax law. The most serious feature of the plan of charging the exact tax is that some patrons have been tipsy in deluding that it has occasioned in handling the crowds at the box office. Several houses have been compelled to install additional ticket sellers, especially those with a graduated scale of prices. Some lost considerable business during the first few days, following the inauguration of the tax law, owing to their inability to care for people with the usual ticket prices. Nothing is now rolling along smoothly. Where at first scarcely anyone had penny change, it is now noted that about one-half of patrons offer the correct amount at the box office or coin machine. There is still a worry, however, that this situation is rapidly clearing and no further trouble from this source is anticipated. In the vaudeville houses on the East Bay side, some exhibitors have reduced their prices from 15 to 33 cents and even 50 cents, to couple the hooter of handling the small change.

Board of Trade May Resume Activities.

San Francisco, Cal.—The Film Exchange Post of San Francisco, while it has done much valuable work in the past for both film exchange interests and exhibitors—interest in San Francisco, while it has done much valuable work in the past for both film exchange interests and exhibitors—it has been held that some months ago, will be reorganized if present plans are followed out. A meeting of film men was held during the first week in November and the matter was discussed at some length. The committee having the reorganization plans in charge consists of Sol. L. Lesser, of the All Star Feature, chairman; Ben F. Simpson, of the Tribune Exchange, secretary, Essanay Film exchange, and M. J. Cohen, of the George Kleine system.

Essanay Studio Manager on Coast.

San Francisco, Cal.—V. R. Day, Essanay studio manager, was here recently on his way from Chicago to Culver City, where work will be resumed on the production of Essanay pictures, to be released under the Perfection brand. Arthur Briggs, of the Los Angeles office of the George Kleine system, has returned home after a few days' visit to the Coast metropolis.

Select Special Representative Visits.

San Francisco, Cal.—Sidney F. Abel, special representative of the Select Pictures Corporation, has arrived on the Pacific Coast, coming by way of Salt Lake City. He will make his headquarters at San Francisco while in this territory.

Theatre Changes Hands.

San Francisco, Cal.—The Ocean View theater has been purchased from Vivian Freyer, of the Strand. Extensive changes are being considered. The new owners also conduct the Grand View and other theaters, and now control the entire district.

Exchange Windows Attract Attention.

San Francisco, Cal.—The Mutual Film is making splendid use of its windows in the big Golden Gate avenue film exchange for display purposes and finds that not

San Francisco Briefs.

"Doc" Hart has returned from a trip through the Sacramento Valley in the interest of Bluebird productions, having enjoyed one of the best road trips he has ever made.

Roy Hart, formerly with the California Film exchange, is now shipper for the Pathé Exchange, Inc. Frank Olsen, formerly shipper for the Pathé Exchange, Inc. is now training in the aviation corps.

The New Life Process Film Renovating Company has opened offices in the Hewes building. This concern, which is headed by Otto Laurelle, supplies moving picture machines, opera- toms, and film restorers.

Miles Bros. are closing out a lot of old moving picture projection apparatus and are converting their work to commercial lines.

Walter E. Freeman recently sold a full projection outfit to the W. E. Bidwell Indian School, Fort Bidwell, Cal.

Chris Johnson, formerly operator at the Liberty theater on Haight street, is now manager of the Verdi theater on Broadway.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

 Didn't Want Exhibitor to Stand Tax.

SEATTLE, WASH.—It is not often that an exhibitor finds his patrons anxious to go to the theater. One such case is an exhibit of admission to his house, but that is the experience of Joseph Danz, manager of the Pantanal theater. The independent is on First avenue, within a block of four other houses which charge only five cents. The admission price to the Pantanal was raised about six months ago to ten cents, and when the war tax was annexed to the price, Mr. Danz decided that he would raise his price again he could not compete with the cheaper houses. On the second of November, at Danz's request, several patrons asked why the war tax was not returned, pointing out that he had charged down an extra penny with their dime for admission and insisted upon the cashier's taking it; while some said they had no change and insisted upon paying an extra five cents. As a consequence of this spirit evidenced by his patrons Mr. Danz decided to collect the one-cent tax the next day, but he found that making the charge would retard too much delay, so discontinued it.

Strand's Net Profits to Soldiers.

Seattle, Wash.—W. H. Smythe, manager of the Strand theater, has announced in a quarter-page story in the Seattle Daily Times, which is carried by many newspapers in Seattle for smokes for the soldiers, that he will donate his net profits every Monday for the next few weeks to the tobacco fund. Monday is to be known as Tobacco Day at the Strand.

Farrar's Newest Film Makes Hit.

Seattle, Wash.—Owing to the success of "Farrar's "The Good For- got," at the Liberty theater, it is being held over for the remainder of this week, and may be being shown during the next four days for which it was originally booked.

Albert Finkielstein Exempted.

Seattle, Wash.—Albert Finkielstein, salesman for the De Luxe Feature Film Company, who, as announced in last week's issue, was exempted from the draft to Camp Lewis at American Lake, Washington, was exempted and returned to his old position at De Luxe film exchange.

Red Cross Meeting at the Coliseum.

Seattle, Wash.—A meeting of the Red Cross will be held at the Coliseum theater was given by its owners, the Greater Theatres Company, for a mammoth Red Cross week on Tuesday evening, November 3, when H. F. Davison, national manager of the Red Cross, and his party visited Seattle.
December 1, 1917

THE MOVING PICTURE WORLD

**Portland Business Hurt Since the Raise**

Admissions were Boosted to Twenty Cents and Exhibitors Showing Short Attendance—Vaudeville Houses Reap Harvest.

By Abraham Nelson, Majestic Theater Building, Portland, Ore.

PORTLAND, ORE.—Downtown theaters here surely experienced a slump in business following a recent 15-cent raise in admission charges. It is estimated that the public failed to appreciate the fact that the law called upon it to pay the tax. The sentiment against the tax was so great that many patrons were being taxed the exhibitors were grasping the occasion to declare another price raise for the purpose of making up the loss. The public is thus left with a large (?!) profits, and by the looks of the long faces on the managers it seemed that Portland had declared a boycott on picture shows.

From all indications at this time it seems apparent that the patrons here are going to suffer a lot more from the war tax than the suburban theaters. Where suburban exhibitors have increased their admission charges 15 or 20 cents or even failed to offset it, but the receipts have increased sufficiently to make the war tax quite profitable. In the downtown theaters in Oregon, Portland is only charging the exact war tax in addition to their regular prices, and they say they are not experiencing any decrease in business whatever. But the majority of the downtown houses are affected most. They are compelled to compete with vaudeville at a dime a show at the Hippodrome and 15 cents at the Strand. Reports are that the first named house did the record business of the week, with the picture houses went to 20 cents for matinees as well as nights.

The wise ones among the exhibitions lay the poor business to general conditions following the liberty loan drive, and everybody hopes this is true.

**Rather Than Build, Pathe Leaves Portland**

Portland, Ore.—With the state's exhibitors clamoring for more exchange representation, exactly the opposite of what the distributors now established boasting that each succeeding month is a record breaker, comes the statement that the International Pathé Exchange, Inc., will withdraw its office from Portland. The reason given out is as follows: When the other exchange companies moved their offices to Seattle and other points and are able to cover all of the territory which is not directly served by the Portland office, there is no longer any need for a Portland office. It is planned to operate the offices of the exchange through the exchange offices. Pathe has been doing a large volume of business throughout the state, particularly in small towns and rural areas. When its customers questioned the ability of the Seattle office to give them as good service as heretofore, they heard the news of Pathe's contemplated withdrawal.

Where the Portland Pathe employees will go was not known at the time of this writing, but the understanding is that they will be transferred to other cities if they care to have Portland.

**NEBRASKA NOTES OF INTEREST.**

By Frank H. Madison, 623 S. Wabash Ave., Chicago.

OMAHA, NEB.—The Strand theater had a showing of a film, "Our Civic Pride," which was sponsored by Omaha dentists. It depicts the work of the Omaha free dental department, and was illustrated the work the film contains a juvenile romance. It was planned to run it at the Strand for a short time.

Craig, Neb.—The L. G. Hamilton Company has rented the moving picture theater from E. N. Bovee.

Elmcreek, Neb.—The Crystal theater has been sold to Fred M. Frakes.

St. Paul, Neb.—The Elite moving picture theater is under the management of J. W. Crone.

Sterling, Neb.—Folly theater is now under the management of C. R. Shandy.

Fremont, Neb.—Frank Creely has purchased the interest of Harry Higley in the Home theater.

Aubon, Neb.—M. Williamson, of Denver, has purchased the Rex theater from James Haire.

Waterloo, Neb.—Burt Johnson has curtailed his program to one show a week—on Monday.
For the Welfare of the Industry:

DUPING
Is the lowest form of THIEVERY.

ROBBING
A blind man—or the poor box of a church is the epitome of honor compared with DUPING.
Burglars and highway robbers command a kind of respect—they have the nerve to run the risks of their calling—but

THE DUPER
Works in the dark like

A RAT
Gnawing into the vitals of the brains and energies of the

HONEST PRODUCER AND DISTRIBUTOR
Every honest man will expose

THE DUPER

RELIABLE EXCHANGES AND EXHIBITORS
please note:

SEVERAL PROMINENT CROOKS
in the industry are offering duped two-reel William S. Hart productions for sale.
We intend to prosecute these PARASITES to the full extent of the law—and give them a free National Publicity Campaign. Do you want to be placed in the same category with these “Honorable Gentlemen”?

Authorized two-reel WILLIAM S. HART productions bear the trade mark of and are distributed by

W. H. PRODUCTIONS COMPANY
71 West Twenty-third Street
Phone Gramercy 3027
For the Welfare of Exhibitors:

Bookings for the WILLIAM S. HART TWO-REEL PRODUCTIONS can be contracted for through the RELIABLE EXCHANGES mentioned below.

The following first SIX subjects are NOW ready for release:

"DAKOTA DAN"
"DOUBLE CROSSED"
"THE LAST CARD"
"A KNIGHT OF THE TRAIL"
"A SQUARE DEAL"
"HORNS AND HOOFs"

There are also NINE more subjects ready. Arrange for bookings NOW through the following RELIABLE EXCHANGES:

EXCHANGES: TERRITORIES:

N. Y. Metro Film Service, Inc. Greater New York
N. Y. Metro Film Service, Inc. New York State
N. Y. Metro Film Service, Inc. New York State
Masterpiece Film Attractions Exhibitors Film Exchange 426 Market St. Newark, N. J.
Liberty Film Booking Co. Exhibitors Film Exchange 393 Penn Ave. Pittsburgh, Pa.
Exhibitors Film Exchange Exhibitors Film Exchange 429 North St., N. W. Washington, D. C.

EXCHANGES: TERRITORIES:

Jake Wells Colonial Theatre Richmond, Va.
Mr. Hulver Metro Pictures Corp. Dallas, Texas
Mr. A. Warner Standard Film Service 715 Columbia Bldg. Cleveland, Ohio
Standard Film Corp. 291 South Wabash Ave. Chicago, Ill.
L. D. Balsley Standard Film Exchange 1255 Wabash St. Kansas City, Mo.
Mr. C. W. Stomback Standard Film Exchange 498 Film Exchange Bld. Minneapolis, Minn.

EXCHANGES: TERRITORIES:

Mr. J. W. Bingham Standard Film Corp. 1417 Farmers St. Omaha, Neb.
Mr. F. J. Weiss Standard Film Corp. 264 Empire Theatre Bldg. St. Louis, Mo.
Swanson & Nolan 1414 Currie St. Denver, Colo.
Lewis Film Exchange 1041 Campbell Bldg. Oklahoma City, Okla.
Casino Feature Film Co. 2212 Blue Bank Bldg. Detroit, Mich.
Mr. E. H. Ermick Peerless Film Service 106 Golden Gate Ave. San Francisco, Cal. (Temporary address)
Western Feature Film Co. 130 Golden Gate Ave. San Francisco, Cal.
Rexi Films, Ltd. 21 Adelaide St. W. Toronto, Canada

THE MOVING PICTURE WORLD

December 1, 1917

W. H. PRODUCTIONS COMPANY

71 West Twenty-third Street

New York City

Phone Gramercy 3027
Calendar of Daily Program Releases

Releases for Weeks Ending December 1 and December 8

(For Extended Table of Current Releases See Pages 1392, 1394, 1396, 1398.)

Universal Film Mfg. Company

**MONDAY, NOVEMBER 26, 1917.**
- BUTTERFLY—Fear Not (Five Parts—Drama) 
- NESTOR—Water On the Brain (Comedy) 

**WEDNESDAY, NOVEMBER 28, 1917.**
- L-KO—Kid Snatchers (Two Parts—Comedy) 
- ANIMATED WEEKLY—Issue No. 100 (Topical) 

**FRIDAY, NOVEMBER 30, 1917.**
- UNIVERSAL SCREEN MAGAZINE—Issue No. 47 (Topical) 
- UNIVERSAL CURRENT EVENTS—Issue No. 29 (Educational) 

**SATURDAY, DECEMBER 1, 1917.**
- UNIVERSAL SPECIAL—The Red Ace (Episode No. 7—"The Lion’s Claws"—Two Parts—Drama) 
- UNIVERSAL SPECIAL—The Mystery Ship (Episode No. 1—"The Crescent Scar"—Two Parts—Drama) 

Note.—The first episode of the new serial, "The Mystery Ship," will be released Saturday, November 24, instead of on Saturday, November 17, as originally scheduled. Episode two will be released Saturday, December 1, as shown above. The serial numbers as originally given for the first two episodes will remain the same, viz.: 02782 for number one, and 02791 for number two. The first three numbers of the "Finley Nature Studies" have been withdrawn from the Universal program for the time being.

**MONDAY, DECEMBER 3, 1917.**
- BUTTERFLY—Fighting Mad (Five Parts—Drama) 
- NESTOR—The Other Stocking (Comedy) 

**WEDNESDAY, DECEMBER 5, 1917.**
- L-KO—A Hero for a Minute (Two Parts—Comedy) 
- UNIVERSAL ANIMATED WEEKLY—Issue No. 1 (Topical) 

**FRIDAY, DECEMBER 7, 1917.**
- UNIVERSAL SCREEN MAGAZINE—Issue No. 48 (Topical) 
- UNIVERSAL CURRENT EVENTS—Issue No. 28 (Educational) 

Universal Film Mfg. Company

(Continued.)

**SATURDAY, DECEMBER 8, 1917.**
- UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two Parts—Drama) 
- UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) 

**Mutual Film Corporation**

**MONDAY, NOVEMBER 26, 1917.**
- MUTUAL STAR PRODUCTION—The Mate of the Sally Ann (American—Five Parts—Dr.) 05811-12-13-14-15
- MUTUAL—Mutual Weekly No. 152 (Topical) 05821

**TUESDAY, NOVEMBER 27, 1917.**
- STRAND—Tom, Dick and Harry (Comedy) 05922

**THURSDAY, NOVEMBER 29, 1917.**
- CUB—Jerry and the Burglars (Comedy) 05923
- SIGNAL—The Lost Express (Episode No. 11—"A Fight for a Million"—Two Parts—Drama) 05924

**MONDAY, DECEMBER 3, 1917.**
- MUTUAL STAR PRODUCTION—American Maid (Goodrich—Five Parts—Drama) 05926-27-28-29-30
- MUTUAL—Mutual Weekly No. 153 (Topical) 05931

**TUESDAY, DECEMBER 4, 1917.**
- STRAND—Just Killing (Comedy) 05932

**THURSDAY, DECEMBER 6, 1917.**
- CUB—Jerry Takes Gas (Comedy) 05933
- SIGNAL—The Lost Express (Episode No. 12—"Darling Death"—Two Parts—Drama) 05934-35

---

**ERBOGRAPH COMPANY**

LUDWIG G. B. ERB, President

Producers of

MOTION PICTURE FILMS

COMMERCIAL DEVELOPING

and PRINTING

Telephone Audubon 3716

203 to 211 West 146th St., New York City
Price is One Thing—
Value is another, and of greater importance

Inferior prints keep the value of your negative a deep, dark and expensive secret.

When your prints are properly made and presented your negative value is seen and acknowledged.

Your negative should be safely stored and carefully handled. Our storage vaults, and superior equipment and organization, give you the protection you need.

Perfect developing and printing actually costs less in the long run than ordinary work carelessly priced.

Screen and service satisfaction have value immeasurably above the petty fraction-of-a-cent-per-foot-cheaper argument.

For the sake of goodness and safety and satisfaction have your prints made by

Rothacker

There are reasons—
Come and see them.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
General Film Company, Inc.

JAXON COMEDY.
"BREAKING IN" (One Reel).—Pokes is a film believer in the saying, "All things come to him who waits," but his landlady apparently gets tired of waiting for the room rent, and Pokes is obliged to move.

Wishing to take life easy he becomes a burglar. But as all first-class burglars have assistants Pokes seeks out Jabs, the champion sledge thrower. Jabs insists that Pokes show his passport before he joins him, so Pokes allows Jabs to break several sledge over his head to prove he is solid. Jabs now consents to become Pokes' assistant.

They break into a house which is filled with meals, only to break out the safe. Next they enter the house of athletic Edna, who has long waited to try out a new knockout blow. When Pokes and Jabs Yard go back to life they are protected by Big Mike, the cop, who allows them to play rough for the rest of their lives on the rock pile.

SPARKLE COMEDY.
A BARGAIN, $37.00 (One Reel)—Kate Price and Billy Rogers Featured).—Kate and Bill live in a humble cottage, their "family" consisting of a horse, a cow, a parrot, a pig, a goat and kid, a dozen chickens and as many ducks, all living in one room. Their nearest neighbors own a large automobile and not refining their snubs Kate and Billy decide to buy an automobile. A bargain is advertised in the paper for $37.00. Not having that amount of money they decide to sacrifice the animal, and proceed to cart the whole lot to town and walk them to a paw-shop. They obtain the $37.00 and buy the auto.

Then their troubles begin. The car races over the earth at 100 miles an hour, destroying everything it comes in contact with. They finally managed to finish his run by a dozen sheriffs, for exceeding the speed limit, and wind up by diving headlong into a ditch with the whole police force on top of them.

IN HIGH SPEED (One Reel).—Sally and Rube, lovers, go to the city to see the fair. Unaccustomed to city life they meet many accidents and have trouble with the traffic cop, but finally reach the fair grounds. They saunter past a tent on which is a sign reading, "Kiss the Prettiest Girl in Springfield for 50 Cents." Sally pretends to kiss a dandy lady and goes in. He shows the "prettiest girl in Springfield" a wad of money that he has saved during the past year, and she at once accepts his invitation to see the fair with him. The manager, disgusted at losing his vampire, goes outside, sees him and drops him to the part. In comes a dandy who becomes stuck on Sally. She kisses him and proceeds to tell him how she came to be there. Finally Rube's money becomes exhausted and the girl becomes frigid again for Rube. Rube is bewildered, but cured. He sees Sally and her new friend stroll by and appeals to her, but they laugh at him and, crossing the street, enter an automobile and drive off. Rube leaves the fair disconsolately.

BROADWAY STAR FEATURE.
THE SKYLIGHT ROOM (One of the O. Henry Series—Four Parts).—The cast: Miss Leeson (Jean Paige); Miss Parker (Grace Ashley); Miss Dorn (Neil Spencer); Mr. Skidder (Carlton King); Billy Jackson (William Lampe); Mr. Hooper (Bruno Karnau); Mr. Evans (Rex Harnett); Actor (Frank Craycen); Miss Lourmec (Miss Longmec); Miss Longmec (Mrs. Mann); Clara (Ada Kingsley). Directed by Martin Juley.

Elsie Leeson comes to Mrs. Parker's rooming house and takes its cheapest corner, the Skylight Room. She finds coryping to do, and occasionally in the evening sits on the front steps with the other rooms. The women of the house are jealous; the men adoring. One night she points to a brilliant star above them and tells them she has named it Billy Jackson, and that it shines down through her Skylight.

And then work ceases and Elsie stars—bravely, charmingly. One night she draws herself to her Skylight Room and, throwing a good-bye kiss to Billy Jackson, lies down with a smile in her eyes. And they—they have ordered an ambulance is sent for. Mrs. Parker tells the young ambulance doctor that she cannot understand what is the matter with Miss Leeson. He goes upstairs, gathers her in his arms and rushes down, paying his respects to Mrs. Parker on the way in a manner that leaves her feeling crumpled in mind and body. He tells the driver to drive like H—.

Next day the newspaper says: "She was taken to Bellevue Hospital suffering from debility, induced by starvation. Dr. William Jackson, the ambulance physician, says the patient will recover."

HYGEIA AT THE SOLITO (One of the O. Henry Series—Four Parts).—The cast: Miss Leeson (Jean Paige); Miss Parker (Grace Ashley); Miss Dorn (Neil Spencer); Mr. Skidder (Carlton King); Billy Jackson (William Lampe); Mr. Hooper (Bruno Karnau); Mr. Evans (Rex Harnett); Actor (Frank Craycen); Miss Longmec (Miss Longmec); Miss Longmec (Mrs. Mann); Clara (Ada Kingsley). Directed by Martin Juley.

As an usher at the Solito, 1382, Billy Jackson has longed to see a fire. Finally when a cow-puncher reported that Cricket had kicked him out of his room, the man began to think, with the result that when a doctor happened to ask that way he asked him to take a look at the young consumptive. The doctor reported that the man was perfectly sound.

Angrily at the imposition, Raider sugg Cricket only try and told the fireman to put him work. With a peculiar expression Cricket struck his pony and flew out on the range. Miles away he stopped to cough into his handkerchief and sneezed at the blood stains. Returning from a two months' absence Raider's first question was for Cricket. Ylacio thought it was a pity that he had missed him sick man. He further said that the doctor had examined him, and said he was sick.

Raidler rode out to the camp sick with dread, which he soon found was a fright. Cricket had done was to lick big Ross Hargis to a finish and then he led down a beamehouse, saying his one desire was to fade away because Raider thought he was playing sick. Suddenly a score of cowboys banded together and be allowed to stay with his "whitest bunch of sports he ever traveled with."

ESSANAY.
THE PABLE—THE UPLIFTER AND HIS DANDY LITTLE OPUS (George Ade Pable—Two Parts).—The cast: The Litgy Guy (Red Lake), Elsie (Grace Litry); The Composer (Thomas Commerford); Theatre Manager (William Burke); Stage Manager (Duro Weston).

Once there was a Litgy Guy. Ever since his stew had been shot the Litgy Guy had killed himself as an Author. His wife was a Dumpy every Thursday. One day, the Litgy Guy was hailed as a Hero. One day he dashed off an operaetta. Then came a day when his work was finished with a loud splash. But a cruel theater manager suggested he had been a bad man. The Litgy Guy decided to have the play brought to a place where it could be seen. The Composer happened to be a friend of the Litgy Guy and now. He finally found a Manager who had a lot of courage in risking other people's money.

---

Stories of the Films

Bound Volumes of "The Moving Picture World"

You Need Them in Your Business!

Each issue of "The Moving Picture World" presents the fruit of studied effort on the part of experts to present the news. Use the following list of how the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of "The Moving Picture World," comprising each the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade
The Record of Moving Picture History in the Making

NOW READY—VOL. 15—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Each volume four years. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City

INVEST $24.50 and have at your hand for ready reference every issue of "The Moving Picture World" which has been printed since January 1, 1917. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.
**THE MOVING PICTURE WORLD**

December 1, 1917

**Universal Film Mfg. Co.**

**BUTTERFLY PICTURES.**

**THE MAN FROM MONTANA (Five Parts—Nov. 29, 1917).**

**Dr. Paulie and Beatrice**

*The cast:* 
- Dr. Silas Morton (D. G. Gillette)
- Mrs. Paulie (J. E. Babbel)
- Betty (R. B. Murray)
- Betty Morton (B. J. Minard)
- Andrew (W. H. Preece)
- Mrs. Andrew (M. V. Towler)
- Mr. Brown (W. H. Groome)
- The Bishop (E. C. Copeland)
- Mother (E. H. C. Freeman)
- Minister (G. B. Maltz)
- Nurse (H. H. P. Voorhies)
- Attorney (L. W. C. McCray)
- Clerk (G. A. G. Perry)
- Antoinette (G. A. G. Perry)
- Monty (J. E. Babbel)
- Jon (E. H. O. M. Hurlbut)
- Son (W. H. Groome)
- Little Star (B. J. Minard)
- Little Shotgun (B. J. Minard)
- Zouave (E. H. O. M. Hurlbut)
- General (J. E. Babbel)
- Governor (J. E. Babbel)
- Mayor (J. E. Babbel)
- Police Chief (J. E. Babbel)
- Judge (J. E. Babbel)
- Pastor (J. E. Babbel)
- Rabbi (J. E. Babbel)
- Senator (J. E. Babbel)
- Governor (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbel)
- Senator (J. E. Babbel)
- President (J. E. Babbel)
- Soldier (J. E. Babbe
Uncle Sam Says: "Light Weight For Me"

66 Cushman Electric Power Plants for the U. S. Government

This picture shows 66 Cushman Outfits that were delivered by the War Department for use at the various army posts.

CUSHMAN
ELECTRIC PLANTS

Give Clear, Bright, Steady Pictures

They are extremely light weight and compact—1,000 lbs. allow only complete 500 lbs., complete with all equipment—easy and ready to set up and run.

Throttle Governor, connected to Schlechter Carburetor, makes the red lights picture ready.

Write for free booklet and prices.

CUSHMAN MOTOR WORKS

938 North 21st Street, Lincoln, Neb.
to put ostrich eggs on the market, for they are very nutritious. A flock of 500 "chickens" only thrives under the most assiduous care.

Oakland, Cal. — Luckily no one is hurt when a Southern Pacific train host, Joslin, is found with a lug and stakes on the main flutes. Subtitle: At high noon, the track is still unused, although a small bomb has merged.

Napoleon T. J.—President Woodrow Wilson arrives in his old home town to cast his vote in the New Jersey state election. Subtitles: Questioned the last week, he has been seen in Camp Upton. Judge John F. Hylan, moving to the right, is doing his best. Woman suffrage wins in New York by a great plurality. The leaders of the campaign.

Camp Grant, Ill. (Except where camp local pictures are added).—The National Army is expanding into shape for service on the firing line under the Stars and Stripes-subtitles: Getting ready for a surprise attack." The artillery is already on the job, and military tents hold the field pieces. Scene at Camp Lewis. "Up there." 

HEARST-PATHE NEWS No. 92 (Nov. 11).

Tampax, N. J.—Health, vigor, physical development is the Army's motto, and the boys are now striving to become champion athletes. Subtitles: The young men are collecting and preparing for those who never had the chance to exercise in New York City.—A new automatic detecting gear is devised to solve the difficulty in lowering the outside man to the inside. Subtitle: Over the pole, and the lifeboat drops safely on the shore.

Washington, D. C.—Filling the gaps made in the ornamental rows, the post office is sending letters. Women, women now enter the postal service. Subtitles: Sorting the letters and operating the canisters.

San Francisco, Cal.—America responds to a recent appeal for work. Women have stopped the work of foreclosures, and people pledge themselves to the cause of work. The War Department has directed that certain girls begin a house-to-house campaign. Food gambling will be stopped. Chicago authorities disable food cars and throw them into the river. Twelve an evil to all—dealers and consumers alike—must do their bit.

The Eastern Front.—A detachment of five hundred to eight hundred from the famous Bryan port work to establish a supply base for the advancing Allied armies. Subtitles: Bringing large shells to the men who need them.

New York City.—A fire service once more. The Washburn Wire Works are completely destroyed, with a loss of two million dollars. Subtitle: This is the third fire in three weeks in an Army supply plant.

Washington, D. C.—"Remember those over there who are collecting and preparing Christmas gifts for Pershing's boys in France," says the President. Each kit contains some handy articles desired by a soldier. Many women have joined the Red Cross Motor Corps. Subtitle: Los Angeles, California, is being used as an emergency for the American troops. Subtitles: Coachella Valley is the only place in the United States where cantaloupes can be successfully grown. Boxes for the dates for the market.

Newport, R. I.—Eighteen thousand more Jackies from the Naval Training Station will soon be ready to join Uncle Sam's rapidly-growing fleet.

Subtitles: The boys' home boys, boys of the boys, by the commandant. Singing patriotic songs.

P. A. Green, 131; N. Washington St., Boston, Mass.
Southern Film Service, Houston, Texas

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British thinkers. For brilliant and strictly impartial criticism of all films, with only the film in mind. For the general public, for the cinema, for the home. For the best in every sense. For the satisfaction of the demand.

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.
Specimen on Application

"OTHERS"

The late General Booth's message to his Officers all over the world: "OTHERS"

There are numerousחבריכיםב-לולא שביניكم,/accounts in our big book of information, and with your help we depend upon you.

The Salvation Army

for assistance during the winter months will be given to the phyephy of the poor. Winter months.

Will you help us?

Help "OTHERS" less fortunate than yourself.

Send Your Gift to Commandant Evangelene Booth

120 West Fourteenth Street, New York City
Or Commissioner Ettel, 108 N. Dearborn Street, Chicago

shot by a man they take to be Jack Ramsey, who tries to blow the packet, and as he escapes he is seen by Doris, who is certain that it is Ramsey. Later it develops that the murderer is actually a man named Hidden Hand, a mysterious character, who is a master of deception. The investigation of this case was made up to represent the real Ramsey, a secret agent named Hidden Hand, the real murderer, as both Whitney and the grand duke die. He is captured and sentenced to Doris, and Almer Whitney, brother of Judson.

Now that he has the packet, the Hidden Hand becomes the master of any trick which follows. Ramsey is about to overcome his double when the Hidden Hand is killed. Doris wakes up and sees the Hidden Hand coming towards her. She shoves him up. On his left hand he wears a gauntlet, from which he can shoot a poisonous gas, which will kill any one who breathes it. Doris throws the bed clothes over the deadly hand just as it is discharging the lethal vapor.

FOX FILM CORPORATION.

ALL FOR A HUSBAND (Five Parts—November 18).—The cast: Henrietta Downs (Virginia H owey); McFarland (Dr. H owey); Aiken (Nell); Myra Haynes (Dorothy S quard); Celeste Hardin (Belle Aiken); McGraw, a Politician (William W Crlman); Whitney (George M. Scargroth). Directed by Carl Harbaugh.

Henrietta Downs is a young college girl campus in the world, and about to marry the Hardin. Celeste's brother is the reputation of being a man.

His sister is certain, however, that in Henrietta's blood is of a beautiful and desperate faculty. The idea comes from the Hardin family itself, and the Haynes, a crazy woman.

Hardin himself is in the throes of a political campaign. He is running for mayor on a reform platform. He is a man who has been well had not Myra invaded Hardin's life. Hardin's opponents think that at last they have something to hang on to. The name.

More complications ensue when Henrietta meets and plays the part of her name. The story moves rapidly through quick dramatic action, and then follows the climax.

TRIANGLE FILM CORPORATION.

FUEL OF LIFE (Five Parts—November 15).—The cast: Angela De Haven (Belle Bennett); Bob Spalding (F. H. Newburg); Bragg (Mr. Newburg); Hatfield (Texas Gunman); Roger De Haven (Lee Hill); Mcllroy (Dudley Corby); Mrs. Spalding (Alberta Lee); Leonard Durango; Kelly; Carroll; Whitney (William H. Stanton); McGraw, a Politician; Mrs. Whitney (Mrs. Selma Claremont). Directed by Arthur Rosson.

Angela De Haven, finding her husband, Roger, unfaithful to her, sets out to make all men pay for his infidelity. Her story of winning back his wife, sells for the South Sea Islands. He is lost on a poisonous gas, which holding of his own, she

Bradson Brant, one of Angela's court, controls Bradson West to take the controlling interest in the railroad, and she meets Spalding, who falls in love with her. Brant sends Amanda West to control the interest in the railroad, and she

Bradson refuses to marry Bob, and after seeing that she is winning over her points, Durant, who returns to New York and tries to run Brant, but is halted by Spalding, who comes from the Army and captures her. He takes her to New York, and in the end finds out the error of her ways. She finds her reward when the Bill Whitney will not {1003}

A CASE AT LAW (Five Parts—November 18).—The cast: Doctor Saunders (Hilly Harrison); Auch (Rose); West (Woody Corley); Jeden Bagg (Dick Rosson); "Art," the Saloon-keeper (Jack Dillon); The "Loud" (Ed. Rosson); The "Silent" (Fred Rosson). Directed by Arthur Rosson.

December 1, 1917

CREMENA ORCHESTRAS-ORGANS

Write for information to

The Marquette Piano Co.
Chicago.

PATENTS

Manufacturers, trade-marks, and other patents on useful inventions. Send me at once drawing and description of your invention and your name and address to obtain a patent. High return rates. Established 25 years. Personal attention in all cases. WM. NO. MOORE, Loza and Trust Building, Washington, D. C.
THE MOVING PICTURE WORLD

December 1, 1917

1387

THE溫文尔雅的女士，Sally changes her wet clothes for some of Mrs. Standish's rich apparel. As she is leaving she comes upon Mrs. Standish's housekeeper, then she says to Sally, "You and your mother have decided to steal their own properties in order to look rich."

A burglar enters while Sally is watching Savage, and Sally prevents the amateur burglar from the house. This Thieves' Lane way out of poverty, Sally demands, as the price of his surrender, that they return to Newport with them. They agree. Mrs. Standish writes for a fraudulent letter of recommendation to Mrs. Gooseland, and goes to see them as secretary to their wealthy old aunt, Mrs. Gooseland.

In Newport Sally sees little to admire in those who have, with the exception of Mrs. Gooseland and a young Western millionaire named Conover, a thief she is interested in, Donald Lyttleton. Savage, Lyttleton and Trego all try to make love to her, but Trego is the only one with any honesty of purpose. The detectives investigating the "loss" of the jewels telegraph that Sally is a thief. Mrs. Standish puts her jewel case in Sally's bureau drawer. Later she takes them out and gives them to Lyttleton to bury on the beach. Sally gives Mrs. Gooseland the empty jewel case, and confesses that she came to Newport under false pretenses. Mrs. Gooseland tells her to keep quiet about her confession for the present.

MOTION PICTURE CAMERAS

NOW at your disposal—a wonderful assortment of new and used MOVING PICTURE CAMERAS from American Pictorial.

PICTURE DISTRIBUTED THROUGHOUT THE WORLD

GREAT VITAGRAPH.

THE GRELLE MYSTERY (Five Parts—Nov. 15)—The cast: Heidin Foyle (Earle Williams); Charles P. Haines (Meredith) (Jean Dumar); Robert Grell and Henry Oaks (Slyke and Wood); Robert Grell (Mabel Trunelfunn) (Ralph Fairfield), Frank Cunnard (George); Thomas Beal (Mr. Essex) (Robert Gilard). Author, Frank Forest, Director, Paul Scardos.

KRAUS MFG. CO.

22 West 68th Street, New York

11th Floor, Candier Building

THE OUTSIDER (B. A. Rolfe Production—Six Parts—Nov. 1). The cast: Merriam (Emmy Weiloh); Eileen Meredith (Robert Grell); Donald Yokley (Mary Palmer); Walter Arden Savage (Jules Rautou); Donald Lyttleton (Harry Bemhaul); Eileen Meredith (Earle Williams); Miss Grell (Glady Fairbanks).

Sally, forever complaining about her life as a shopgirl, tells her two girl chums that she intends to marry a rich man. Eileen Meredith, her friend, and she go up to the roof of the tenement house in which they live. She falls asleep, and wakes from her sleep to find a brand-new coat. Drenched to the skin, she finds that the roof entrance is her only escape. She tries to get through it and she runs across the roofs trying different doors until she comes to one that is unlocked. It leads into the hands of Mr. Goodwin, a rich

LEST YOU FORGET

Skill in DEVELOPING and PRINTING are vital factors in the making of a good picture.

Less than the EVANS' standard of perfection should not suffice for YOU.

EVANS FILM MFG. CO., 416-24 West 216th Street, New York City

Telephone

St. Nicholas 3440
BLUEDRIFT PHOTOPLAYS, INC.

THE WINGED MYSTERY (Five Parts—Nov. 30, 1917): De Bouch, ao; Shirley Wayne (Katherine Thoby); Ethel Wayne (Charles H. Miller); Bertha Wayne (Bernard De Graze). The latter half is the appearance of Gerda Anderson as a German art dealer. The story is a love story that develops into a mystery.

THE COMPLETE PICTURE THEATRE EQUIPMENT CARBONS AND SUPPLIES

FOR SALE

MAILING LISTS

MOVING PICTURE THEATRES

WAR PRICES—Gone Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitation, hurrice, mysterious, short plays, etc., on the market. Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices.

3d each: Cornet (1st, 2d, or 3d series), 25 cents each; Violin (1st, 2d, or 3d series), 35 cents each; Trombone, Drums (1st or 2d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each

WORLD PICTURES

EASY MONEY (Five Parts—Nov. 19, 1917): The cast—Lois Page (Ethel Clayton); Richard Blane (Franklynn Par- num); Capt. August Siever (Franklynn Parnum); Gerda Anderson (Elaine de Graze); Shirley Wayne (Rosemary Thoby); Ethel Wayne (Charles H. Miller); Mortimer Edington (Saul De Graze). The story is of a German art dealer who visits the United States. He realizes that he is in love with a young American girl and decides to stay in the United States. The story is a love story that develops into a mystery.

W.H. A. C. SPECIAL CARBONS

Now ready for immediate shipment at the following prices:

<table>
<thead>
<tr>
<th>Carbon Type</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>25-Set 9/16-inch combination</td>
<td>$3.75</td>
</tr>
<tr>
<td>25-Set 9/16-inch combination</td>
<td>$4.50</td>
</tr>
<tr>
<td>100-Set 9/16-inch combination</td>
<td>$10.00</td>
</tr>
</tbody>
</table>

Mallory Supply Co., Inc. Chicago, Ill.

EXHIBITORS SUPPLY CO., Inc.

Los Angeles, California

Producers of "RAMONA" (91 reels) and "THE EYES HAVE IT" (50 reels)

HAROLD BELL WRIGHT'S famous love story of adventure, of which nearly 2,000,000 copies have been sold. Reproduced. Available for state rights.

GUNBY BROS., INC.

145 West 45th Street New York City

We do not CUT prices but quote SENSIBLE

CLUNE FILM PRODUCING CO. (212-23 Mallory Blvd., Chicago)

MORTIMER EDINGTON as

"he is a story of love and adventure that will grip you from beginning to end."

Wayne, who has been arrested for murder, is taken to the police station where he is questioned by the police. He tells them that he is innocent and they begin to investigate the case. The police then go to the bank and find that the money that had been stolen has been traced to Wayne's house. They then visit Wayne's house and find that he is living in poverty. They then go to the police station and tell the police that they have found Wayne guilty of murder. The police then take Wayne to the courthouse where he is tried for murder. He is found guilty and is sentenced to death. The story is a love story that develops into a mystery.
SITUATIONS WANTED.
POSITION wanted, any branch of laboratory work, anywhere. Have held positions foremost, assistant manager, bacteriologist. Especially fitted for photo-chemical branch. Many years’ practice industrial photography, backed by chemical research experience prior to M. P. Work. S. S., care M. P. World, N. Y. City.


CINEMATOGRAPHER, artistic scene producer, cartoon animator, thoroughly experienced supervisory, present contract expiring, wishes to hear from reliable firms desiring man of nine years experience in the production of cartoons. Have traveled extensively, and in position to go anywhere. Cinematographer, care M. P. World, Chicago, Ill.

AS DIRECTOR—Illustrator of reputation desiring position, has artist’s class firm producing cartoon and motion picture work; attention to detail, light- ing effects, action, and general beauty of composition of the picture will be appreciated. M. M., care M. P. World, N. Y. City.


WANTED position as manager moving picture theatre. Artist; experience as manager, operator, and booker. Excellent references. N. J., care M. P. World, N. Y. City.

HELP WANTED.

WANTED first class organist and picture player for Y. M. C. A. Church, Brooklyn, to C. H. Bayer, Opera House, Lebanon, Pa.

BUSINESS OPPORTUNITIES:
STUDIO for rent for three months while owner is in Europe. A modern picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Flamer space, 30x30, ten dressing rooms, everything ready for immediate use, including services of expert staff and crew. Blackstock Productions, Inc., 425 Clason Ave., Brooklyn, N. Y.

THEATERS FOR SALE OR RENT.
PICTURE SHOW for sale, fully equipped and running in one of the large agricultural towns in N. W. Texas. Have other business to attend to. Will sell fast. N. W. Texas, care M. P. World, N. Y. City.


FOR SALE—Modern moving picture theatre, seating 420—south central Pennsylvania; population 8,000; drawing popular pictures. Excellent condition. Modern, care M. P. World, N. Y. City.

EQUIPMENT WANTED.
WANTED two and twelve eighteen inch stereopticon lenses, matched if possible. Address Mr. Evans, 317 So. Millard Ave., Chicago, Ill.

WANTED a modern projecting machine in box class style, with complete motor, screen, cupboard and no other costs. Give further details in first letter. Geo. Eberwine, Marblehead, Ohio.

200 theater or wood folding chairs. Write particulars. Hall, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.
GUARANTEED MACHINES—Slightly used, type S-8147 model. Simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

FOR SALE—Laboratory equipment, 2 Cooper Hewitt arc lights, 100 D. C. water filter, 24 excellence arc lamps for industrial interiors. Will sell cheap for quick sale. National Motion Pictures Co., 307 N. Pennsylvania St., Indianapolis, Ind.

POWER’S 6A machine, motor generator, 220 volts, must be sold at once. Apply Mr. Mich, Klleisen, Pleasantville, N. Y.

OPERA—Two—Two 6A’s in good condition, 75 cents up; also 300 wood folding chairs, 50 cents up. Atlas Seating Co., 10 East 43d St., N. Y. City.

220 V. Hallberg censort, Power’s machines, rhomboids, reduders, stage cage, tickets, holders, cabinet, 2 revolving shutters for Power’s, lens, exit boxes, excellc light cards, complete. Gives full guarantee. Two and three reel features, and singles. S. H., care M. P. World, N. Y. City.

BARGAIN—Two Power’s 6A’s, fine shape, complete, motors, C. O. D. examination. Million tickets, 8 cents per thousand. 218 S. Market St., Canton, Ohio.

A COMPLETE ticket outfit for making picture cards. Suite 215, 112 West 42d St., N. Y. City. fry 325.

CAMERAS, ETC., FOR SALE.
BASS CAMERA COMPANY, America’s Motion Picture Camera Headquarters. If Value and Service count, then write at once for our latest authentic Bass Test and Guaranteed. There will be but ONE MODEL Picture Camera Store in the country if you only knew the real values and absolutely guaranteed to customers all over the country. One customer, when ordering a second camera, recently wrote, “I am enclosing my check for $50 for a second outfit. I know that I can trust you to send me full value.” Our ideas are overflowing with expressions of confidence and satisfaction from our customers everywhere. Cameras that are capable of producing highest quality Motion Pictures is the secret of our success. General sales directors for the R. B. Combined Motion Picture Camera and Projector. Largest distributors of the Universal Camera in the country. Send for catalogs and list today. Northern Lights, $450.00. Our telegraphic service will please you. Write now.


FILMS, ETC., FOR SALE.
FOR SALE—Annette Kellermann in “Neptune’s Daughter,” eight reels, and “Star of Bethlehem,” 16 reels, in 16mm. Have the leading star in both. Can be used for meeting, elaborate frames. Film in first-class condition. Will sell separate or both together. Address M. S. Film Co., 47 W. Swan St., Buffalo, N. Y.


EXCHANGE for sale, cheap, 4, 5, 6 reels acme, 1027 Madison Street. Apply D. Friedman, 2156 Harrison Ave., N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.
WURLITZER photographer, style “K,” cost $1,400, sell cheap to close estate. Overhauled, in excellent, fine condition. Tangley Co., Muscatine, la.

STYLE 50 photographer, almost new, original cost, $800.00; big bargain for quick sale. Liberal terms. Next Music Co., Denver, Colo.

MISCELLANEOUS.
TOM BRET—Titles and scenes. Room 616, 220 West 42d St., N. Y. City. Phone Bryant 419.

Educate Your Audience to Fight Censorship!

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor’s more safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as the Exhibitor’s audience as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

The Management of this Theatre desires the co-operation of its patrons in providing good clean entertainment. : : : We want no "legalized" censorship of moving pictures.

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in its behalf. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Concerning.

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Señores y Amigos

Those who enable the Operator to project pictures that delight his audiences and his employers are truly his friends.

No wonder, then, that this Operator in San Pedro de Macoris addresses us as “Señores y Amigos” (Gentlemen and Friends). Here’s the letter:

San Pedro de Macoris, Oct. 15, 1917.

Precision Machine Co.,
New York.

Gentlemen and Friends:

The purpose of this letter is to state the following in regard to your Simplex Machine:

It is over four years since our Manager installed a Simplex in the Theater, and in all that time no repairs of any kind have been needed.

As a result, I recommend to everyone intending to go into the Motion Picture business to get the Simplex Projector, in order to obtain the perfect projection for which these Machines are known, and also because they are so strong and durable.

You may make use of this as you see fit, as proof of the satisfaction your Machine is giving. I place myself at your disposal.

Respectfully,
(Signed) Miguel de Rodriguez.

Think of it! Here’s a theater ‘way down in Santo Domingo that has projection equal to the best houses on Broadway (where, of course, the Simplex is considered necessary)—and still there are Exhibitors right in these United States who haven’t yet made sure of Projection that Pays: the Permanently Perfect Projection only the Simplex can give.

There’s gain in giving. Give your Operator the Simplex and you’ll see.
List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See Page 1338.)

General Film Company, Inc.

| RAY COMEDIES | A Peaceful Flat, Cheating Harold, A Bath tub Marriage |
| SELIG | Selig World Library No. 20 (Educational), The Rustler's Widow, Two parts—Drama, The Witnesses for the State (One part—Drama), Selig-World Library No. 21 (Educational), Selig-World Library No. 23 (Educational), Selig World Library No. 24 (Educational), Selig World Library No. 26 (Educational) |
| FALCON FEATURES | The Climber (Four parts—Drama), The Undertaker (Four parts—Drama), The Dead Man (Four parts—Drama), The Lady in the Library (Four parts—Drama), The Green Gown (Four parts—Drama), Feet of Clay (Four parts—Drama), Bronson's Worth (Four parts—Drama), His Old-Fashioned Dad (Four parts—Drama), Zollenstein (Four parts—Drama) |
| HANOVER FILM COMPANY | Camille (Helen Hesperta—Six parts—Drama), The Marvellous Mission (Six parts—Drama) |
| JASON COMEDIES | Blundering Bobs, Disappointed Love, McClintock, His Fishy Footsteps |
| KALEM | A Deal in Bonds (Grant, Police Reporter, Sweden—One part—Drama), The Sign of the Scarf (Grant, Police Reporter Sweden—One part—Drama), The Man With the Lipst (Grant, Police Reporter Sweden—One part—Drama) |
| RELASES FOR WEEK OF NOV. 4. | The Mark of Cain (Five parts—Drama—Ast) |
| R.AY COMEDIES | A Peaceful Flat, Cheating Harold, A Bath tub Marriage |
| RAY COMEDIES | A Peaceful Flat, Cheating Harold, A Bath tub Marriage |
| RELASES FOR WEEK OF NOV. 4. | The Mark of Cain (Five parts—Drama—Ast) |
| RELASES FOR WEEK OF NOV. 11. | France in Arms (Five parts—French War Pictures), The Fatal Ring (Episode No. 19, "The Crystal Maze")—Two parts—Drama—Ast, The Seven Pearls (Episode No. 8, "The Man Trap")—Two parts—Drama—Ast, The Flirt (One-Rel Comedy—Rolin) Japan Under Snow (Travel), and "The Baby's Home at Fontchonhale (Educational) (Pathe—Split Reel), Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comic), and Making Riffes (Half Reel—Educational) (International split reel) | Pathé Film Exchange, Inc. | Pathé Film Exchange, Inc. |

RELASES FOR WEEK OF NOV. 11. | France in Arms (Five parts—French War Pictures), The Fatal Ring (Episode No. 19, "The Crystal Maze")—Two parts—Drama—Ast, The Seven Pearls (Episode No. 8, "The Man Trap")—Two parts—Drama—Ast, The Flirt (One-Rel Comedy—Rolin) Japan Under Snow (Travel), and "The Baby's Home at Fontchonhale (Educational) (Pathe—Split Reel), Katzenjammer Kids—"The Mysterious Yarn" (Cartoon Comic), and Making Riffes (Half Reel—Educational) (International split reel) |

RELASES FOR WEEK OF NOV. 18. | The Queen of Spades (Five parts—Drama—Russian Art Films), The Fatal Ring (Episode No. 20—"The End of the Trail")—Two parts—Drama—Ast, The Seven Pearls (Episode No. 16—"The Hold-Up")—Two parts—Drama—Ast, Clube's Runners (Two parts—Comedy—Rolin), Argus Pictorial, No. 1 (One-Rel Educational), Jolly Volunteer (Parts—Meer Verde Park—One-Rel Scene—Pathe), Katzenjammer Kids—"Last Straw" (Cartoon Comedy—Half Reel), and Making Riffes (Half Reel—Educational) (Half Reel) (International split reel) |

RELASES FOR WEEK OF NOV. 25. | Sylvia of the Secret Service (Five parts—Paramount), The Seven Pearls (Episode No. 11, "Gems of Color")—Two parts—Drama—Ast, The Invisible Hand (Episode No. 1, "The Gaunt—Dr. De妻's Visit of Death")—Two parts—Drama—Ast, Abroad (One-Rel—Comedy—Rolin), Around Central Aversea, France (Colored Travel—Subject Pathe), Around Tonic Towns of England (Colored Travel Subject—Pathe), Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Ships (Educational) (International split reel) |

PARAMOUNT-PICTURES CORP. |

| BLACK DIAMOND COMEDY | Sept. 17—Susie's Scheme, Oct. 14—Don't Be a Rascal, Oct. 15—Nearly A Baker, Nov. 12—A Society Scrooge |

PARAMOUNT-MACK SENNIT COMEDIES | Aug. 30—His Wife's Night (Two parts), Sept. 30—Oh, Doctor! (Two parts), Oct. 14—Patty at Conet Island, Nov. 25—A Country Hero |

PARAMOUNT FEATURES | Oct. 8—The Trouble Buster (Five parts—Drama), Oct. 15—The Call of the East (Five parts—Drama), Oct. 22—The Soul of His Father (Five parts—Drama), Oct. 29—Babysitting Week (Five parts—Drama), Oct. 29—The World for Sale (Five parts—Drama), Nov. 5—The Hungry Heart (Five parts—Drama—Dr.), Nov. 5—The Devil Mrs. Carfax (Five parts— Drama), Nov. 12—The Antics of Ann (Five parts—Drama), Nov. 19—Molly Entangled (Five parts—Drama—Dr.), Nov. 19—The Judgment House (Five parts—Drama—J. Stuart Blackton's Pro |

PARAMOUNT-BURTON HOLMES | Sept. 8—The Sinister City of Seoul (Scenio), Sept. 15—Queer Korean Customs (Scenio), Oct. 2—Tokyo the Metropolis (Scenio), Oct. 29—Nikko in Snow Time (Scenio), Nov. 5—The Law of Man Butterfly (Scenio), Nov. 12—Around Fulyamia (Scenio), Nov. 19—Kyoto, the Ancient Capital (Scenio), Nov. 23—Three Marvelous Matsuri (Scerio) |

PARAMOUNT-BRAY PICTURES | Oct. 8—Subjects on Reel: A Southern Deer Hunt, with H. P. Worner of Field and Stream; Uncle Sam's Hats to Housewives, No. 1, Soup Making at Home; A Wood-Chopping Contest at N. Michigan; Cartoon—Bobby Bumps—"Welcome, Sankeys Hats to Housewives, No. 2, The Ice-Refrig—Jogging Vegetable Forest; Cartoon—Quackey Doodles the Tennis Match; Reel—Cartoon, "The Dead Man's Meat Loaf; Levinstein's Airplane Machine Gun, Reel—Cartoon |
WHITE A. C. SPECIAL CARBONS

Insure Noiseless Operation and Pure White Light

The new White A. C. Special Carbons have given the operators what they have so long desired—that is, a noiseless and pure white light on alternating current. To use this carbon no change in lamp fixtures is required. The old A. C. carbons are simply replaced by the new White A. C. Specials.

The light given by these carbons will show no jumping or flickering even with variations in voltage. Operators the country over are convinced that this carbon has given a new lease of life to alternating current in the moving picture industry.

Send for our little booklet describing the advantages of the White A. C. Special.

FOR D. C. OPERATION

The National-Silvertip combination is the standard trim. It gives a steady, flickerless light and carries the high currents which are so necessary today without showing any ill effect.

With these two carbons we are able to supply every projection requirement of the moving picture industry.

National Carbon Company, Inc.
CLEVELAND, OHIO

Striking Things About CINE-MUNDIAL

CINE-MUNDIAL goes to every moving picture man in all the Spanish and Portuguese speaking markets of the world.

CINE-MUNDIAL has eliminated prejudice against American photoplays.

CINE-MUNDIAL has created interest in American stars and producers.

CINE-MUNDIAL blazed the trail for the American manufacturers, who are to-day practically in control of the great Latin-American markets, while two years ago their exports amounted to less than ten per cent.

CINE-MUNDIAL is considered by exhibitors and buyers the most authoritative paper published in Spanish and Portuguese.

CINE-MUNDIAL has proved itself supreme as a foreign advertising medium.

MOST IMPORTANT AMERICAN FILM MANUFACTURERS ARE REPRESENTED IN ITS COLUMNS. YOU ARE OVERLOOKING A SPLENDID BET IF YOU ARE NOT AMONG THEM.

CINE-MUNDIAL
SPANISH EDITION OF THE MOVING PICTURE WORLD
516 Fifth Ave., New York City
SATISFACTION
UNQUESTIONABLY INFLUENCES YOUR DECISION

SPEER
ALTERNO CARBONS
FOR A. C. WORK

AND

SPEER
HOLD-ARK CARBONS
FOR D. C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable, following the initial trial.

Paramount Features—Alterno Carbons
Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

Essential Advantages—Hold-Ark Carbons
Permanent Arc Longer Life
Perfect Crater Minimum Adjustment
Hard Core and Metal Coating.
Elimination of Projection Difficulties.

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature
“The Carbons with a Guarantee”

Speer Carbon Company
ST. MARYS, PA.

A special offer to moving picture theatres
To each theatre buying a Johns-Manville Fire Extinguisher, we will deliver a free slide for announcements, as illustrated.

ADVERTISE THE SAFETY OF YOUR THEATRE
Here's a real opportunity to add to your reputation for up-to-the-minute service—to protect both your patrons and your theatre, and to "cash in" on it at the box office. Let your audiences know you're securing their safety—It's sound business, because such service pulls patronage.

Johns-Manville Fire Extinguisher
you can smother any incipient fire—even gasoline or electrical arcs. And it's the only one-quart extinguisher that discharges either by pumping or by stored-up air pressure—an invaluable feature in tight corners. Liquid is non-deteriorating, and harmless to skin, fabric or machinery. Examined, approved, and labeled by the Underwriters' Laboratories, Inc., under the direction of the National Board of Fire Underwriters.

Take advantage of this special offer—write today to the nearest Johns-Manville Branch for full details.

H. W. JOHNS-MANVILLE CO.
NEW YORK CITY
10 Factories Branches in 51 Large Cities

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
ARTCRAFT PICTURES CORPORATION.
Sept. 10—Barbary Sheik (Five parts—Drama).
Oct. 1—The Man from Painted Post (Five parts—Comedy-Drama).
Oct. 15—The Desperate Trail (Five parts—Drama).

ART DRAMAS, INC.
Sept. 10—Blood of His Paters (Hershey—Five parts—Drama).
Sept. 17—Fistful of Gold (Van Dyke—Five parts—Drama).

BLUEBIRD PICTURES, INC.
Oct. 15—Bondage (Five Parts—Drama).
Oct. 22—The Desperate Moh (Five parts—Drama).

BRIND EDUCATIONAL MOVING PICTURES.
All About Bees (Approx. 725 feet).
Beautiful Goldfish (Approx. 407 feet).
My Friend the April (Approx. 471 feet).
The Freshwater Aquarium (Approx. 825 feet).
The Insect's Feel (Approx. 466 feet).
Demons of the Deep, No. 1 (Approx. 616 feet).
Demons of the Deep, No. 2 (Approx. 632 feet).

EDUCATIONAL FILMS CORP.
Oct. 15—Nature's Songster (Ditmars's "Living Book of Nature").
Oct. 22—The Animale in Mid-Summer (Ditmars's "Living Book of Nature").
Oct. 2—A Flying Trip Through Hawaii (Scientific Educational).
Oct. 15—Seals and Pelicans in Their Native Haunts (Scientific and Educational).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

FOX SPECIAL FEATURES.
Oct. 14—Tobin Shalt Not Steal (Five Parts—Drama).

FOX STANDARD PICTURES.

GOLDWYN DISTRIBUTING CORP.
The Maxman (Eight parts—Drama).
THE BEST SEATS FOR PICTURE HOUSES AND THEATRES

WRITE FOR SAMPLES AND PRICES
Du Pont Fabrikoid Co., Inc.
Wilmington, Delaware

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

This work covers:

Electricity
Electric Service
Electrical Equipment
Practical Suggestions
Reference Tables, etc.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

Illustrated and Substantially Bound. 230 Pages $2.50 per Copy. Postage Paid.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

The Harry Von Tilzer Music Company wish to announce that the following orchestrations can be played without a tax or license by any theatre orchestra, motion picture house, pianist, dance orchestra or any place where music is played. These numbers are now ready: consisting of ten parts, 'cello and piano.

Send for the Harry Von Tilzer piano catalogue, so that you may make your selection for piano. This includes all the Harry Von Tilzer solo and instrumental hits, which will be sent at 18c. per copy. If you do not wish to send direct for same, all the Harry Von Tilzer hits can be found on sale at all music counters where music is sold. Address all communications to

Harry Von Tilzer Music Publishing Co.
222 West 46th Street
New York City
Meyer Cohen, Manager

WHAT DOES Your Public Want?

Primarily, a good story—well shown. It is easy to buy good film service—your part is to show film to the best advantage. To do this, to draw and hold your public, you must have the best equipment—good machines, a skilled operator, the right screen and

Bausch & Lomb Projection Lenses

You'll find them standard equipment on the machines of the best-paying houses. You'll find them used exclusively by those who know.

You'll find they mean clearer, sharper pictures—brighter-to-the-edge pictures—more brilliant, more lifelike pictures. That's why B. & L. Lenses are regularly supplied on Edison and Nicholas Power Machines, and why they are obtainable at all Film Exchanges.

Bausch & Lomb Optical Co.
565 St. Paul Street, Rochester, N.Y.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of State Rights Pictures

(For Daily Calendar of Program Releases See Page 1380.)

BERNSTEIN FILM PRODUCTION.
Humility (First of "Seven Cardinal Virtues"—Drama), June—Who Knows? (Six parts—Drama), Loyalty (Drama).

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts), Terry Human Interest Reels (900 Feet Every Other Week), Russian Revolution (Three parts), Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle's Wings, Hell Morgan's Girl, Mother O'Mine.

BRENON PRODUCTIONS.
Lonse Wolf (Seven Parts), Fall of the Remains (Eight Parts), Empty Pockets (Seven Parts), Kismet.

CAMERAGRAPHER FILM MFG. CO.
Juna—What of Your Boy? (Three parts—Patriotic), June—The Automobile Owner Gets Acquainted With His Automobile (Educational).

CENTURY COMEDIES.
Sept. 1—Balloonsitters (Two parts—Comedy), Oct. 1—Automatians (Two parts—Comedy), Nov. 1—Neptune's Naughty Daughter (Two parts—Comedy), Dec. 1—Her Bareback Career (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(Pl. 75: In Every Bicycle Picture.) My Mother (Two parts), My Father (Two parts), Myself (Two parts), The Call to Arms (Two parts).

CHRISTIE FILM CO.
July 23—Street (Comedy), July 30—Won in a Cabaret (Comedy), Aug. 7—His Merry Mix-Up (Comedy), Aug. 14—A Smokey Love Affair (Comedy), Oct. 1—Local Color (Comedy), Oct. 8—Love and Locksmiths (Comedy).

CINEMA DISTRIBUTING CORP.
June—The 39th Labor of Hercules (Twelve single parts).

CORONET FILM CORP.

COSMOPHOTO FILM, INC.
I Believe (Seven parts—Drama), Crystal Photoplays Corp.

CHRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama), E. I. S. MOTION PICTURES CORP. Trooper 44 (Five parts—Drama), M. S. EPSTEIN, Kerensky in the Russian Revolution of 1917.

EXPORT AND IMPORT FILM CO.
June—Robespierre.

FAIRMOUNT FILM CORP.
June—Hate (Seven parts—Drama).

FILM D'ART CORP.
Auntie's Triumph, Cousins.

FLORA FINCH FILM CO.
"War Pride" (Two parts—Comedy), FORT PITT CORPORATION, The Italian Battleground.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama), FRATERNITY FILMS, INC., Oct.—Dewey's Playground (Nine parts—Drama), FRIEDMAN ENTERPRISES, A Mormon Maid (Six parts—Drama).

FRIEDER FILM CORP.
June—A Bit o' Heaven (Five parts—Drama), FUN-ART FILMS, INC., A Rag, a Ribbon and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILM CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITE'S.
August—The Italian Battleground.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy—Drama), GOLDIN FEATURES, A Bit of a Thriller (Comedy—Drama).

HIGH ART FILM CORP.
The Struggle Everlasting.

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).

HIS Features.
June—Cleopatra (Eight parts—Drama).

HOFFMAN-FOURSQUARE PICTURES.
The Bar Stinker, The Silent Witness (Seven Parts—Drama), Her Fighting Chance, Should She Say, The Great White Trail, Madame Sherry, One Hour (Six Parts—Drama), The Fringe of Society (Seven Parts—Drama), ENTER-ALIENED FILMS.

Aerial Photograph (Box Kittes and Captive Ballons with God in the Center), Falcons of the Sea (Hydroplanes for Coast Patrol), Eyes of the Artillery (Use of Observation Balloons), IVAN FILM PRODUCTIONS.
August—Rebabling Tongues (Six parts—Dr.), Married in Name Only (Six Parts—Drama), KING-BEE FILM CORP.
Sept. 1—The Goat (Two parts—Comedy), Sept. 15—The FlyCop (Two parts—Comedy), Oct. 1—The Chief Cook (Two parts—Comedy), Oct. 15—The Candy Kid (Two parts—Comedy), Nov. 1—The Hobe (Two parts—Comedy), Nov. 15—The Pest (Two parts—Comedy), Dec. 1—The Handmaster (Two parts—Comedy), A MAY CO.

Some Barrier (Terry Cartoon Burlesque), His Trial (Terry Cartoon Burlesque), Terry Human Interest Reel No. 1 (Character As Revealed in the Face), Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

KLOTZ & STREIMER.
June—Whither Thou Goest (Five parts—Drama), June—The Secret Trap (Five parts—Drama), LADBROOKE FILM CORP., August—Loreal of the Sea (Drama), MAYFAIR FILM CORP.
Persuasive Pepey (Drama).

MEYER PICTURES.
Mother (Drama).

MOE STREIMER.
June—A Daughter of the Don (Ten parts—Drama).

OGDEN FILM CO.
August—The Lost of the Ages (Drama), OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

PATHE EXCHANGE.
To-Day (Seven parts—Drama), Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

PURKALL FILM CO.
July—The Liar (Six parts—Drama).

HARRY RAVEN.
The Public Defender (Drama).

RENOWED PICTURES CORP.
June—In Treesan’s Grasp (Five parts—Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah, May—Beware of Strangers (Eight parts—Dr.).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

SIDNEY OLCCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGEB.
May—Redemption (Six parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TRIUMPH FILM CORP.
Just a Woman.

ULTRA FILMS, INC.
A Day at West Point (Educational), West at East, Rustlers' Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama), June—The Cross-Eyed Submarine (Three parts—Comedy), June—Come Through (Seven parts—Drama).

VICTORIA FEATURE FILMS.
Sept.—The Fated Hour (Six parts—Drama), Sept.—The Slave Mart (Six parts—Drama).

E. WARREN PRODUCTION.
April—The Warfare of the Flesh (Drama), The Weaver of Life (Drama).

L. LAWRENCE WEBER PHOTO DRAMAS, INC.
Raffles, La amateur Cracksmen (Seven parts—Drama).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
WONDERFUL CARBON CHANGES A.C. TO D.C.

THIS CARBON ELIMINATES THAT "TERrible NOISE" that is so COMMON with the "OLD ROAR-ING" A.C. ARC. It produces a PURE WHITE, STEADY LIGHT and IMPROVES A.C. PROJECTION 100%. PORTER STAKES HIS REPUTATION ON THE RESULTS. Stock on hand. Can make PROMPT shipments. Write or Call for SAMPLES. Make your own TEST. PORTER handles THE ONE BEST OF EVERYTHING FOR ADVANCED PROJECTION.

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

For Rent

Studio

Located in the heart of Jacksonville Florida

Fine open air studio, stage 50x80. Scene dock, projection room, dressing rooms and offices. Apply to Room 908, 220 West 42nd St., New York City

Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

Kalem Can Do Your Printing and Developing

BY THE

PRIMART

Greatly increased facilities enable us to handle a large amount of additional laboratory work—guaranteeing the Kalem standard of excellence, praised by the trade for TEN YEARS.

Our PRIMART laboratory process means that long-experienced experts handle with supreme skill and care every operation in printing, developing, tinting and toning, with the aid of up-to-the-minute equipment.

Our prices, in view of the extraordinary quality of the work, will surprise you. Write for quotations.

KALEM COMPANY
235 W. 23rd Street
New York City

HOW TO SAVE MONEY

Send for our NEW THEATRE CATALOG and get in touch with us.

We have just issued the most complete catalog ever published of all goods pertaining to the MOVING PICTURE THEATRE. In it you will find a lot of valuable information. Sent free upon request.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motograph, Simplex, Edison and Standard Machines, Tranverters, Motor Generators, Rectifiers and everything pertaining to the Moving Picture Theatres

Third Floor, Mallers Building, Cor. Madison St. and Wabash Av., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN
La Cinematografia Italiana ed Estera
Official organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

**BIG ADVANCE IN M. P. PHOTOGRAPHY**

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

**UNIVERSAL MOTION PICTURE CAMERA**

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

**WRITE FOR CATALOG**

Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

---

**KNOWLEDGE BRINGS SUCCESS**

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere,—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

---

**GOLD KING SCREEN**

Perfection in Projection—Ten Days' Free Trial
Try before you buy is your privilege.

GOLD KING SCREEN CO., Altus, Oklahoma

**SCREENCRAFT**

By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York

Schiller Bldg.,
Chicago, III.

Wright & Gallender Bldg.,
Los Angeles, Cal.

---

Is Your Theatre Worth a Nickel a Night?

That is what it costs to secure the most comprehensive reviewing service on Motion Pictures.

"Screen Opinions"
The Independent, Comprehensive Reviewing Service.

costs you less than a nickel a day—and by subscribing for it, and reading it, you can select the pictures that will bring the most money to you. It is surely worth a Nickel a Night to safeguard the good name of your theatre—so investigate "Screen Opinions."

Write In for Full Information

Cahill-Igge Co., Chicago
112 W. Harrison St.
The Home of CGU Products

---

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND
RAW FILM SUPPLIED

CAMERA MEN
SENT ANYWHERE

985 Market St.,
San Francisco, Cal.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. 1. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the Association to its members are published exclusively in this Journal.

Yearly Rate—Postpaid Weekly, $7.50
Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS’ ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD

IF YOU ARE LOOKING FOR SOMETHING
Guaranteed and sold under an advertised trade mark, you will find it in the market place of the film industry,

THE MOVING PICTURE WORLD
THE PAPER GUARANTEING THE LARGEST AND MOST DIRECT CIRCULATION.

Advertising Rates Upon Request.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.

W74.

MOTION PICTURE DIRECTORY COMPANY

48 Fifth Avenue, New York
425 Ashland Block, Chicago

Addressing Multigraphing Printing Typewriting

Thirty-five Years’ Practical Experience
Foreign and Domestic Stained Glass
for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Leaded Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.

EMPRESS THEATRE, LANSING, MICH.

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations
THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St. CHICAGO, ILL.

RICHARDSON’S
MOTION PICTURE HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.
An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00
Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD
515 Fifth Ave. 917 Schiller Bldg. Wright & Callender Bldg.
New York City Chicago, Ill. Los Angeles, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Do You Know
What the Other Fellow
Is Doing?

"Mind your own business" is a trite saying sometimes used to point the way to success.
But "minding your own business" in the moving picture industry means a lot more than a literal interpretation of the words might seem to indicate.
If you’re an exhibitor in Tallahassee, an exchangeman in Walla Walla, or a producer in Kalamazoo, there are a lot of things happening every day which materially affect your business and yet never come to your attention if you are merely "minding your own business."
It is essential that "you know what the other fellow is doing"!
And by the other fellow we mean not only your competitors and your friends in your own particular locality, but, more importantly, the powerful agencies throughout the country that are working either against you or for you.
THE MOVING PICTURE WORLD is the most highly accredited clearing house for information concerning the moving picture industry.
THE MOVING PICTURE WORLD is constantly on the job to let "you know what the other fellow is doing."
It is your one-hundred-per-cent efficient policy insuring success.
And, what is more important, it is constantly in the van of every movement looking toward the safeguarding and solid advancement of the best interests of the entire moving picture industry—and the safeguarding and solid advancement of the best interests of the entire moving picture industry means a surer, a more profitable and a happier existence for every individual in the industry.
Subscribe to the MOVING PICTURE WORLD today—for from any single issue you can get information worth ten times the price of your yearly subscription.
Support it all the time—for we are supporting you, and your cooperation "strengthens our hands" to continue to serve your best interests.

<p>| | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Domestic</td>
<td>-</td>
<td>$3.00</td>
</tr>
<tr>
<td>Canada</td>
<td>-</td>
<td>3.50</td>
</tr>
<tr>
<td>Foreign</td>
<td>-</td>
<td>4.00</td>
</tr>
</tbody>
</table>
JUDGES OF PERFECT PROJECTION RECOMMEND
UNITED THEATRE EQUIPMENT CORPORATION SERVICE

Velvet Gold Fibre Screen
Is the Last Word in Projection Screens.

U. T. E. Arc Controller
Helps the Operator and Improves Your Projection.

National Carbons
Give Brilliant, Steady Light.

Novelty Slides
Are Up to the Minute and Beautiful to Look At.

Fulco Specialties—P. T. E. Condensers—
U. T. E. Film Cement, etc.

POWERS 6B

HALLBERG MOTOR GENERATOR

"Everything for the Motion Picture Theatre Except the Film"

BRANCH OFFICES:
New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cleveland, O.—Columbia Bldg.

Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—Peter Smith Bldg.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.

U. T. E. SALES AGENTS:
Kansas City, Mo.—K. C. Machine & Supply Co., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 Lake St.

"EDISON" MAZDA LAMPS, REGULAR AND PROJECTOR TYPE, IN STOCK AT ALL BRANCHES

UNITED THEATRE EQUIPMENT CORPORATION
H. T. EDWARDS, Pres. 
J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York
"Putting it Over:"

Time — The Present
Umpire — The Audience
Game — Success
Place — Any Theatre

Where good film subjects
Are doubled in value —

By
Distinctive Projection
with
Power's Cameragraph

NICHOLAS POWER COMPANY
Pioneers of Projection
90 Gold St. New York, N.Y.
Small exhibitors have found that they reap big profits on Goldwyn Pictures, which are quickly available to them at moderate rentals.
SUPERSENSITIVE TO THE TRAGIC" a Critic said at his first sight of Miss Mildred Harris. In little Linnie’s horror-stricken eyes we read a pure young girl’s first awful terror before the undraped, grisly skeleton of Life. Through those unguarded gateways, we see almost unwillingly down into her immortal soul—behold a human being writhing, unhelped, in pitiful torment.

This, surely, is what men call Talent—raised to the nth power.

"The Price of a Good Time" is from "The Whim" by Marion Orth. Produced with indescribable richness of sympathy and setting by Lois Weber—the Belasco of the Screen.

JEWEL PRODUCTIONS INC.
1600 BROADWAY, NEW YORK
GEORGE K. SPOOR presents

TAYLOR HOLMES

The star with the contagious smile who has taken the film world by storm.

COMING SOON

in the

ULTRA FEATURE

"Uneasy Money"

Taken from the story by P. G. Wodehouse in the Saturday Evening Post
In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
SEE IT—AND—YOU’LL BOOK IT

Go see "THE MYSTERY SHIP" at your nearest Universal Exchange. Ask them to project the first few episodes—see with your very own eyes the terrific smashes in Episode No. 1, and the rest. Be amazed at the colossal punches in No. 1—in the dynamiting of the $35,000 set. See the three well known Universal Stars Ben Wilson, Neva Gerber, Kingsley Benedict and Big Cast in the fastest serial action you've ever seen on any screen. Don't book any serial till you've seen as much as you can see of "THE MYSTERY SHIP." Then, after you've witnessed thrills that will amaze even an old-timer like you, judge for yourself how the public will fairly "eat it up."

"THE MYSTERY SHIP" is the first "made-to-order" serial for Exhibitors and public alike. Conceived, written and produced TO GET THE BIG MONEY FOR EXHIBITORS and to give the millions of fans those thrills and a calibre of serial photoplay action they've never seen before.

It's a tremendous story, with THREE big Stars, whirlwind action, and it's going to sweep the country from end to end.

Get in line for 18 weeks of sure-fire profits. Communicate immediately with your nearest Universal Exchange for booking or reserve date. DO IT TODAY. Don't let your competitor beat you to it.

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK
America’s Greatest Child Actress

Little ZOE RAE, Feature Star, acknowledged the greatest child actress in pictures today, brings to you in “THE SILENT LADY,” a feature play, a featured star, a feature story and a feature cast. The great American public’s love for this wonderful child actress gives you the opportunity to play capacity. Book little ZOE RAE in “THE SILENT LADY.” Play it up big. Your patrons will come back for more of this same character. Book thru any Universal Exchange.

Universal Film Manufacturing Co.
CARL LAEMMLE, President
“The Largest Film Manufacturing Concern In the Universe”
1600 Broadway New York
CLARA KIMBALL YOUNG
AND HER OWN COMPANY
present
"SHIRLEY KAYE"
By Hulbert Footner
Scenario by Margaret Turnbull
Directed by
JOSEPH KAUFMAN

DISTRIBUTED BY
SELECT PICTURES CORPORATION
770 Seventh Avenue, New York City
JOSEPH M. SCHENCK
presents

NORMA TALMADGE

in

"THE SECRET OF THE STORM COUNTRY"

(A sequel to "TESS OF THE STORM COUNTRY")

From the novel of the same name by Grace Miller White.
Pictured by Mary Murillo and Courtney Riley Cooper.
Directed by Charles Miller


DISTRIBUTED BY
SELECT PICTURES CORPORATION
SELECT PICTURES CORPORATION

presents

ALICE BRADY

in

"HER SILENT SACRIFICE"

Directed by Edward José.

Scenario by Eve Unsell, from the play "The Red Mouse"
by Henry J. W. Dem.

As a select star Alice Brady will eclipse even her notable performance in "Bought and Paid For," "Maternity" and other favorites. "Her Silent Sacrifice" is a notable beginning!
FUN-ART FILMS, INC.
PRESFEENT

"A RAG
A BONE
AND
A HANK
OF
HAIR"

WITH
RAY AND GORDON DOOLEY
HOLDING DOWN THE FUN

EIGHTEEN "CORKERS" YEARLY - JUST LIKE THE 'SAMPLE'!!
FUN-ART COMEDIES ARE BUILT-TO-SELL - THE MORE YOU SEE - THE MORE YOU WANT!
THAT'S WHY WE DON'T TIE YOU UP ON CONTRACTS.
J. Warren Kerrigan

IN

"A Man's Man"

Screen Version by
THOMAS G. GERAGHTY

Written by
PETER B. KYNE

DIRECTED BY OSCAR APFEL

"... With J. Warren Kerrigan in "A Man's Man" as the attraction, we did a phenomenal business all last week at Clune's Auditorium, seating over 3000, breaking the house record on Saturday night, and being compelled on both Monday and Saturday nights to turn away more people than we could accommodate inside.

"At the matinees, on practically every day, the line up for the second show extended a block long or more . . . ."

Clune Theatre Company

(SIGNED)  W. H. Clune

Los Angeles, California

The Proof of a Picture is in the Box Office
The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
MONTE M. KATTERJOHN

Written by
HAROLD MACGRATH

DIRECTED BY REGINALD BARKER

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
JULIAN L. LAMOTHE

Written by
ETHEL and JAMES DORRANCE

DIRECTED BY REX INGRAM

"... then may ye also do good,
that are accustomed to do evil."

Jeremiah, 13:23

ROBERT BRUNTON, Manager of Productions.

Distributed by
W.W. Hodkinson Corporation
Passing the 6000 Mark

OCTOBER 28TH, 1916, we advertised that there were 5,000 exhibitors in America showing Paramount Pictures, and that seemed remarkable—

—it was remarkable.

But—today there are well over 6,000 theatres showing the pictures under the Selective Star Series Plan,

In the city of Minneapolis, with a population of 343,466, we have 20 theatres showing Star Series, solid bookings, every star.

Again, opening the Sales Department record at random, we find in the city of Detroit, with a population of 900,000, 43 theatres showing solid bookings on every star under the Star Series plan.

There are more theatres in the above mentioned cities showing Paramount Pictures released prior to August 5th—Mack Sennett Comedies, Arbuckle Comedies, and other short subjects—that have not as yet arrived at the Star Series point. But, the figures given above are Selective Star Series, only.

6,000 Theatres Showing Paramount and Artcraft Pictures

—there must be a reason—

—there is a reason—several in fact, and they are very simple.

Paramount and Artcraft Pictures feature the best “drawing stars” of the screen.

Paramount and Artcraft Pictures are constructed on the best stories, literature and the drama, ancient and modern, affords.

Paramount and Artcraft Pictures are produced by an organization made up of the best brains and the best facilities that unlimited resources can provide and human ingenuity can devise.

Paramount and Artcraft Pictures are distributed on a plan fundamentally sound and equitable in every detail.

These are the reasons for an increase of 1,000 accounts in one year, and when Paramount or Artcraft Pictures go into a house, they generally stay—

—and many a house has stayed on that account, but that is something else—

—the point is—are you succeeding too?
Fairbanks' Greatest Picture

If any proof were needed to show you that this is the greatest Fairbanks picture ever, you can find it in the New York reviews or in the never-ending line in front of the Rialto Theatre—which is giving morning performances to handle the crowds.

The negotiation at a single leap of a flight of fifteen steps is one of the star's newest accomplishments. —New York Times.

An excellent current of genuine humor, and a highly reasonable romance fares along calmly as a background for the athletic hero's prodigious exploits. —New York Herald.

He climbs the outside of a five-story palace as a fly crawls along a window pane, and dives from bridges into Venetian canals to escape the assassins. When cornered, he fights his way through whole regiments. —New York World.

Douglas Fairbanks' Production assures exhibitors of an Artcraft Picture, that can be played for many days to "capacity," enabling the exhibitor to eliminate many expenses attendant upon short "runs," thereby increasing his profit many fold.
Two plus two equals — ?

It's just as easy to sum up this picture. A real all-star cast—including Conway Tearle, Violet Heming and Wilfred Lucas—plus a producer who is truly the "Master of Sceencraft," plus a famous author, Sir Gilbert Parker, and an intense spectacular love story equals a picture that is a sure box-office value.

Wide-awake exhibitors have booked this picture for long runs, because they know that J. Stuart Blackton's pictures "improve with 'time.'"
Buckle Up to Arbuckle


Each laugh is worth many admissions.

Get in **now**. Get in **big** and get in **long**.

---

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
WHO IS 'NUMBER ONE'?

"Law of the Law", Palace, neighborhood, New York, N. Y.: fair...
"Who Is Number One?"—Gordon's Olympia, downtown, Boston, Mass.: excellent.
"The Son of His Father"—Exeter

WHAT IT DID FOR GORDON IT WILL DO FOR YOU
"First National" Release Dates

December 3

"ALIMONY"

December 17

Mme. Petrova's
First Petrova picture

"Daughter of Destiny"

December 31 (Approximately)

Herbert Brenon
Presents

"EMPTY POCKETS"
By RUPERT HUGHES

Early in January

CHAPLIN'S FIRST

"Signature

Charles Chaplin

Protected"

GREATER COMEDY


Bookings now at all "First National" Exchanges

The First National Exhibitors’ Circuit, Inc.
18 East 41st Street, New York City
"ALIMONY"

Actual Scenes and Titles

Mrs. Flint: "But I did it all for you!"
Turner: "No, I tell you! I don't love you! I couldn't love you."

Mr. Flint: "Then why did you marry me?"
Mrs. Flint: "For your money—and that's what I am going into court for—not to plead for a favor, but to demand my right—Alimony."

Mrs. Flint: "A worried man invariably turns to a woman for consolation. My husband will prove no exception. Then my detectives will make some notes."

Howard little suspected she was feigning illness. He did not know she was the hired tool of a crooked divorce lawyer.

The crooked attorney to Mrs. Flint: "Now we've got them married—and if I don't sting him for a hundred thousand alimony my name isn't Elijah Stone."

Mrs. Flint: "—and when the divorce decree has been granted we shall not have to be so careful. Mrs. Flint's smiles were all for Turner. Her husband was useful only as her banker.

Marjorie: "This agreement, arranged without my knowledge, is a wicked thing. When you ask me to sell my baby for alimony—No! I tell you—I won't do it!"

Even while Marjorie sought forgetfulness with the children, Mrs. Flint and the crooked attorney were making their last desperate effort to separate her from her husband.

"If it's good enough for the 'First National,' it's good enough for you."

Alimony is a picture the whole family can see with profit and remember with pleasure. The story's the thing in Alimony—and every member of the cast fits his part like a glove. It is a quality production. Supervised by Robert Brunton, formerly art director with Triangle—Directed by Emmet J. Flynn, formerly with D. W. Griffith, also producer of several Mary Pickford releases.
WHOLESOME PICTURES

ANNOUNCING

THE FIRST WHOLESOME COMEDY

WITH REX ADAMS

"HIS AWFUL DOWNFALL"
A Single Reel Scream of Continuous "Wholesome" Laughs

Book These Today!

"THE PENNY PHILANTHROPIST"
The Supreme Screen Offering
7 Parts—From Clara Laughlin's Famous Story

"CINDERELLA and the MAGIC SLIPPER"
Booked in All Ascher Theatres, Chicago

Exhibitors—We Book Direct and Pay Express Both Ways

Coming: "LITTLE RED RIDING HOOD"

PEGGY O'NEILL
and
RALPH MORGAN

WHOLESOme FILMS CORPORATION
Milton Daily, Pres.
CHICAGO

THREE SCENES FROM "CINDERELLA AND THE MAGIC SLIPPER"
TOTO

HE'S GOOD FOR A LAUGH IN EVERY SCENE ....... HE'S DIFFERENT FROM ANY SCREEN COMEDIAN YOU EVER SAW AND YOUR AUDIENCES WILL BE FOR HIM STRONG—

WATCH FOR HIM— HE'S COMING
10 BIG REASONS

1. It's a PATHÉ serial - it must be good

2. It has an excellent story written by men who know how - Arthur B. Reeve and Chas. A. Logue

3. DORIS KENYON is the star

4. SHELDON LEWIS, who got a great following in "The Exploits of Elaine" and "The Iron Claw."

5. Feature production

READY "NOW"

SHELDON LEWIS
WHY YOU SHOULD BOOK

The HIDDEN HAND

6. A big advertising and publicity campaign with full novelization in the best newspapers in the country

7. Splendid box office value

8. ARLINE PRETTY

9. MAHLON HAMILTON

10. It is sure to please the most critical motion picture patrons

SEE IT - BOOK IT
IRENE CASTLE, willowy, personification of grace, beautiful and with wonderful personality.
FRANK KEENAN, strong, rugged and great actor.
BESSIE LOVE, the seventeen-year-old girl who has accomplished great things and for whom every critic has prophesied even greater things.
FANNIE WARD, one of screen-dom's most celebrated stars, box office attraction extraordinary.
BRYANT WASHBURN, master of subtle humor yet ably dramatic.
PEARL WHITE, queen of thrills chosen favorite of the photoplay fans of the world.

These are stars of the PATHÉ PLAYS, quality features for your house, for every house. In these plays brains, money and skill are combined.
PLAYS

IRENE CASTLE
the best known woman in America is presented in

VENGEANCE IS MINE

adapted from the story by
John A. Moroso
Produced by ASTRA

If your audiences like a play which is full of action, with a thread of mystery and suspense running through it (and what audience does not?) here is the play for your house!

RELEASED DECEMBER 16th
PATHE IS PROUD TO PRESENT TO AMERICANS THE WONDERFUL FIVE REEL

FRANCE in ARMS

For absorbing interest, for educational value, for the extraordinarily comprehensive idea it gives as to the greatness of effort put forth by our gallant ally, this picture has no peer.

The aeroplane battle above the clouds is the greatest motion picture that has ever been taken. It probably will never be equaled.

Photographed by the cinematographic division of the French Army.
PEGGY HYLAND

as

"PERSUASIVE PEGGY"

SOLD

TO

Harry Wolfberg, Pittsburgh
Deseret Film Company, Salt Lake
Peerless Film Company, Phila.
Civilization Feature Film Co., Newark
Dawn Masterplay Co., Detroit

FOR

Ohio, West Pa., W. Va.
11 Western States and Alaska
E. Pa., Delaware, Md., D. of C., and Virginia
New Jersey
Michigan

WHY

Is the six-part Mayfair Masterpiece such a colossal success with State Right buyers?

BECAUSE

1. It is a hundred per cent production.
2. It is a sure fire box office attraction.
3. Like a Liberty Bond, it is safe and certain.

Sales Agents
SHALLENBERGER and PRIEST
Times Building, New York

MAYFAIR FILM CORPORATION, 10 Wall Street, New York
William Fox presents

THE SPY
Staged by Richard Stanton

THE KAISER EXPOSED
AMERICA AWAKENED
TO HER OWN PERILS.

Timely Vital

Booked in the open market as an individual attraction

William Fox presents

ALADDIN AND THE WONDERFUL LAMP
FRANCIS CARPENTER
VIRGINIA LEE CORBIN

Booked in the open market as an individual attraction
William Fox presents

WILLIAM FARNUM
IN
WHEN A MAN SEESES RED

FROM THE SATURDAY EVENING POST STORY "THE PAINTED LADY"
BY LARRY EVANS

Staged by Frank Lloyd
Booked in the open market as an individual attraction

William Fox presents

THEDA BARA
IN
The ROSE of BLOOD

A 1918 VAMPIRE FOR LIBERTY

Staged by J. Gordon Edwards
Booked in the open market as an individual attraction
William Fox presents

**JACK AND THE BEANSTALK**

with
Francis Carpenter and Virginia Lee Corbin
Staged by C.M. & S.A. Franklin.

Booked in the open market as an individual attraction

William Fox presents

**THE HONOR SYSTEM**

Staged by R.A. Walsh
The Greatest Human Story Ever Told.

Booked in the open market as an individual attraction
William Fox presents

**WILLIAM FARNUM** in
The **CONQUEROR**

Staged by R.A. Walsh

Titanic drama of American history

Booke[d] in the open market as an individual attraction

William Fox presents

**TREASURE ISLAND**

Adapted from Robert Louis Stevenson's thrilling story

Francis Carpenter—Virginia Lee Corbin

Booke[d] in the open market as an individual attraction
William Fox presents

THEDA BARA
IN
CAMILLE
BY ALEXANDER DUMAS
A GREAT HISTORICAL LOVE STORY
Staged by J. Gordon Edwards
Booked in the open market as an individual attraction

William Fox presents

WILLIAM FARNUM
IN
The HEART of A LION
A GREAT BIG STIFF PUNCH IN THE HEART
Staged by Frank Lloyd
Booked in the open market as an individual attraction
PICTURES

William Fox presents

THEDA BARA in
DU BARRY
Staged by J. Gordon Edwards
Story of the greatest adventureress in the history of France
BARA'S GREATEST ROLE
Booked in the open market as an individual attraction

William Fox presents

A DAUGHTER OF THE GODS
WITH
ANNETTE KELLERMANN
MILLION DOLLAR PICTURE

Booked in the open market as an individual attraction
A Daughter of the Gods
with
Annette Kellermann
Now for release
Book at Fox Exchange
DO YOUR CHRISTMAS BOOKING EARLY

Only one more month before school closes when Santa Claus will deliver his bulging bags of Bullion to the exhibitors.

Write your letter to Santa Claus now—in care of the nearest Fox branch manager

FOX FILM CORPORATION
William Fox presents a beautiful new star—
Fox Special Features—
Jewel Carmen
FOX SPECIAL FEATURES
December Releases

Jewel Carmen
The Radiant Beauty
in
The KINGDOM of LOVE

Staged by Frank Lloyd who directed
"Les Miserables", "When A Man Sees Red"
and "A Tale of Two Cities"

Other December Releases

George Walsh in THE PRIDE of NEW YORK
June Caprice in UNKNOWN—274—
Virginia Pearson in STOLEN HONOR

Contract now at your Fox
branch for these prize punches.

FOX FILM CORPORATION
William Fox presents

Troublemakers

Ready Dec. 9th

Jane Kathérinè Lee Fox Baby Grands

Supported by company of adults

Box office asset - 100%
Due to popularity

Public's favorites - 100%
Due to ability

Prestige for theatre - 100%
Due to advertising

STANDARD
FOX FILM CO
William Fox presents

Troublemakers

Ready Dec. 9th

Comedy-drama Strong plot

of interest to adults and young folks too

A picture backed by 100%
Unusual publicity

A picture backed by 100%
Attractive poster ads

A picture well adapted 100%
For holiday season

PICTURES

PORATION
Under the old rule they announced eight pictures before they had begun ONE

Under the PYRAMID system we have completed four pictures before we announced our entry into the comedy field

4 SENSATIONAL NOVEL HIGHLY LAUGHBABLE COMEDIES

Now complete and ready for your approval...

We will not talk business to anyone until we have demonstrated by these four our ability to make 24 a year.

All two reels in length

NOW READY TO SHOW

"IN AND OUT" "BEACH BIRDS"
A WILD HOUR IN A RARE HUMOR—PRETTY GIRLS
WILD HOSPITAL HOT BEACH—ROUGH HOUSE

"LOVE AND LUNCH" "BEAUTIES AND BOMBS"
EVEN A DOUGHNUT HAS ITS COMEDY TOUCHES

HE EITHER HAD TO BECOME A WAITER OR LEAVE HIS TROUSERS AS SECURITY

featuring

RAY HUGHES

The Most Unusual Eccentric Comic the Screen has ever known

Franchise Rights to the Twenty-four Comedies we will produce a year now being granted.

PYRAMID COMEDIES INC
220 WEST 42ND STREET, NEW YORK CITY
Mr. Foreign Buyer

The Horn of Plenty is within your reach

Are you taking advantage of it?

Successful Productions

Now available for your particular territory

"We operate everywhere"

Exclusive exporters of Speer carbons

Inter-Ocean Film

Paul H. Cromelin
Pres. & Genl. Mgr.

Largest distributors of film in foreign fields

In Answering Advertisements, please mention the Moving Picture World.
**Boundless Enthusiasm for "Over Here"**

**New York Tribune:**
"EVERY MOTHER WHO HAS GIVEN HER BOY TO HER COUNTRY SHOULD SEE 'OVER HERE.' 'Over Here' shows in the minutest details how our soldiers are made fit to go 'over there.' ANY ONE WHO IS INTERESTED IN WINNING THE WAR WILL BE INTERESTED IN THIS PICTURE."

**Moving Picture World:**
"'Over Here' is strongly imbued with the spirit of patriotism, not alone through the nature of the picture itself, but by means of subtitles which are stirring and which make the picture an inspiration to work and fight for the 'freedom of democracy.'"

**VARIETY:**
"'Over Here' is a two-reel picture distributed by World, showing in a most interesting and often a most inspiring way how the big cantonments are created for the reception of our troops. 'Over Here' winds up in a blaze of fervor."

**Motion Picture News:**
"'Over Here' will be a worthy addition to any and all exhibitors' programs. It is timely, instructive and presents a pictorial review of activities in which we are all interested. A worth-while picture which the exhibitor of every neighborhood can book and be assured that he will have presented a picture that every patron has enjoyed."

**Sunday Telegraph:**
"'Over Here'—incidentally a most appropriate and effective title—is a very graphic motion picture. It is needless to say that it will be given an enthusiastic reception wherever shown. It is an entertaining and informative picture which everyone will be eager to see."

**Dramatic Mirror:**
"The picture has great informative value in that it shows the people of this country what can and has been done with their dollars in government preparations. 'Over Here' is calculated to interest all classes of theatre-goers."

WORLD-PICTURES
Exclusive Sales Agent
Read the above endorsement which the Western Exhibitors have issued concerning Triangle's stand on the war tax question. *Triangle will not pass the 15 cents per reel tax on to the exhibitor.*
“THE SUDDEN GENTLEMAN”
with William Desmond

The humorous adventure of this big-muscled Irish smithy who becomes guardian of a spit-fire heiress will make your ticket machine hum. An Irish play never fails.

Released December 2
"THE SHIP OF DOOM"

with Triangle Players

The terrific struggle of rough sea-faring men over a wisp of a girl, will make this a money-producer for you. The most remarkable sea-drama of the season.

Released December 2
Keystone Comedy

“AN ICE MAN’S BRIDE”

It’s a red-hot, laugh-after-laugh comedy that will make your folks want more. It will bite off a new Keystone Record.

Released December 2
Coming - A tremendous production

The Great
NAZIMOVA
IN
REVELATION
METRO
B. A. ROLFE presents

VIOLA DANA
in the most sensational production of the year

BLUE JEANS

Tears - thrills - deep pathos and bright sunshine -
Directed by John H. Collins from Joseph Arthur's famous
Melodrama - Adapted by June Mathis and Charles A. Taylor -

Seven Acts - The Picture of Pictures

Positively No Bookings until after trade showings!

METRO
The great Sawmill scene

BLUE JEANS as a play ran

BLUE JEANS will never wear out-

Wonderful as a play - Tremendous as a Screen Drama -
To Mr. Winters of Akron, Ohio

Dear Mr. Winters,

We realize why you are a genuine success as a motion picture exhibitor, and in congratulating you we want to say that we believe this success is due to your judgment in choosing attractions. We know you broke all your house records with "The Slacker," and now that you have shelved a picture you had advertised heavily and booked "Draft 258" for a week's run, we believe you have shown the judgment and the confidence of a great showman. Please accept our thanks as well as our good wishes.

METRO Pictures Corporation
by the President.

P.S. You know, Mr. Winters, that METRO intends to lead the industry on merit. WATCH METRO.
This Is A Time To Make
Friends instead of Profits

GOLDWYN PICTURES organization recognizes that in these trying days the exhibitors of North America must make profits. This is the day to make exceptional effort and the direct result of such effort by any producer is exceptional productions.

Big pictures—powerful, vital stories and tremendously popular stars—today are the only means of attracting big audiences into your theatres. And the four biggest productions immediately available in the motion picture industry today are Goldwyn attractions, released as follows:

1. MADGE KENNEDY in "NEARLY MARRIED" by Edgar Selwyn. A play many times as dramatic and joyous as the great laughter-making hit "Baby Mine." A story of situations and thrills; filled to the brim with wonderful comedy. Released November 18.

2. REX BEACH'S greatest story, "THE AUCTION BLOCK," one of the most dramatic pictures ever made and possessing greater drawing power than his noted screen successes, "The Spoilers," "The Ne'er-Do-Well," "The Barrier." Given at your regular rental to Goldwyn contract customers. The first and only Rex Beach production ever available in this manner. Released December 2.

3. MAE MARSH in "THE CINDERELLA MAN" by Edward Childs Carpenter. A beautiful and wonderful holiday picture made by one of the greatest of all directors, George Loane Tucker. A picturization of Oliver Morosco's big stage success. Released December 16.

4. MARY GARDEN in Anatole France's famed story, "THAIS," bringing this artist of world-wide reputation to the screen for the first time. This will be the most sensational and remarkable box-office success ever booked for your theatre, and you get it at your regular Goldwyn rental. Released December 30.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH  EDGAR SELWYN  MARGARET MAYO
President  Vice President  Editorial Director
16 East 42d Street  New York City
Another Smashing Success for
Unrivalled Madge Kennedy

EXHIBITOR telegrams and newspaper reviews in important first-run cities make good the Goldwyn prediction that this joyous girl from the beginning would be one of the screen's most popular stars. Enthusiastic reviews quoted here reveal that

MADGE KENNEDY

in

Nearly Married

by Edgar Selwyn

instantly registered both a box-office and dramatic success and that her popularity is increasing with amazing swiftness.

PHILA. NORTH AMERICAN: Edgar Selwyn's "Nearly Married" is full of fun, plot, action and "pep." It is a real picture. Madge Kennedy is wonderful.

BOSTON GLOBE: An even greater success is Madge Kennedy in "Nearly Married" than in "Baby Mine."

PHILA. PRESS: Madge Kennedy brings joy to the Stanley patrons in "Nearly Married." Here is the freshest personality in motion pictures.

PHILA. RECORD: Here is the most notable picture of the season, and Madge Kennedy at one leap landed at the top.

BOSTON POST: Madge Kennedy in "Nearly Married" is drawing packed houses at the Boston Theatre.

CLEVELAND LEADER: In all the screen world there is no comedienne like Madge Kennedy. "Nearly Married" is a huge success.

PHILA. LEDGER: The winning Madge Kennedy in "Nearly Married" is filling the Stanley to the doors. Her popularity increases.

Remember this: In all the world there are no eyes so fascinating—
And she has the happiest, sunniest smile ever seen on the screen.

Goldwyn Pictures

December 8, 1917

The Moving Picture World
THOUSANDS of exhibitors were ready to pay advanced rental prices for this tremendous production which now comes to all Goldwyn contract exhibitors at the same prices they pay for Goldwyn Pictures.

REX BEACH'S GREATEST STORY

THE AUCTION BLOCK

is the only production by America's most popular author that will ever be available to exhibitors under these conditions.

The story told in "The Auction Block," already known to millions, will bring audiences flocking into your theatre at this very moment when you need every dollar of patronage that can be attracted to your box-office. A bigger profit-making picture than "The Spoilers," "The Ne'er-Do-Well" or "The Barrier."

GOLDWYN PICTURES CORPORATION

Samuel Goldfish  Edgar Selwyn  Margaret Mayo
President  Vice President  Editorial Director
16 East 42d Street  New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Goldwyn Pictures

The Screen’s Greatest Holiday Attraction

The story of the girl who has everything in the world she wants except the man she loves. How she wins her heart’s desire is revealed when you see

MAE MARSH in The Cinderella Man

from Oliver Morosco’s Stage Success by Edward Childs Carpenter

Every exhibitor will be interested in these two assertions:

1. This is the greatest Mae Marsh picture ever made.

2. This is the most powerful and beautiful picture George Loane Tucker ever directed.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH  EDGAR SELWYN  MARGARET MAYO
President  Vice President  Editorial Director
16 East 42d Street  New York City
Goldwyn Pictures

"Tell Us All About MARY GARDEN in Thais by Anatole France"

Is she beautiful? Is she slim and graceful? Is it true that there has never been another woman like her on the screen?

Is she the emotional and dramatic marvel on the screen that she is on the operatic stage? Has she a sensational dance in "Thais"?

Does she wear wonderful gowns? Will her gowns and costumes suggest new fashions to thousands of women? Will women like her in "Thais"?

Will she give men "something to talk about" for the next year?

Is "Thais" a sensational production? Does it contain anything never seen before in motion pictures?

To all of the questions Goldwyn answers, "Yes."

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDWYN  EDGAR SELWYN  MARGARET MAYO
President  Vice President  Editorial Director

16 East 42d Street

New York City

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
A Profit For All Who Have Played It

A SUCCESSFUL motion picture production is one that plays to a profit and creates a good reputation for the house. Any picture that plays to big business for a week but leaves a bad impression behind is a picture to avoid. The great virtue of "The Manx-Man" aside from its immediate drawing power is that audiences remember it for months after seeing it.

George Loane Tucker's picturization of HALL CAINE'S GREATEST STORY

THE MANX-MAN

with Elisabeth Risdon, Henry Ainley, Fred Groves

has just scored tremendous box-office successes for the exhibitors listed below and is booked at this time in more houses in the brief period since its release than have ever before signed up for any special production.

What "The Manx-Man" Did For These Theatres It Will Do For Yours

<table>
<thead>
<tr>
<th>Location</th>
<th>Theatre</th>
</tr>
</thead>
<tbody>
<tr>
<td>NEW YORK, N. Y.</td>
<td>The National</td>
</tr>
<tr>
<td></td>
<td>Avenue B</td>
</tr>
<tr>
<td></td>
<td>Victoria</td>
</tr>
<tr>
<td></td>
<td>Greeley Sq.</td>
</tr>
<tr>
<td></td>
<td>Lincoln Sq.</td>
</tr>
<tr>
<td></td>
<td>New York</td>
</tr>
<tr>
<td></td>
<td>Orpheum</td>
</tr>
<tr>
<td></td>
<td>American</td>
</tr>
<tr>
<td></td>
<td>West End</td>
</tr>
<tr>
<td></td>
<td>Palace</td>
</tr>
<tr>
<td></td>
<td>88th Street</td>
</tr>
<tr>
<td></td>
<td>115th Street</td>
</tr>
<tr>
<td></td>
<td>Morningside</td>
</tr>
<tr>
<td></td>
<td>Regent</td>
</tr>
<tr>
<td></td>
<td>42nd Street</td>
</tr>
<tr>
<td></td>
<td>Circle</td>
</tr>
<tr>
<td></td>
<td>Delehay</td>
</tr>
<tr>
<td></td>
<td>Washington 7th Street</td>
</tr>
<tr>
<td></td>
<td>Adelphi</td>
</tr>
<tr>
<td>BROOKLYN, N. Y.</td>
<td>Dekalb</td>
</tr>
<tr>
<td></td>
<td>Broadway</td>
</tr>
<tr>
<td></td>
<td>Fulton</td>
</tr>
<tr>
<td></td>
<td>Royal</td>
</tr>
<tr>
<td></td>
<td>Warwick</td>
</tr>
<tr>
<td></td>
<td>Bijou</td>
</tr>
<tr>
<td></td>
<td>Electric</td>
</tr>
<tr>
<td></td>
<td>Cumberland</td>
</tr>
<tr>
<td>ALBANY, N. Y.</td>
<td>Clinton Sq.</td>
</tr>
<tr>
<td></td>
<td>AMSTERDAM, N. Y.: Lyceum</td>
</tr>
<tr>
<td></td>
<td>BRONXVILLE, N. Y.: Picture House</td>
</tr>
<tr>
<td></td>
<td>NEW ROCHELLE, N. Y.: Loew's</td>
</tr>
<tr>
<td></td>
<td>CHICAGO, ILL.: The Orpheum</td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>BLOOM, PA.: Strand</td>
</tr>
<tr>
<td></td>
<td>LATROBE, PA.: Paramount</td>
</tr>
<tr>
<td></td>
<td>TYRONE, PA.: Wilson</td>
</tr>
<tr>
<td></td>
<td>CANONSBURG: Alhambra</td>
</tr>
<tr>
<td></td>
<td>CHARLOTTE, N. C.: Broadway</td>
</tr>
<tr>
<td></td>
<td>COLUMBIA, S. C.: Ideal</td>
</tr>
<tr>
<td></td>
<td>CHARLESTON, S. C.: Majestic</td>
</tr>
<tr>
<td></td>
<td>WELLSVILLE, N. Y.: Lyric</td>
</tr>
<tr>
<td></td>
<td>MARIANAC, L.A., N. Y.: Colonial</td>
</tr>
<tr>
<td></td>
<td>LOUISVILLE, KY.: Walnut</td>
</tr>
<tr>
<td></td>
<td>MUNCIE, INDI.: Wysor Grand</td>
</tr>
<tr>
<td></td>
<td>ELWOOD, INDI.: Alhambra</td>
</tr>
<tr>
<td></td>
<td>EL PASO, TEX.: Grecian</td>
</tr>
<tr>
<td></td>
<td>HOUSTON, TEX.: Isle</td>
</tr>
<tr>
<td></td>
<td>MUSKOGEE, OKLA.: Broadway</td>
</tr>
<tr>
<td></td>
<td>LAWTON, OKLA.: Metropolitan</td>
</tr>
<tr>
<td></td>
<td>SALT LAKE CITY: American</td>
</tr>
<tr>
<td></td>
<td>ANACONDA, MONT.: Imperial</td>
</tr>
<tr>
<td></td>
<td>LEWISTON, MONT.: Judith</td>
</tr>
<tr>
<td></td>
<td>BUTTE, MONT.: Avalon</td>
</tr>
<tr>
<td></td>
<td>BOSTON, MASS.: Castle Sq.</td>
</tr>
<tr>
<td></td>
<td>DENVER, COLO.: Paris</td>
</tr>
<tr>
<td></td>
<td>ATLANTA, GA.: Strand Vaudeville</td>
</tr>
<tr>
<td></td>
<td>SAVANNAH, GA.: Odeon</td>
</tr>
<tr>
<td></td>
<td>NEWARK, N. J.: Loew's</td>
</tr>
<tr>
<td></td>
<td>HOBOKEN, N. J.: Bishop</td>
</tr>
<tr>
<td></td>
<td>UNION HILL, N. J.: Pastime</td>
</tr>
<tr>
<td></td>
<td>LONG BRANCH, N. J.: Grand</td>
</tr>
<tr>
<td></td>
<td>ELIZABETH, N. J.: U. S. Garden</td>
</tr>
<tr>
<td></td>
<td>RED BANK, N. J.: Lyric</td>
</tr>
<tr>
<td></td>
<td>UTICA, N. Y.: Park</td>
</tr>
<tr>
<td></td>
<td>GENEVA, N. Y.: Temple</td>
</tr>
<tr>
<td></td>
<td>HIBBING, MINN.: Majestic</td>
</tr>
<tr>
<td></td>
<td>FARGO, N. D.: Garrick</td>
</tr>
<tr>
<td></td>
<td>SIOUX FALLS, S. D.: Colonial</td>
</tr>
<tr>
<td></td>
<td>RENO, NEV.: Majestic</td>
</tr>
<tr>
<td></td>
<td>OAKLAND, CAL.: Cinema</td>
</tr>
<tr>
<td></td>
<td>SAN FRANCISCO, CAL.: Jewel</td>
</tr>
<tr>
<td></td>
<td>SEATTLE, WASH.: Strand</td>
</tr>
<tr>
<td></td>
<td>WALLA WALLA, WASH.: Liberty</td>
</tr>
<tr>
<td></td>
<td>EVERETT, WASH.: Orpheum</td>
</tr>
<tr>
<td></td>
<td>PENDLETON, ORE.: Arcade</td>
</tr>
<tr>
<td></td>
<td>PORTLAND, ORE.: Majestic</td>
</tr>
<tr>
<td></td>
<td>ANTORIA, L. I., N. Y.: Steinway</td>
</tr>
</tbody>
</table>

This powerful production is distributed exclusively through the offices of Goldwyn Distributing Corporation

16 East 42d Street New York City
FIGHT IN THE GONDOLA OF THE ZEPPELIN!

Thos. H. Ince's Newest and Greatest Spectacle

The ZEPPELIN'S LAST RAID

Written by J. V. GARDNER SULLIVAN
Directed and Photographed by IRVIN V. WILLAT.

NATHAN H. GORDON writes that his Scollay Square "Olympia," Boston

Did such a big pre-release week's business with "THE ZEPPELIN'S LAST RAID" that he has booked it for all of his theatres.

News of a real box office winner spreads like wildfire.

Bookings are coming in so fast from all parts of the country that the box office business of this great spectacle promises to reach the Million Dollar Mark in the length of time it took other big special productions to get started.

THE SECOND BIG THOMAS H. INCE SPECIAL PRODUCTION
RELEASED DECEMBER 3RD

BESSIE BARRISCALE in "THOSE WHO PAY"

US. EXHIBITORS' BOOKING CORPORATION
executives—FRANK G. HALL and WILLIAM OLDKNOW
TOP O' THE TIMES BUILDING, NEW YORK

BOOK THROUGH THE FOLLOWING EXCHANGES:

HOFFMAN-FOURSQUARE:
NEW YORK (219 7th Ave.)
BUFFALO (47 W. Swan St.)
DETROIT (304 Oak St.)
CHICAGO (220 S. Wabash Ave.)
CINCINNATI (591 Union Terminal Bldg.)
ST. LOUIS (301 E. Lafayette Square)
WASHINGTON (19 E St. N.W.)
CLEVELAND (110 Oak St.)
KANSAS CITY (1120 Walnut St.)
SAN FRANCISCO (191 Golden Gate Ave.)
MINNEAPOLIS (120 Film Exchange Bldg.)

FRANK GERSTEN, INC.:
NEW JERSEY (220 W. 42 St., New York City)
GLOBE FEATURE FILM CO.:
NEW ENGLAND (20 Winchester St., Boston, Mass.)
CONSOLIDATED FILM & SUPPLY CO.:
ATLANTA (114 W. Broad St.)
DALLAS (100 Commerce Bldg.)
NEW ORLEANS (Greatest Bldg.)
The EXHIBITOR faces competition—war tax and reel tax

BUT Wm. S. Hart's Face Faces the Public
Face to Face

with

The Girl in your Box office
YOU face the RECEIVING TELLER
at your Bank after playing

WILLIAM S. HART
as

THE TWO-GUN MAN
in

"THE BARGAIN"

6 Reels
Produced by THOS. H. INCE

Ask your best Independent Exchange for bookings

STATE RIGHTS BUYERS:
For your territory
Apply to the

W.H. PRODUCTIONS CO
71 West 23rd St., New York City
Phone Gram 3027
The California Theatre, is one of the finest in the world.

Mr. Eugene H. Roth (the Managing Director) is one of the celebrated exhibitors of these United States.

We believe no first-class theatre program is complete unless it has one of our one-reel features.
J. E. KEMP, General Manager Westcott Film Corporation, Minneapolis, says: "THE WARRIOR is the best bet of the year. A great relief from the general run of big features."

RESULT: Westcott Film Corporation now owns the exhibition rights to THE WARRIOR for the States of WISCONSIN, MINNESOTA, NORTH and SOUTH DAKOTA.

RICHARD A. ROWLAND, President of Metro, says: "THE WARRIOR with Maciste is the best buy of the year."

RESULT: The Clark & Rowland Theatres Company now owns the exhibition rights to THE WARRIOR for the States of WESTERN PENNSYLVANIA, WEST VIRGINIA.

HENRY ALLSOPP, President Civilization Film Corporation of New Jersey, says: "THE WARRIOR is the best picture I have ever seen and I think will be the biggest box office draw of the year." 

RESULT: Civilization Film Corporation of N. J. now owns the exhibition rights for the entire State of NEW JERSEY.

W. C. DRUMMOND, President Special Features Company, Knoxville, says: "THE WARRIOR is the real big picture of the year."

RESULT: Special Features now owns the exhibition rights for THE WARRIOR for the States of TENNESSEE, GEORGIA, FLORIDA, ALABAMA.

LAZOWICK & SCHWARTZ, American Film Co., Philadelphia, Pa., says: "THE WARRIOR is a wonderful combination of comedy, thrills and beauty, and will appeal to every audience."

RESULT: American Film Co. now owns the exhibition rights for THE WARRIOR for the States of EASTERN PENNSYLVANIA, MARYLAND, DISTRICT OF COLUMBIA, VIRGINIA, DELAWARE.

HERMAN RIFKIN, Eastern Feature Film Co., Boston, Mass., says: "THE WARRIOR, featuring Maciste, is the first big picture worthy of the name ‘special’ I have seen this season. It will sure be a big money maker."

RESULT: Eastern Feature Film Co. now owns the exhibition rights for THE WARRIOR for the States of NEW ENGLAND.

J. R. GRAINGER, General Manager Allen Film Corporation, Chicago, says: "THE WARRIOR is the greatest novelty picture I have ever seen. It will appeal to every live exhibitor and to every one of his patrons."

RESULT: Allen Film Corporation now owns the exhibition rights to THE WARRIOR for the States of ILLINOIS, MICHIGAN, IOWA, NEBRASKA, OHIO, INDIANA.

W. S. BREWSTER, of the Birth of a Nation Company of the Northwest, says: "THE WARRIOR is the first picture I have seen worthy to follow our big success, ‘The Birth of a Nation’!"

RESULT: Jordan-Brewster Company, Seattle, Washington, now owns the exhibition rights to THE WARRIOR for the States of WASHINGTON, OREGON, IDAHO, MONTANA.

HERBERT LUBIN GENERAL ENTERPRISES, INC. ARTHUR H. SAWYER
Longacre Building, 1476 Broadway, New York. Phone Bryant 3271
"MOTHER" is the latest and best production of the internationally famous director GEORGE LOANE TUCKER.

STATE RIGHTS

WID’S SAYS: "Remarkably Effective Characterization and Human Touches That Hit."

EXTRACTS FROM WID’S OF NOVEMBER 8, 1917

If your patrons enjoy good human touches and excellent characterizations, this will register as a most enjoyable little production.

The main thread of the story develops around a situation where the little mother has strength enough to send her dearly-beloved boy to jail when she finds that he is a thief. This idea is different from most stories and just as effective as it is different. A romance is developed, with the near-calamity of an elopement with another's wife, but all through the action we find the situations eventually turning to where the mother was the deciding factor.

Certainly this production is a triumph for Miss Risdon and is another proof of Producer Tucker’s ability to register human touches and atmosphere. I believe most patrons anywhere would welcome it because of the very effective touches of pathos and the different atmosphere of it all.

McCLURE PICTURES Announces that it has Appointed as Selling Agents for "MOTHER"

GENERAL ENTERPRISES, Inc.
Longacre Building, 1476 Broadway, New York City.
"Their Seaside Tangle"

A CHRISTIE COMEDY

RELEASED DEC. 3rd.

Better than
"Down By The Sea"
and
"The Sea Nymphs."

featuring

BETTY COMPSON

Personally Directed by

AL E. CHRISTIE
WILLIAM A. BRADY,
Director-General.
WORLD PICTURES

present

JUNE
ELVIDGE
in "The Tenth Case"
Directed by GEORGE KELSON

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Lillian Walker, of winsome, unpretentious charm has won world-wide popularity through the force of her bewitching personality.

"THE GRAIN OF DUST," by David Graham Phillips, the second of the Lillian Walker series is a picturization of the greatest story that the most gifted analyst of human emotions has contributed to American literature.

In the direction of "THE GRAIN OF DUST" Harry Revier even surpassed his achievement in "The Lust of the Ages."

Millions have read and reread the story, as a play it scored an instant success; picturized it will triple its fiction audiences.

As a box office attraction it will surpass all former successes and prove a world-beater.

Act Quick
Get the Money
Trained Observers Everywhere

Each week’s issue of the MOVING PICTURE WORLD is the product of scores of trained minds whose single aim is the advancement of the best interests of the moving picture industry.

To one department alone fully forty staff representatives, located in all the important film centers and large cities of the world, contribute. The news they gather and provide for our columns furnishes a sure barometer of business conditions the world over. Intelligently read and digested, it is of inestimable value to every single individual commercially interested in the art of the projector and the screen.

The live advertiser with something to sell in the picture field not only uses the advertising columns of the MOVING PICTURE WORLD but scans its text pages carefully from week to week. There are “tips” and “leads” galore in the correspondence it prints. And, remember, the information you secure in the MOVING PICTURE WORLD is authentic.

A subscription to the MOVING PICTURE WORLD, leading trade publication in the moving picture industry, is an investment of proven value. Write us today. Rates:—Domestic $3.00; Canada $3.50; Foreign $4.00.

Work For You in the Moving Picture World
"NEPTUNE'S NAUGHTY DAUGHTER"

Released Nov. 1 by the LONGACRE Exchanges Listed Here.

Past Releases

"Balloonatics" Sept. 1st
"Automaniacs" Oct. 1st

Here are the two biggest Feature Comedy productions of the season. If you haven’t played them—you still have an opportunity to clean up. Communicate with any Longacre Office. See list, on the right.

Directed by J. G. BLYSTONE

LONGACRE DISTRIBUTING CO.
HOME OFFICE—MECCA BUILDING, 1600 BROADWAY, NEW YORK
with MILDRED MANNING, PATSY DEFORREST and BERNARD SIEGEL, who have made intensely human many foregoing "O. Henry" pictures.

"THE LAST LEAF" is a story of New York life such as "O. Henry" alone could have related. It is another triumph added to the sensational appeal- ing series of O. Henry screen successes.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
GENERAL FILM COMPANY.

LAUGH WITH CHARLIE CHAPLIN

"IN THE PARK"

"The Champion"
"By The Sea"
"A Jitney Elopement"

The Films That Made Charlie Chaplin Famous will do the same for your theatre

Book one a week apart and watch your box office receipts go up.
New Prints—New Paper.

Essanay
1333 Argyle Street, Chicago
George K. Spoor, President
Distributed Exclusively by General Film Company
Wonders of Nature and Science

CASCADE MOUNTAIN—BANFF NATIONAL PARK

SCENICS SUPREME!

BEAUTY SPOTS OF NORTH AMERICA AT YOUR OWN DOOR

Screen time 15 minutes

READY NOW -- BOOK ONE EVERY WEEK

“SALMON FISHING IN NEW BRUNSWICK”

With the famous writers, MAXMILLIAN FOSTER, HUGHIE FULLERTON, JACK LAIT, GRANTLAND RICE and BILL McGEEHAN, landing the giant fish. Released Nov. 24.

“LAKE LOUISE”

A fairyland which artists of book and brush proclaim the loveliest spot on the continent. Released Dec. 1.

ESSANAY’S BRAND NEW COMEDIES WILL PUT LIFE IN ANY PROGRAM

FULL OF ACTION—BOOK ONE EVERY WEEK

“HARD LUCK”—“THE GENERAL”—“ALL ABOARD”

Distributed Exclusively by General Film Co.

Essanay

1333 Argyle Street, Chicago

George K. Spoor, President
The Further Adventures of
Stingaree

by
E. W. Hornung
Author of "Raffles"

A Feature Attraction for 15 Weeks at 2-Reel Rental

Never before has the trade press lavished such praise:

"Stingaree excels even in comparison with Super Features."

"Hornung demonstrates mastery of plot-building art."

"Surprisingly entertaining twists. Such action seldom duplicated even in feature Western pictures."

One-Reel Kalem Features

Now Showing

"Dare-Devil" George Larkin
and Ollie Kirkby in
"The Mystery of Room 422"
"The Sign of the Scarf" "A Deal in Bonds"
"The Man With the Limp"

HELEN GIBSON, the daughter of daring, in
"A Race to the Drawbridge"
"The Munitions Plot" "The Railroad Smugglers"
"The Detective's Danger" "The Deserted Engine"

Special One-Reel HAM Comedies

HAM and BUD, the funniest men on the screen, in
"Politics at Pumpkin Center" "The Boot and the Loot" "A Whirlwind of Whiskers"
"The Onion Magnate's Revenge" "The Bathtub Bandit"

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet Lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 W. 23rd Street
New York City
T HE music tax which was recently added to the already heavy burden of the picture theater is evidently proving a boomerang, as we predicted it would if the theaters generally refused to play music on which there was a tax for performing rights. According to our issue of last week, a well-known writer and publisher of popular songs has withdrawn from the Society of Authors, as the tax restrictions prevent him from getting the best results from the sale of his songs through their limited use and decreased popularity. Judging from the large lists of non-taxable music published in our Music Department of the past few weeks, it would seem to be a matter of choice with any manager whether he pays a tax or decides only to use music on which there is no performing rights. Adequate royalties for the composer on a higher original price would certainly cause less irritation than the tax arrangement now in force.

A Ll it takes is industry and a little brains." This is a quotation from the first article in our Advertising for Exhibitors' Department, issue of November 24. There is more meat, much more meat, in that exceedingly helpful and thought-provoking department every week than many of our theater managers realize. But then there is more real business nourishment and first-hand information in every weekly issue of the Moving Picture World than any single reader can fully assimilate and it is not necessary that he should. The paper covers all the activities of this great industry and the busy manager must select those departments of the paper that help him most. Going back once more to our opening quotation, may we suggest another reading of "You can do it" on page 1169, of two weeks ago.

I MITATION may be the sincerest form of flattery, but when it becomes practically impersonation of another's art or ability it amounts to nothing more or less than plain stealing, and of a particularly mean and despicable brand at that. There is no surer mark of genuine ability than an afterward of copyists and conversely there is no more sure indication of lack of original ability than the mark of the copyist. We should study the methods of successful achievement in others in order to improve our own work. To simply sit down and copy every gesture, every line of make-up and every bit of odd business may result in a very good imitation of Chaplin, but it will never make one a master of his art.

T HREE weeks ago we called attention on this page to the contributory cause that the war tax might become towards closing many picture theaters throughout the country and especially in our rural communities where they are more especially a necessary and helpful part of the life of the people. If the reports of several of our correspondents can be relied on this is exactly what is taking place. The calling to the service of so many of the young men in every community has resulted in quite a drop in theater patronage during the past few months and with the increase in film rentals and wages, the war tax is proving to be the last straw to many anxious managers and owners. So long as they can show a small profit, even equal to a weekly wage, they will hold on but when the weekly outlay is greater or equals the income, there is nothing to do but close up. One of our subscribers made the obvious deduction of the matter recently when he said: "I am now not able to pay a war tax nor to help the cause in any way whatever."

Facts and Comments

TWO add to the contributory causes for poor business in the theaters at the present time, surely we might have been spared the slumps in quality of productions that we have experienced for some time past. Only on a much smaller proportion of productions than usual have our reviewing staff been able to dig up anything to praise and commend. Our readers who follow the advertising pages, for instance, will have noted fewer quotations than usual from the Moving Picture World, although we are just as keen as ever to praise when we find something worth while. If it is not a poor story or no story at all, it's poor acting or more often poor directing. The servile critic and the paper that likes to see its laudatory and fulsome phrases quoted in the advertising matter of the manufacturer may please some but does not fool the public. Ask the theater manager, he knows.
The Tax Muddle and Why

DEVELOPMENTS of the past few days on the fifteen cents per reel war tax controversy have been interesting and enlightening along several lines. The following are only a few of the facts that might be cited as bearing on the question:

At a meeting of the New York exhibitors a few days since, their own lawyer advised a more careful inquiry before the taking of any drastic steps and was promptly challenged by at least one exhibitor as working in the interest of the manufacturers.

A judge in Cleveland, Ohio, last week turned the suit of exhibitors out of court, stating that there was no legal ground for the action and that the exhibitors were not entitled to the relief sought. The suit of the exhibitors was to prevent the canceling of contracts on the refusal of the exhibitors to pay the war tax of fifteen cents per reel.

A principal manufacturer of raw stock promptly passed along to the film manufacturers the one-quarter cent tax placed by the government on his product, thereby demonstrating his belief in the contention that the consumer or the public should pay the tax.

John H. Kunsky, a prominent exhibitor of Detroit, came to New York and investigated the question thoroughly at first hand. As a result, he returned and directed his managers to sign new contracts agreeing to pay the fifteen-cent charge.

On the other hand, we still have the League president issuing reams of matter prepared by some of his henchmen urging exhibitors not to pay the tax, and we have local exhibitor organizations all over the country either following this lead or taking a similar attitude themselves.

No apology can be offered for the somewhat arbitrary methods of the manufacturers and exchanges in their attempt to collect the fifteen-cent tax in at least several cases and their failure properly to acquaint the exhibitors with the necessity of collecting the tax on films from the public, just as surely as the tax on admissions. And, again, what can be said of the leadership of the exhibitors in taking the stand that the tax on films must be paid by the producers whether they can afford it or not?

As far as we can see this attitude on the part of some officials can only be prompted by some ulterior motive, such as the better establishment of one's position as a spokesman for exhibiting interests. There is certainly no reasonable ground for the contention that the producers should pay the film tax while the exhibitors pass the admission tax along to the public; and this stand on the part of the exhibitor can not be maintained to our way of thinking.

We have repeatedly pointed out in our editorial columns that the public must eventually pay all taxes, and the sooner the whole industry realizes this and arrives at a mutual understanding as to how the whole tax can be collected, the sooner the present useless bickering and splitting aunder the industry will cease, for the benefit of all concerned.

Whatever may have been the wirepulling that was indulged in at Washington in May and June in an effort to have the tax saddled on any one branch of the industry, the fact remains that Congress placed the tax both on films and on admissions. This has certainly complicated the collection of the tax and also confused the issue in the minds of a great many. It has not in the slightest degree, however, altered the issue, and if the whole tax had been placed directly on either the films or on admissions we are inclined to believe that it must have been passed along to the public by the whole industry without question. That Congress did place the tax on two different branches of the trade in no way affects the original intention of having the tax eventually paid by the public, as is the case with taxes on tobacco, liquors, foodstuffs or any other commodity.

To use an occasion like this as an opportunity to pose as the champion of one branch of the industry as against any other is an attitude that is beneath contempt and one that the trade as a whole will appraise at its true value when it has had an opportunity to properly weigh all sides of the question.

Warner's Part in the Tax Legislation

ONE seldom meets a man who is more fair in a controversy than William A. Brady; he is one of few men who would not make a misstatement to another's disadvantage intentionally in order to further his own ends. It is this belief in his integrity that causes us to question his statement in his Chicago speech regarding the manner in which the federal motion picture tax became a law, and the part played by H. B. Warner of North Carolina, in the effort made by the exhibitors and producers to have the proposed law modified.

It is a matter of record that Lee A. Ochs and others appeared before the Senate Finance Committee in May and argued for a tax of one cent on all admissions up to fifteen cents and two cents on admissions from sixteen cents up to 25 cents, etc., submitting a brief to back up their arguments.

A few hours later the delegation of which Mr. Brady was the head appeared in Washington, got a copy of the Ochs brief from that delegation as it was about to leave town, added a paragraph to it and went before the Finance Committee for a further argument in behalf of the producers, all of which is reported in full in the MOVING PICTURE WORLD dated May 26.

H. B. Warner was in Washington before the exhibitors committee got away and was told what had been done. He at once announced his disagreement with the contentions of the Ochs committee and subsequently went before the Senate Committee and succeeded in securing an amendment exempting admissions from taxation up to twenty-five cents, as reported in the MOVING PICTURE WORLD of June 2. At the same time the Finance Committee cut out the tax on film and in this form Sections 600 and 700 were reported out by the Senate Finance Committee and adopted by the Senate as its idea of the manner in which the motion picture industry should be taxed.

The House Committee on Ways and Means retained the provisions taxing admissions from ten cents up and imposing a tax on films of one-half cent per foot on raw stock and one cent on completed film ready for exhibition. This was subsequently modified to read one-quarter of a cent on raw stock and one-half cent on finished pictures.

The industry had no further notice of the determination of the committees in charge of the Revenue Bill until it was finally adopted in its present form, which action took the picture men entirely by surprise.

We hold no brief for Mr. Varner, neither do we know what his intimate political relations are as regards
Senator Simmons and Representative Kitchin, but we cannot bring ourselves to accept Mr. Brady's belief that a local political feud was responsible for the enactment of the existing provision taxing the motion picture industry. May not the ill-conceived actions of the Ochs delegation in agreeing to the admission tax have afforded the lawmakers a stronger excuse upon which to base their final decision?

A Thanksgiving Thought
By Sam Spedon.

LET us for a moment stop, look and listen. Just think of the hungry hordes that have come to this country with no other avowed purpose than to grab all they could, to rule or ruin. They have prospered far beyond their fondest dreams, without one thought of returning thanks. At this time these self-same filibusters are loathe to part with their proportion of selfish gains to sustain the land of promise and refuge, where they were fed on milk and honey in lieu of the clods and husks whence they came. If for no other cause, we must be thankful that these despoilers of freedom and usurpers of privileges they cannot enjoy elsewhere are taunted, in the hour of need, to pay tribute to the land that bade them welcome to partake of its bounty, to enjoy but not abuse.

After the war is over we will hail the Thanksgiving proclamation with an intensified gratitude and reverence for the land that gave us birth and a greater appreciation of right, justice and liberty.

An Allied Industry

O matter how optimistic we may try to be, everyone of us realizes that the industry is passing through a crucial test of endurance. The tax upon most of us is felt individually and collectively. Never before in its history has the industry been asked to contribute such a large proportion of its incomes as demanded from them at the present time.

The truth is we have made money easily and been asked to contribute little or nothing. If we can live and let live we can see a much closer relationship between all branches of the industry, which may eventually benefit the industry as a whole and probably bring it to a rational basis of operation that will make it a stable business. At a recent convention we were requested to talk on the general condition of the industry as affected by the war tax. We said, personally, we felt very much like a passenger on a steamship passing through the U-boat zone. We were holding our breath and couldn't speak positively, until we had passed through and reached our destination. We think most of us feel that way. There are many small exhibitors, and some producers and distributors who already feel that they cannot keep afloat unless relief comes to them soon. They do not know whether they will sink or swim. We are all watching for the casualty lists every day. None has been issued yet and we hope there will be none. We realize that every exhibitor who goes under must necessarily weaken the chances of the distributors. If any number of exhibitors go down they will pull the distributors with them; some of them at least. We are all making a running fight against a universal enemy and condition. Therefore, it behooves everyone of us to help according to our strength and means to keep the industry alive and help each other to pass through the crisis with as few fatalities as possible.

It Looks Serious
By Sam Spedon.

T HE fight's on. The exhibitors have thrown their hats in the ring and started to battle with the producers and distributors for the elimination of the 15-cents-a-reel tax. In Cleveland, Ohio, a temporary injunction was secured by the exhibitors to prevent cancellations of contracts made prior to May 9 on all films released prior to Oct. 4, regardless of whether the tax of fifteen cents has been paid or not. In Brooklyn, N. Y., the exhibitors have decided to cancel all contracts with all distributors who insist upon collecting the tax, beginning with the Fox (Standard) and Vitagraph. For full particulars we refer you to the report elsewhere in this issue, of the mass meeting of exhibitors held in Brooklyn, on November 22.

These measures have undoubtedly stirred up a great deal of fighting blood on both sides. We have not heard of any bets made on either side. The opinion of some is that it will be a draw and others say it will be to the finish. If it is the latter we can make up our minds there will be some knockouts on both sides. The distributors say the odds are in their favor if they "stick" as a unit. If they don't then we can gamble on the exhibitors. The distributors won the Cleveland suit, which counts one in their favor.

The Exhibitors' Side.

Here are the points on which the executives claim a decision in their favor. Fifteen-cents-a-reel a rental is excessive. Seven and a half cents a reel a day, taking fifty rentals a day as the life of a film, is all that the producers are taxed by the Government and no more should be collected from the exhibitors. They claim they are unjustly charged the fifteen cents tax on films produced and released prior to Oct. 4 on which there was no tax imposed by the Government. They consider the fifteen-cents-a-reel tax an unjust one for the distributors to collect from them, already they are overburdened and cannot possibly assume it. It means ruin if they pay it.

The Distributors' Side.

Here are the points on which the producers and distributors hope to win. The tax impost of ¾-cent on raw and ½-cent per foot on printed stock involves an additional overhead of bookkeeping, etc., bringing the tax up to sixteen cents a reel per rental, with fifty rentals as the life of the film, which is verified by Price, Waterhouse & Co., a firm of certified public accountants. They claim the tax is collected on the film produced before Oct. 4, because at the close of the war or when the tax is removed, they will release an equal amount of film on which they will have paid taxes, and this tax will, therefore, equalize itself. They consider this fifteen cents a just tax to collect from the exhibitor, as already they are overburdened and cannot afford to assume it themselves. It means ruin if they do.

We are not called upon to act as referee in this encounter. We presume it will be decided at Washington, during the convention to be held there on December 11, 12 and 13. We have published the claims of both sides, as we gather them, that those who read can draw their own conclusion. We will venture to say, however, that the exhibitors have a right to refuse to rent any films which they cannot afford to pay for and the distributors have a right to increase the price of their films if they wish. Putting it in this way, we would decide it a draw, unless contracts have been entered into by both parties to take or furnish films with or without the fifteen cent tax.
Educational Motion Pictures

By Louis Reeves Harrison

W

E have cause for profound satisfaction in that we are superior to savage and half-civilized races, and we are reaping great benefit from the arts and sciences, but it is yet to be demonstrated that we are right in ascribing to ourselves the advantages we enjoy. We are at least creatures of circumstances to start with. Very largely through eyes we did not make, through brains we did not train, we have discarded the superstitions and ridiculous customs of yesterday and have risen above the half-cracked opinions and comparative ignorance of today's inferior people. Through the windows of the mind we have absorbed most of those ideas which have formed our characters.

Of minor importance what we hear—talk is cheap—it is a case of "show me" where belief is to be established. We prefer the testimony of the eyes to that of all other senses combined. No matter what is preached from the pulpit, or lectured from the platform, the direct way of making us sure that a thing exists is to make us see it, the thing itself, not printed signs which are supposed to describe it. From a habit of depending on sight we acquired a faith in print—"I saw it in the paper"—but that testimony is never more reliable than its author, and we are beginning to distrust it almost as much as we do our system of laws.

There are dependable writers. Some of them even hesitate before attempting to frame a sentence, in order to make sure it expresses what they intend to convey, but an enormous number are chiefly concerned about making their medium picturesque and incidentally about what they have to say. Even when there is a truth to be told, their flippancy of style causes the impression to be feeble, if not false. They are less occupied with the subject matter than in attempting to be "clever."

In current novels, in the daily papers, in a large number of magazines, the matter presented is so light, contradictory and irrational that it is skimmed over with amused tolerance and growing incredulity. Readers are going beyond it, their minds ever busy with the thoughts, ideals and characters met with in actual experience, and tending to place faith only in scientific works. Even there are encountered complexities of style so formidable that an unnecessary amount of intellectual effort is required to grasp what the scientist is trying to say.

This drift does not mean that people no longer enjoy a good story. The actions of any one individual are very limited, whereas his ideas and opinions have a wider field. His mind naturally conceives of propositions beyond his power to convert into action. He has ideas about the acts of others which can never be performed as the acts of self. He may love to see these portrayed, to study the effects and determine for himself whether they are in accord with his ideas of right and wrong. In watching other phases of life than those which he has known, he broadens his viewpoint, weighs the advantages and disadvantages of conduct and liberalizes his system of morals.

We have read the precepts, we have had them sounded in our ears, sometimes to our resentment, and often in vain, but the pictured experiences of other men and women, addressing our minds through feeling, weigh powerfully in determining the course of each individual spectator. The screen story, in spite of its many disabilities, makes a direct appeal to egotistic sentiment, stimulating notions of justice, developing the growth of sympathy and emphasizing some great truths.

The trouble about referring to a screen story as in any sense "educational" lies deeper than popular confusion about the purpose of fiction, whether printed, screened or staged. It lies in the fact that the English language contains no word for that definite object in life which we feel. What are we living for? We might answer "happiness," or "good," or "improvement," but we feel that these words are inadequate. For lack of a better word let us use "growth" in the sense that our capacity for enjoyment is advanced and our value, strength and circumstances improved along the lines of our finest ideals.

The very word "education" arouses a lot of unpleasant memories, and no two men have exactly the same idea of what is meant when that term is employed. It is associated with suffocating school days, with tyrannical discipline, with studies forgotten as soon as recited, often of unhappy years when growth of the mind was obtained at the body's expense, energies exhausted that should have been strengthened. Plenty of feeble pictures are projected on the screen these days, but they are absolutely inspiring when compared to the stuff handed out by thousands of really feeble-minded teachers in our public schools.

Education meant stunting in some respects instead of growth. It was often compulsive and distasteful on the principle that discipline must be enforced, even by the crude and inefficient hickory rule. In other cases it meant a form of dainty polish, an almost useless culture. In its broadest sense education may mean anything that happens to us; in its varied narrow senses it may represent this or that fad of mental training, but, as we attain our finest growth as individuals and as nations through knowledge, let us base on its acquisition the true ideal of what we mean by the word "education."

Where are we to get this knowledge? How can it be widely distributed and establish conviction of truth among those who need it most? However pleased the more fortunate of us may feel over certain material blessings we enjoy, we cannot shut our eyes to a lot of undeserved misery, overworked poverty, curable depravity and teachable ignorance in our midst and on all sides of us. We may start out with an idea that education might be the remedy though politics and religion have failed, but we are invariably brought back to the question—how can it be accomplished?

Perhaps there is lurking down in our secret hearts a sort of nebulous idea that motion pictures may provide the answer to that question, but they only open a new avenue for growth. In their successful utilization a new opportunity may be afforded for us to prove ourselves an intelligent race of beings worthy of survival because we are capable of accomplishing a right adjustment of reward to effort and of dispensing happiness with the impartiality of sunshine. How this beautiful new art may be made contributory to our improvement and advancement to higher values is a social problem, our problem as collective individuals, to be solved by all who can think for the common good, who are not mental sponges.

All of our suggestions I may offer have the merits of sincerity and good intention. It is to be logically expected that I may need guidance in this uncharted domain of educational motion pictures, but the field needs exploration, and we may discover in it some such illuminating revelation as electricity provided in lighting the world.

*Copyright, 1917, Louis Reeves Harrison.
Guest of Honor at Dinner in Hotel Sherman Gives Some Startling Inside History of the Imposition of the Reel and Theater Admission Taxes

It was expected that William A. Brady would be accompanied by a large contingent from New York, representing the various departments of the trade, on his visit to Chicago. He was to present a private dinner in the Crystal Room, Hotel Sherman, Monday evening, for the purpose of bringing together the various interests in the moving picture industry, into closer touch, with the view of better combating the evils which menace the business. There was disappointment, of course, but it was forgotten in the honor paid Mr. Brady as the guest of the evening, and by his impassioned speech, in which he became a, fighter throughout the entire country to forget the differences and unite for the preservation of their business.

Mr. W. H. Hopp, president of Chicago Local, Illinois Branch, M. P. E. L. of A., was toastmaster and presided with his customary felicity at such gatherings. He first called on Alderman Schwartz, Rodriguez, Maypole and Steffen, who were the representatives of the politicians, to have a censorship in Chicago that will eliminate evils without hampering the industry. Alderman Steffen, father of the Ten-Per-Cent Ordinance, declared himself against a one-man censorship and believed that his proposed ordinance should receive the support of a majority of the Council.

Taylor Holmes, Essanay's popular comedian, and Jack Garnder, the toastmaster's color, gave a toast. Instead of indulging in speechmaking, each of these gentlemen preferred to amuse his audience. Mr. Gardner sang a ditty and told several funny stories which were received with loud acclaim, while Mr. Holmes fairly brought the gathering to its feet by his recitation of a humorous selection and more particularly by his recitation of "Boots," by Rudyard Kipling. Wm. A. Brady, guest of the evening, then delivered the following:

Mr. Chairman, I thank you for the invitation and gentlemen of for giving me the honor of making this address to the "Four-Minute Men" of this city at a luncheon given in his honor at the Hotel Morrison. More especially had it been expected that a large representation from New York would accompany him to the get-together dinner in the Crystal Room, Hotel Sherman, Monday evening, given for the purpose of bringing together the various interests in the moving picture industry into closer touch, with the view of better combating the evils which menace the business. There was disappointment, of course, but it was forgotten in the honor paid Mr. Brady as the guest of the evening, and by his impassioned speech, in which he became a fighter throughout the entire country to forget the differences and unite for the preservation of their business.

I was elected president of the National Association eighteen months ago, and during those eighteen months that have passed I have had a lot of hard work. I have been working to make the movies more readable. Coming to the end of my term, I come to the city that I think is the liveliest in the country, and I am happy to face such an intelligent looking lot of men connected with the motion picture business as I am facing tonight.

I want to go back a few months. I want to go back a year, when we were driven from the stage to the presses in nearly every almanac chamber, by the demands of the public for cheaper admission tickets. The fact remains that in thirty-eight states last year there was legislation introduced adverse to the motion picture industry. In most of the cases it was censorship legislation, and in not one case, gentlemen—and New York was included among the states—was any of that adverse legislation passed.

I pass from that to the time when a man who, we must all admit is the most advanced mind in the world, our great President—God bless him (applause)—wrote and said that he regarded our industry, that he regarded the motion picture business, as the most democratic of all the source of spreading public information in the world; when he called upon us to unite, to stop the legislation, to go along with the people, to work with the people in preventing the legislation. I am in full agreement with all the branches of the National Government in this fight against national evil.

Now, this gentleman (Mr. Benson, a lawyer) at the end of the table on my right said it was impossible to get 1,000,000 people to take issue with him. There is no source or method in the world so far as I can see, to do such a thing as the motion picture industry. A college student, the education of the child in the kindergarten, as the motion picture industry is leading the way. (Applause.)

Every man, woman, and child in this country has access to the screen room in the world, from the highest class in Harvard to the smallest classroom in the kindergarten, there will be a motion picture room, and a screen, and a film, and a story, and the child to be made entertaining to the child, that things which make the child laugh will be entertained by the child, and the world, if you will, will be entertained by the child. We say to you, sir, we are here to advocate our business and work for the motion picture business, and the people connected with it today is that they believe it is only for entertainment and amusement.
I have known the time when the automobile was considered just a pleasure machine. I have known the time when the automobile business was in just as bad a condition as the motion picture business is today, and when the automobile business went to smash because it was divided within itself. Then a lot of foxy and intelligent men walked in on them, took up the responsible units in the automobile business, and it became one of the greatest businesses in the world, and will have a large part in winning this war. That business has not only supplied methods on the ground to win the war, but at present Mr. Henry Ford is turning out one Liberty motor a day, and on the first day of next war there will be fifty thousand aircrafts in Europe, manned by fifty thousand young Americans. Every one of those aircrafts will be made by the automobile manufacturers of the United States. (Applause.)

And I say to you at the present moment, that, without your knowing it, today the motion picture is taking a great part in winning this war. Less than three weeks ago three representatives of your industry, myself and two others, were honored by sitting for one hour in the White House—not in the Executive office, but in the White House, with the President of the United States. He said to us: “I want your assistance. I regard you people as one of my responsible agencies. I regard the Young Men’s Christian Association and the Knights of Columbus as another one of my responsible agencies. I want you people to get together. I want you to know that on the front, the eastern border, there are one hundred and ninety-six divisions of Germans who are being held there by a handful of Russians. They cannot leave. If that one hundred and ninety-six divisions of Germans were turned over to the western front it is going to prolong this war two years. The Russian Government is at the present time imploring me to send over to Russia what the Young Men’s Christian Association has already sent—amusement shocks.”

The President said that the Russian soldier was the poorest paid, the worst fed, and the most illiterate soldier in Europe; that it was impossible to teach them by word of mouth, and that the only way they could be reached was by the screen.

Think of it, gentlemen! The greatest President the United States has ever had, sitting down with three motion picture men who had been down and cabled to every movie workers and producers before all of the legislatures of the United States of America! Woodrow Wilson sat down with the representatives of your industry and told them that he looked upon them to assist in the situation in Russia. (Applause.) He told them that the Government would raise or cut the taxes of the motion picture people living in the eastern front persuading them that it was all a joke that the United States was in the war; that we were not preparing at all; that it was English dollars, the Russians and the Russians were believing it.

Some of the Germans were telling them that we were not a democracy, that we were a dictatorship, and the only way that Woodrow Wilson could reach the Russian soldiers was by the use of the motion picture. “I want you to gather every news reel, every picture of our cantonments, every picture of our Red Cross apparatus, pictures of our drafted men, everything you can collect to show to the Russian eye that we are preparing,” said the President.

Now, I say to you bright fellows from Chicago, why should we be interested up here in politics, or the politics of the world? I hope you know what they are trying to do. In New York the proposition there is becoming increasingly more censored. A group of exhibitors, led by one man, has just gone to Washington to appeal to the Treasury Department to protect them against another branch in their own business. Instead of going to a room with this man, they are an arbitrator, they go down to the Government, and advertise the fact to the world that we are a divided industry.

Now, you say to me: “What do you suggest?” If I make any statement here tonight which anybody does not believe, I am here to be heckled. When I say heckled, I mean answer any question put to me by any man in this room. Now, I say: We should drop all our contention; we should hang all our politicians to the nearest lamp-post, figuratively speaking, and we should work, toot and nail, for what we can get—a repeal of that tax bill.

Senator James Hamilton Lewis authorized me to say to the President of the United States that he believed the bill taxing films was an international outrage. We cannot get that law withdrawn from the tax bill if we continue to advertise ourselves in all our motion picture papers and everything we can get into public print as a divided industry. I have in my head a unified industry. I don’t know how it is going to be brought about. I have no idea if it is going to be brought about, but they will tell me I am trying to ruin the Exhibitors League, or trying to ruin the American Association. Why, I have no interest in trying to ruin any association.

Every exhibitor in the United States should be a member of a great big national association, and pay his dues to that association. It should be one great big body, even if an exhibitor is president of the National Association, and if I have any power to name the man who shall be the next president of the National Association—I am looking at him now (Thomas Furniss). (Applause.)

Now, so much for that, and I hope you will all understand, and I hope you will all use your influence to bring it about. It must be brought about. It has got to be brought about, because, as I said to you a few moments ago, the taxation is only begun.

Now, as to censorship and the condition in Chicago. I cannot go very far on that subject, because I am pledged in my Association against censorship of any kind. A meeting representing the motion picture industry as a whole, the largely attended meeting that has ever been held by the Industry in New York, declared unanimously in the face of opposition—and I don’t mind stating that I was one of the opposition, but I pledged myself to act with the majority—not only against censorship, but against censorship of any kind. I feel the condition at Chicago seems to be improved by the passage of the Steffens ordinance.

Censorship should be shown in censorship. The censor should be a man with dramatic instinct. The censor should know that if there is a situation in a picture which he thinks unfit for public presentation (and I go on record to say that I believe any person who puts a disgraceful scene on the screen should not only be censored, but shot into the State’s prison), it may not so appear to other people.

Once had a seizure with Major Funkhouser. He had censored a war story which had been played throughout the United States by Richard Mansfield. There was never any objection to it in the theater. He said it was five reels of crime.

I replied: "There is a serial now running in town, The Clutching Hand. There you have 100 reels of crime. Why don’t you censor that?"

Major Funkhouser may be an excellent police officer, or police commissioner, whichever he is, but I should think if you must have censorship, and we are against it in any form, you should have the proper kind of censorship. You should have a censorship by a theater manager, the actor, or college professor. If you have a professor at the University of Chicago, and he has a dramatic school, he might be a good man to censor pictures. Anyhow, he would have an idea of drama.

It is the hardest thing in the world to avoid sex in stories. Gross use of sex is wrong. Riot scenes are wrong, if a man wants his pictures to pass.
Louise Du Pre Opposite Earl Williams.

Louise DU PRE, the little Southern beauty, who is credited with an appearance in most of the successful plays that have been presented by stock companies in the last few years, has been engaged by Tom Mills for the part of "Rosa" in the next Earl Williams feature, "The Stars and Their Courses."

Miss Du Pre has crowded a vast amount of dramatic experience into her twenty years of life, for in addition to her repertoire and stock engagements, she has played leading roles in many of the big productions that have toured the country, such as "Hanky Pankey," "Paid in Full" and "The Wolf."

While this is the first Vitagraph picture in which she has appeared, it is not her first screen appearance. Some time ago she appeared in a Pathé picture, and because of the clear cut manner in which she screened she was referred to by one of the critics as "A Cinema CAMEO." "Rosa" in "The Stars and Their Courses" is an intensely dramatic role, to be played by an ingenue type of girl, and in consequence, the part was not one easily filled, but coincidentally, Miss Du Pre returned from a vacation to her home in Atlanta, a Casting Director Frank Loomis was going through a mental encyclopedia of types and dramatic qualifications, and the part was filled to the satisfaction of Director Mills.

Miss Du Pre is under the management of Charles G. Giegerich, who says that she will return to the speaking stage after this engagement unless a leading ingenue part with real dramatic possibilities is offered in a picture production.

Not All Profit French

COMPLAINTS have been received of cases where the cost of admission to theaters and other places of entertainment has been increased largely in excess of the tax imposed and the increase explained on the ground that imposition of the war tax," reads an announcement just issued by the Commissioner of Internal Revenue. Mr. Roper further adds that the tax on theater admissions is one cent for each ten cents charged for admission. Any increase in admission charges beyond this amount is not necessary in order to absorb the tax.

Collectors of internal revenue and revenue agents have been requested to report to the Internal Revenue Bureau all cases that may come to their notice "of deliberate misrepresentation of the amount of war tax for the purpose of justifying increased prices."

"Commissioner Roper is taking a very narrow view of this law," says a Washington exhibitor in discussing the above with the Washington correspondent of the Moving Picture World. "Either the exhibitors misstate the cause for the increased prices by laying it to one and not to all of the war taxes, or Commissioner Roper is overlooking the taxes other than admission taxes that the exhibitors have to pay.

"The exhibitor who charges one cent for each ten cents of fraction thereof of the price charged for admission and thinks that the public is paying the war taxes with each ticket bought at the end of the year and find that he has lost some money. He has to absorb, to the extent of fifteen cents per ticket the portion of the tax levied against manufacturers, producers and importers of film; if he is located outside a city where there is an exchange he has to pay a tax on the money he expends for express and postal transportation for shows and permits; he has to pay a tax on telegrams and long distance phone calls; and last but not least, there is an additional income tax to be met."

A large number of ten-cent houses have gone to fifteen cents to meet the extra charge made upon them. It is against some prices of a similar or greater increase that the announcement of the Internal Revenue Bureau is directed. It is not believed that any of these are taking a "deliberate misrepresentation of the amount of war tax," because the "realized prices," if nearly the whole, if not all, of the increase will be found to have been taken up.

The officers of the internal revenue service are instructed to call such cases as those under consideration to the attention of the press of the country with the suggestion that proper warning be given to the public.

The attention of the Internal Revenue Bureau has been called to other theaters in this respect, for a newspaper advertisement of a photograph submitted to the Bureau stated the price and explained that there is "Five Per Cent Added for War Tax," when, in fact, the war tax on phonographs and other musical instruments is only three per cent.

LYMAN H. BROENING MARRIES MISS DALEY.

Lyman H. Broening, whose name and photographic work are familiar to all who follow Paramount pictures, was married November 25 in Greenwich, Conn., to Miss Amelia W. Daley, the daughter of Harry E. Daley, of New York. Miss Daley is an actress. Mr. Broening, who has been head cameraman for the Famous Players, has taken a Government appointment. He sailed for the other side on the day following his marriage.

JOEY FARNHAM'S FATHER GRAVELY ILL.

Joseph Farnham has been called to the bedside of his father, who underwent an operation last Friday, November 23, at the Greenwich Hospital, Sound Brook, Conn. The elder Farnham has been sinking since, wherefore all relatives have been summoned in anticipation of the end.
Brooklyn Exhibitors Act on Footage Tax

Following Decision to Cancel All Fox and Vitagraph Contracts Agree to Suspend Execution Pending Rehearing by N. A. M. P. I.

THE week ending November 24 was a busy one for Brooklyn exhibitors. On Thursday they held a largely informal meeting at the Arion Hall in the mercantile building, Brooklyn Eagle building, there being close to a hundred present. This followed a meeting on Monday of the committee of fifteen, which, as had been told in last week's issue of the Moving Picture World, was appointed to draw up forms of cancellation of contracts in retaliation for the levying upon exhibitors of the charge of 15 cents a reel to cover the war footage tax. That committee, which had been given power, named the Fox and Vitagraph productions as the ones first to be canceled by the members of the Associated Motion Picture Exhibitors of Brooklyn. About thirty signatures against each exchange were obtained and a further working between that time and Saturday, however, resolved that a meeting on Saturday an invitation was extended to William L. Sherry of the Paramount exchange to drop over to Brooklyn and address the committee if it so happened he had anything he wanted to say to the exhibitors. Mr. Sherry held an extended conversation the day before with William Brandt, president of the Brooklyn men, and Samuel Berman, one of Mr. Brandt's chief aids, and Mr. Sherry had expressed a desire to meet the committee. That meeting was arranged and the meeting was accompanied by Arthur White, exchange manager of Arctraft. Mr. Sherry outlined the position of the distributors and pleaded for harmony between the exhibitors and exchanges. He said that the execution of the cancellations immediately would precipitate a fight which when it was finished might leave no doubt anywhere as to which party was the stronger. He intimated he believed it better all around to leave the matter in doubt. He suggested the exhibitors pay the tax, under protest if they chose, and then unite with the manufacturers and distributors in going to Washington in December and presenting a single front in a request for repeal of the tax or for a more equitable method of collecting it.

Mr. Sherry said the footage tax represented three-quarters of a million dollars to Paramount. He insisted the company could not assume that burden, and if the exhibitors did not pay it they would force that amount of money out of the quality of the pictures they were showing. Mr. Grossman, chairman of the committee, forcefully pressed the exhibitors' side of the case to the extent of Mr. Sherry that while he was asking the exhibitors to recant in favor of harmony, there had been no move on the part of the distributors to alter their original determination—the collection of the tax. Mr. Brandt, Mr. Levine, "Rudy" Sanders, Ben Title and other members of the committee told of exhibiting conditions in Brooklyn and insisted the business would stand no further taxation. To the questions as to whether the distributors would meet the exhibitors half way and split the 15 cent charge, Mr. Sherry said he had no authority to speak, either for Paramount or any other exchange.

At the end of an hour's conference it was agreed on the part of the committee to hold the cancellations in abeyance until the following week, in the meantime Mr. Levine, a member of the general board of the National Association, to request William A. Brady to call immediately a meeting of the general executive committee of the association for the reconsideration of the whole question. When some one called attention to the rule of the association that differences of opinion between two branches should be considered by those two branches the mover of the motion refused to accept any alteration, declaring the subject was one of vital importance and affected the whole industry and that if the matter was touched it must be by the highest authority in the association.

Thursday's Meeting An Interesting One.

The meeting of Thursday, November 22, was one of the most important in the history of the Brooklyn organiz-

Sixteen Theaters Go Out of Business.

"Just to show you the conditions of the exhibiting business in this borough, I want to relate what happened subsequent to the meeting. On Monday night I sent out telegrams to every theater in this borough. I went right down the list of houses as they were recorded on the books of the license bureau in July. Of the telegrams I sent out sixteen were returned by the telegraph company with the notation that they had gone out of business. From July to November sixteen more houses gone! That shows how bad business is.

"My office these days is a center of information. Every evening I get telephone messages from the members of this organization. I have no hesitancy in saying that during the epidemic of infantile paralysis last year times were not so bad for men who are running theaters. Never were the conditions so healthy. Times were so bad. The debts are so high, never were conditions as we find them now.

"Some ascribe the poor business to the fact of the draft. Others say that the Liberty bonds are taking away considerable money from each locality weekly—that the payment of them is cutting into the income of each.
that has been placed on them is unreasonable and unfair. When they are requested to pay the tax it is paid by a localLittleton raises prices so that it pays its yearly rental in addition, we all know it is unfair.

"When the committee met Monday it attempted to seek a solution. The unanimous opinion was that we must assert our rights, and the best way to do this was to challenge the tax in court. On the legal side, if our action is illegal the action of the exchanges likewise is illegal."

George Balsdon, exchange manager for the Vitagraph-V.I.S.E., was given the courtesy of the floor. President Brandt inquired if Vitagraph would rescind its ruling on the 15-cent tax. "Positively not," said Mr. Balsdon. "The matter of the tax being just or unjust is out of my province.

That is up to the executives. We are following from our point of view what we consider is right. My own personal opinion does not enter into it.

"Are you under instructions to hold up a show if the war tax is not paid?" asked the president.

"No," replied Mr. Balsdon.

"I doubt if you will be able to hold up a show, as the tax is not paid before shows would be taken out," said Mr. Brandt.

Mr. Balsdon insisted instructions had been not to hold up shows for non-payment of war tax. Mr. Padula of the Park Theater said that on two episodes of a serial his house had been held up for the payment of the tax. Mr. Balsdon said the only case of that kind within his knowledge was where a check had not come in.

Other members made charges of shows being held up.

In every case that has been investigated where an exhibitor has been held up we have found the exhibitor has a contract or is back in his advertising," said Mr. Balsdon. "If I had any complaints I would have already mentioned them.

Today I think you would find that instead of being held up for war tax you would see it for advertising for some shows that have gone out previously.

The exchange is forcing and are going to continue to force exhibitors to pay the tax—the exchanges are going to stick, are they not?" asked a member.

"Yes," replied Mr. Balsdon.

"We are told if the exhibitors refuse to pay the tax we are to give notice of cancellation," said Mr. Balsdon in reply to a question of the president.

"Is your exchange making a report monthly to the Government of the non-current items?" asked Mr. Levine.

"Not to my knowledge," replied the exchange man.

"Does not Mr. Balsdon think the exhibitors have a perfect right to cancel just the same as the Vitagraph is going to cancel our contracts?" asked the president.

"We are not asking any undue favors," replied Mr. Balsdon. "We will take our medicine. They have given me instructions and I am going to carry them out. If a thing is wrong it will adjust itself. The only way toRectify an unfair law is to enforce it. An exhibitor may pay the tax under protest. If the Vitagraph at any time should rescind its action, the exhibitor is entitled to a refund—if not in money surely in some other way."

I have been an exhibitor and I know something of exhibitor problems. I paid my $2 a week in the old days under protest.

"Are we going to get any money on that?" asked a member.

"No, that I know of," replied the exchange man, amid roars of laughter.

The president declared out of order a motion offered by Mr. Berman that the action of the committee be reconsidered, basing his ruling on the fact that the committee had been given power. The president explained that the action against the two exchanges named had been taken on account of what the committee considered their arbitrary action in comparison with other exchanges.

Cohen Urges Amalgamation of City Locals.

Mr. Cohen was given the floor at this point. "I am a member of three exhibitors' organizations in Manhattan. he said. "Nothing has been accomplished by them. I attended a meeting the other day with the local leaders and because of different opinions on different matters I urged as strongly as I could that we should form a merger of all the organizations of Greater New York, that we should make the exhibitors into one big central body. If this were done here are going to sign cancellations with one exchange. That will not be sufficient. It will not have the effect it would have if it could be done in the interest of Fox and Vitagraph, as the committee had recommended. He said he believed in giving over the biggest.

No action was taken on the suggestion.

NORTHWEST EXHIBITORS TAKE ACTION ON TAX. Denounce Distributors Charging 15 Cents a Reel and Com- mend the Three Companies Who Are Absorbing Charge.

The Motion Picture Exhibitors' Corporation of the Northwest by formal resolution has denounced the action of the distributors in charging a war footage tax of 15 cents a reel and at the same time has commended the Mutual, General Film and Triangle for their action in canceling the tax. The resolution is signed by C. H. Hitchcock, O. C. Stelzner and W. G. True as the committee.

In a comment, which was delivered by F. C. Shapiro, says the distributors have arbitrarily and unjustly, and we believe unlawfully, taken the action complained of and that the assessment works an undue hardship upon the exhibitors and the motion picture industry generally. It thanked the three distributors who have canceled the tax and declared the members of the organization whenever and wherever possible should book the productions of the three companies, which they praised, and urged other exhibitors to take similar action.

J. H. GOLDFRAP DEAD.

J. H. Goldfrap died Wednesday, November 2, at the Presbyterian Home, Staten Island, New York, of tuberculosis. It was not generally known that he was ill, though in his presence had been missed among the screen fraternity for the last four months. The film trade first became acquainted with Goldfrap in 1914, when he served on the staff of the World Film Corporation, during the tenure of Lewis J. Selznick. In 1915 he was engaged by William Fox, first as assistant publicity manager and later as head of the Fox publicity department. He also held similar posts with B. M. Moss, The Unity Sales Corporation and other film concerns.

The deceased was a newspaper man by training, first getting newspaper experience in the Daily Graphic and coming to New York in 1904, associating with the Evening Mail. In addition to his publicity work, he was also known as an author of children's stories and has written moving picture scenarios. He was forty years old and was survived by his wife and four children.
Exhibitors Lose Fight in Cleveland.

Petition for Injunction Against Exchanges to Prevent Collection of Fifteen-Cent-a-Reel Tax Thrown Out of Court.

Seeking to prevent the exchanges serving picture theaters in Cleveland, Ohio, from collecting fifteen cents a reel to cover the war tax on finished pictures a number of exhibitors secured a temporary injunction from Judge Exte in the common pleas court last Thursday, which was set as the date for the hearing. This was later changed to Friday, November 23. The exhibitors who brought the action were W. J. Simms, of the Marquis theater; F. E. Therrien, of the Incorporated theater; George W. Heimbuch, the Superior; Sam Deutsch, the Sun; J. H. Simpson, the Ideal; J. S. Wilkinson, the Broadway; Sam Aubley, the Corona; Ernest Schwartz, the Broadway; H. Luke, the Auburn; A. Gerson, the Family; Sam Bullock, the Columbus and Boulevard; C. J. Vanderwerf, the Paris, and Frank Gross, the Clark National.

The injunction was asked against these companies: Victor Film Service Co., Pathe, Vitagraph, Metro, Fox, Artcraft, Paramount, Select, Kleine, Goldwyn and World. When the case was called in Judge Phillips' court on Friday the exchanges were represented by P. A. Powers, of Universal; G. C. Forrest, for National Vidaer, counsel of World Film Corporation; J. A. Berst, of Pathe, and Arthur S. Friend, of Paramount, Arctraft and Famous Players-Lasky. Judge Day appearing as counsel.

After the exchanges had stated their case in which it was alleged that the charge of fifteen cents per reel was excessive and that the distributing companies were exceeding their constitutional rights, Judge Day offered a motion to dismiss the proceedings, which was entertained by the judge. Mr. Phillips, who said that the exhibitors were not entitled to the relief sought and added that the manufacturers have a legal right to fix the prices of their products. Exhibitors were asked to show they had legal title to buy them, he said. Judge Phillips said that the court has no right to fix prices of products, unless the commodity contested or industry named comes under public utilities. The film industry does not need, he said, this aid, because, if by any alteration of the legal alteration, he avers, no legal or equitable rights against defendants having been shown.

Berst Declares Public Must Pay.

Asserts That Act Was Loosely Drawn Without Understanding of the Picture Business—Fifteen Cent Reel Charge Does Not Cover Film Tax.

Referring to the opposition on the part of the exhibitors to the film tax being passed on to them from the public, J. A. Berst, vice-president and general manager of the Pathe Exchange, Inc., had this to say:

"The government has the right to tax gasoline, confectionery, liquor or anything else. The ultimate consumer and no one else, and he is the one who can pay it. The government knows this and expects the tax to be handed on, as far as consumer goes, the consumer in this country is an ultimate consumer. Who is paying for the devastation wrought by this war, for the colossal expense entailed by the maintenance of vast armies in the field? All of us, and no one is exempt. We pay it in higher prices for the clothing on our backs, for the shoes upon our feet, for the food which we eat, and the drink which we drink. We are paying for it in every letter that we send, in every article that we buy. Every tax that is imposed upon every commodity which we use is paid by us in the end, for no matter what our business, what our profession, we are all ultimate consumers and part of the public.

"The distributors, of whom I am one, and I am glad to say, many leading exhibitors, recognize the truth of this and recognize that any tax placed upon film must be, and should be, handed on to the public. The exhibitors who fail to hold this view say that the increased cost of admission to their theaters will hurt their business. But the exhibitors here believe that anything which hurts business hurts ours and that we producers and distributors realize that. If we hand on the tax it is because it is our only recourse.

"Unfortunately the War Revenue Act was drafted without regard to or understanding of the motion picture industry, its customs, its methods and its uses. The tax fixed in it was without a film tax rate and as such the user under the clear intendment of the act is required to pay. Congress undoubtedly expected that the exhibitor being made to pay would in return require his public to pay. This is evidenced throughout the act and specifically by the provision in reference to the film footage tax (see Section 1007) in respect to which it is provided that this tax shall be paid by the lessee and collected by the distributor. It is a well established fact that economics and cost accounting force the consumer all taxes except income taxes, which cannot be shifted. Already the manufacturer of the raw product has shifted the tax to the producer and the producer in turn has shifted that tax as well as the tax on positives to the distributor.

"Faced with the necessity of recouping the amount of this tax the distributor’s only alternative would be a general increase in prices, and the cancellation of all existing contracts.

"That fifteen cents charge which we collect does not go to Pathe. Every cent of it—and more—goes to the government.

"Exhibitors should ask themselves this question, ‘What is that tax money doing?’ Let me answer that question. It is fighting for us in Europe. It is keeping the invader from our soil. It is making it possible for us to do business here in the United States. It is clothing and feeding our soldiers and sailors; it is putting ammunition into our guns, and it is making it possible for us to look forward to victory and peace. Far better the United States and taxes than Belgium, a nation hammered to the ground!"

Universal Wants a “Finish.”

Starts a Contest for the Best Ending to Boom “The Mystery Ship”—Offers Liberty Bonds.

The final episode of “The Mystery Ship,” the Universal serial in which Ben Wilson and Neva Gerber have been playing main roles in the adventures of two reels each, will be shaped by means of a contest for the “best ending” with awards in the form of Liberty Bonds, War Certificates and Thrift Stamps for a total value of $10,000. It is expected the ingenuity of both Hill and through the country. There will be a total of 438 awards available to juveniles 15 years of age or under, ranging from $20 thrift stamps to $100 Liberty Bonds.


"That which has the highest degree of excellence” is the definition of the word “best” which is to govern the judges in their decisions.

It shall not be necessary for a contestant to witness the progress of the serial upon the screen. The story will be written and distributed in the sequence displayed in the serial, and the contestants permitted to base their “best ending” upon the ideas they gain from perusal of the written story. No entrance fee whatever shall be required; no special blanks for writing the “best ending” are necessary.

The list of words to select from the condition that not more than 300 words shall be employed in submitting the idea.

Every requirement exacted by the Post Office Department in opening the mails to the contest have been met, and the competition has been sanctioned by the Department officials in Washington. There will be a first prize of $100; a second prize of $50 and a third prize of $25 to be paid in Liberty Bonds, and the third in War Certificates. Then there will be 20 prizes of $5 each, running from 4th to 20th; the next 415 awards to consist of 2 War Certificates or Thrift Stamps that will be placed upon the market, by the Treasury Department, within three months.

The exhibitor will be given every opportunity to encourage the contest among the school children in the district he draws from. The “Mystery Ship” will be extensively exploited with special advertising devices; the contest will be made as interesting as possible, and the printed stories of the advancing episodes will be available for wide distribution among school children. The identity of Young America will be depended upon to give “The Mystery Ship” an ending that will be appropriate and effective.

To this end exhibitors will be given every possible help in making the contest a success, and that “The Mystery Ship” may be given an appeal of unusual scope. The details have all been worked out and the machinery of distribution and exploitation has been set in motion. The voyage of "The Mystery Ship" will be followed with keen interest by thousands of American boys and girls throughout the country.
WRITE US EARLY AND OFTEN

The MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now, we require the cooperation of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Texas Will Have Big Meeting.

War Conditions Have Aroused Exhibitors to the Need of Cooperation.

Every indication is that there will be a big attendance on the convention of the Texas Amusement Managers' Association, to be held at the Jefferson Hotel, Dallas, beginning Dec. 10. War readjustments, of course, will be the principal subject of discussion at the meeting. Secretary R. H. Campbell has already established headquarters at the hotel. There has been a general advance in the price of everything entering into the cost of production of moving pictures and vaudeville entertainments," said Mr. Campbell, speaking of war-time conditions as it affects the profession.

"For instance, the price of carbons has more than doubled, and now another advance is due. Film rentals have materially advanced, and an additional war tax imposed, which the exhibitor must bear. On top of this comes the tax upon admissions; the county and state tax; occupation tax; Government seat tax, which has never been repealed, and the gross income tax.

"In Louisiana and Arkansas, where no state organizations were in existence and no price arrangement possible, many moving picture houses have been compelled to close within the last three months because of their inability to adjust prices to cover the cost of operation. Many are closing in Texas, also, while others are cutting down their shows to three or four a week."

In the Texas association there are affiliated all classes of theatrical amusements, from the big vaudeville houses to the minimum admission picture theater.


Organizer Branch Reports Progress.

Ray Branch, the new Michigan state association organizer, writes the World that the meetings he is holding throughout the lower peninsula are being largely attended, and are very enthusiastic. He says he is signing up new members wherever he goes, and that when he completes this trip Michigan will have a real state organization, ready to conduct business along businesslike lines, and affiliated with the American Exhibitors' Association.

There will be a big rally at the Hotel Tuller, Detroit, on Tuesday morning, Nov. 27, and that night the Detroit exhibitors are giving a smoker-funfest at the Temple building, the entire receipts going to the Convention Committee for its incidental expenses in planning the big meeting next July in Detroit.

Legislative Agent Wanted.

American Exhibitors' Association Proposes to Have a Representative at Washington, D. C., During the Coming Session of Congress.

American Exhibitors' Association, realizing the necessity of concerted action on legislation matters, are arranging to create a legislative fund and to engage someone to represent the exhibitors' interests at Washington during the coming session of Congress or whenever any legislative matters come up. The experience of the recent tax legislation shows the need of having a representative who thoroughly understands exhibitors' needs, at the same time have a man who is free from any entangling alliances whatsoever. Many expressions have been heard that the tax of 10 per cent. on gross receipts is proving a great hardship. In one instance an exhibitor who has practically no competition in a certain city finds his profits entirely absorbed in the admission tax and ruin financially staves him in the face.

American Exhibitors' Association will attempt to gather all possible evidence and facts, which will be presented to Congress through their representative. There is certainly no man better fitted to handle the proposition than H. F. Varner, of Lexington, North Carolina. Mr. Varner is an exhibitor and has been very successful in working against adverse legislation. In 1914 Mr. Varner saved the exhibitors of the United States thousands of dollars on the seating capacity tax. This work was done by Mr. Varner practically alone. In 1916 Mr. Varner again defended the exhibitor against tax on gross receipts, and in this year the case was again practically won before the Senate Finance Committee and Senate, and there is little question but that Congress would have placed an entirely different tax on the motion picture had the position taken by Mr. Varner received the united support of the industry.

If Mr. Varner's services can be secured a salary should be paid to him so that he can give it all his time and attention. Certainly a man who has done so much for the exhibitor in the past is worthy of our confidence and support. Mr. Varner is one of those splendid men who work unselfishly for the good of the whole industry but whose interests are first, last and always for the motion picture exhibitor.

The New York Exhibitors' Ball All Set.

Arrangements have been completed for the motion picture exhibitors' ball to be held at the Terrance Garden, December 7, under the auspices of the Manhattan local exhibitors' league. An orchestra of sixteen pieces will furnish dance music in the main ball room. A jazz quartet of colored musicians and entertainers will provide dance music and singing in the upper annex ball room. Invitations have been sent to all the motion picture stars and already a great many of them have accepted and promised to be in attendance. Mostly all the producing and distributing companies have subscribed for boxes and have expressed their intention of

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

<table>
<thead>
<tr>
<th>Convention</th>
<th>Date</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Texas Amusement Managers' Association at Dallas, Tex.</td>
<td>December 10</td>
<td>Dallas, Texas</td>
</tr>
<tr>
<td>Motion Picture Exhibitors' League of America, Washington, D. C.</td>
<td>December 11, 12 and 13</td>
<td>Washington, D. C.</td>
</tr>
</tbody>
</table>
being present. This will be the only exhibitors' ball to be held in New York City this season and the indications are it will be a memorable evening. Ticket prices are $2 each, admission tax and wardrobe are two dollars each, admitting lady and gentleman.

Detroit Exhibitors in Big Battle
Who Shall Pay the Fifteen Cent Tax Is a Burning Question There—Kunsky Interests Will Pay.

As far as Detroit is concerned the motion picture industry is experiencing the biggest battle in history. Detroit is such an exchange that the producers, of course represent the distributors and producers. About 100 Detroit exhibitors banded together a few weeks ago and made a gentlemen's agreement among themselves that they would not pay the tax and would not take the stand that the tax must be collected. Exhibitors have been meeting at least twice a week to discuss the proposition, and the action of the Detroit exhibitors has spread all over the state. The producers, however, have not flinched, and simply take the stand that the tax will have to be collected sooner or later, and that the exhibitor is only prolonging the whole matter.

Genevieve W. Thistle, representing John H. Kunsky and the Kunsky Enterprises, was originally opposed to the tax—and so was Mr. Kunsky, both being just as determined to fight as the rest of the Detroit exhibitors. However, they walked fair and square and took any stand they saw to the vitality of the motion picture industry. So they took a trip to New York and made a thorough investigation from every angle. The final result of their comprehensive investigation was that they would pay the tax, feeling that it is justly coming to the producers. They have also instructed the manager of the Metro exchange, which they control in Michigan, that he must collect the tax.

In an interview, Mr. Trendle, speaking both for himself and Mr. Kunsky, said to the World correspondent: "We contendently believe that the tax is justified and we have instructed our managers to sign new contracts with the tax clause. However, we still contend that the producer cannot collect the back tax inasmuch as the original contract specified a certain amount and that legally no other amount can be collected. "The producers are surely between the devil and the deep blue sea. Not only are they compelled to pay a two-cent tax on every reel on every bit of film printed or developed, but they are under heavy additional expenses throughout their entire organization in the production of pictures. The war has raised havoc with the staffs of the producers. Most of the district heads and cameramen are in the draft age—and have been excused, with the result that there is a wild scramble for help and big prices must be paid to get them, otherwise there would be no pictures produced. The government has particularly anxiously for men with a knowledge of photography and they are being used in developing pictures taken right at the European front by the hundreds of aeroplanes. There is a scarcity of good men in this country and they must be had by producers regardless of the cost. There isn't any question that the salary list of the producers has jumped sky-high since the United States entered the war. Everything the producers buy has gone up between 50 and 100 per cent, and yet film rentals have remained about the same meaning anything they are less in many instances."

If the exhibitors were sufficiently organized to beat the producers in not paying the tax, it will simply mean that the producer will have to establish a new basis of rentals, and these would be much higher than at present, and the increase would be greater than the 75 cents now being asked per feature.

"I believe that if exhibitors would investigate the whole proposition more carefully and more thoroughly, they would be convinced just as we have been that it is better to pay the two-cent tax per reel instead of a probable increased rental of several dollars for each feature. I don't believe the increase is enough to close any theater—and if there are exhibitors that cannot stand an increase in their rental, they can buy plenty of features at a price within their reach."

"One thing we will admit—that the producers did not handle the placing of the tax as diplomatically and businesslike as they might have from the start. There should have been longer notice to the exhibitor, giving him more time to make up his mind and there should have been more publicity. Now that the tax has been presented to the exhibitor before the tax was placed. I was told in New York, however, that the producers were 'all up in the air' when they found they had to pay the tax, and they did not know themselves what to do. When the producers said they would pay the tax, they notified their exchanges to immediately collect that amount, feeling that they had already borne a great deal of the tax, and that they did not believe the exhibitor would object to paying his share of 15 cents per day for each reel."—JACOB SMITH.

MEMBERSHIP CAMPAIGN LAUNCHED IN CALIFORNIA
At a recent meeting of the executive committee of the United Motion Picture Industry of Northern California at San Francisco, it was decided to launch an active campaign at once to increase the membership. The committee to take charge of this work consists of Eugene H. Roth, of the California theater; Howard J. Sheehan, of the Rialto theater; J. A. Partington, of the Imperial theater; Herman Wobber, of the Paramount; Louis Reicher, of the Metro, and M. J. Cohen, representing the George Kleine System. Most of the film exchanges in this territory are already affiliated with this organization, and it is now planned to secure the co-operation of leading exhibitors.

Josephine Earle

JOSEPHINE EARLE, who for over two years has been playing for the screen, has returned to her first love—the musical stage. Last week she sailed for England, where it is hoped to create the role of Leonie, one of the two feminine parts in "The Lilac Domino." This operetta, which had a run of a year in New York, was put on in this city by Andrews Dipple.

Miss Earle, who is a native of Brooklyn, is of Scotch extraction. Her first stage experience was in vaudeville with Henry W. Savage in vaudeville. Later she played "Beauty in Everywoman," under the same management. In 1915 she made her screen debut in Vitagraph's "The Exclamation Point" and "The Hunting of Maurice Donnelly." Other subjects in which Miss Earle played in her two years' engagement with Vitagraph were "The Two-Edged Sword," "The Shopgirl," "Writing on the Wall," "Hesper of the Mountains," "Indiscretion" and "The More Excellent Way."

Some of the more recent pictures in which the player has appeared are "The Beast," World Film; "War and the Woman," Thanhouse, and "The Seven Pearls," Pathé. Perhaps the one of which she is most proud is that of it having been of the vampire or "heavy" type. She is above average height and has her full share of good looks and figure. She says her return to the screen is inevitable, that she is immediately in demand with the work in hand. She adds that she should succeed in escaping U-boats and an opportunity later should be presented in England for screen appearances that would be another matter.

CLARA KIMBALL YOUNG ENGAGES CORLISS GILES FOR LEADS.

Clara Kimball Young, who has just completed, with her own company, a two-reeler, "Of Shirley Kaye," one of last season's most popular stage successes, and who is now at work on her forthcoming production of "The Marionettes," has added to her forces Corliss Giles, whose work with Louis Tully in "The Wave Maker," and "The King of Nowhere" placed him in the front ranks of the younger actors. His engagement with Miss Young marks his first appearance in pictures.
Honors for Marion

GETS A PERSONAL LETTER FROM PRESIDENT WILSON AND A WATCH FROM HIS ASSOCIATES

BELOW is a photographic reproduction of the letter which President Wilson sent to Frank J. Marion, president of Marion picture companies, just before the latter's departure for Spain and Italy and representative of the Committee on Public Information.

THE WHITE HOUSE
WASHINGTON
14 November, 1917.

My dear Mr. Marion:

Mr. Creel informs me that you are leaving for Spain and Italy at once for the purpose of making arrangements for such distribution of motion pictures as will acquaint these countries with the life of America, our aims and our ideals.

It is a distinct service that you are privileged to render your Country and the whole democratic movement, and I know that this will serve at once as reward and inspiration. Please bear in mind always that we want nothing for ourselves, and that this work carries with it an obligation of open dealing. Guard against any effort of officious intrusion, and try to express a disinterested friendship that is our sole impulse.

Cordially and sincerely,

[Signature]

Mr. P. J. Marion.
Committee on Public Information.
Washington, D. C.

As Mr. Marion was leaving for Washington for a final conference with Government officials, J. E. Brulatour, the American film commissioner and his associates, George Mooser and A. A. Kaufman, presented him with a handsome platinum watch with illuminated dial, in a silver case lined with gold. The watch is a unique creation of a New York jeweler, being a combination eight-day watch and clock, which may be carried in one's vest pocket or placed on a desk. The case bears an engraved inscription from the donors to "Honorabile Frank J. Marion."

Mr. Marion remarked that he would endeavor to carry the distinguished prefix with the dignity which "It is my wish to give to the industry which I represent," he said. "I can't help but feel that the congratulations which I have received should be passed on to the motion picture trade. Every man in the business must take pride in the Government's action in choosing the motion picture as the great medium to carry democracy's message into foreign countries."

METRO COMPANY GOES WEST.

Viola Dana and Company, under the direction of John Collins, left this week for the Mojave desert, where many of the more important scenes of the forthcoming Metro special production, "The Legion of Death," by June Mathis, in which B. A. Rolfe presents Miss Dana as star, will be filmed.

A typical desert adobe house, built after the Spanish style with enclosed patio, has been erected at this location and the entire company intends to follow as closely as possible the lives of the people they are depicting, by living in the specially constructed building during the period of their absence from the studio.

"THE LEGION OF DEATH" COMPLETED.

Director Tod Browning is this week, filming the final scenes of the forthcoming Metro special production, "The Legion of Death," by June Mathis, in which B. A. Rolfe will present Edith Storey as star. Over three thousand people have so far appeared in the filmed scenes of this picture, and it is said, that the finished production will present one of the most dramatic and lavish features presented by Metro Pictures.

Gebhardt W. Sahner Dead

President of the Pennsylvania League Dies After Brief Illness at Pittsburg.

 Gebhardt W. Sahner, well-known exhibitor and a prominent figure in moving picture organization circles, died on Friday, November 16, at the home of his sister, Mrs. A. W. Weiland, 317 Knox avenue, Pittsburgh, Pa. Mr. Sahner was a member of the Motion Picture Exhibitors' League of Pennsylvania and Secretary of the Pittsburgh Branch of the League. His death came as a severe shock to the members of the League and to the trade in general. He had been ill but a few days with pneumonia.

Mr. Sahner was born on the South Side, Pittsburgh, December 1863, and had resided in the section all his life. For the past four years he conducted the Pastime theatre, Warrington avenue, and he had been active in the Exhibitors' League for several years. Mr. Sahner was also prominent in political affairs, having been formerly President of the city council. He was a member of the fraternal organizations, including the L. O. O. M., C. M. B. A., and was president of G. B. B. A., Local No. 1.

Mr. Sahner is survived by two sisters, Mrs. A. W. Weiland, and Miss Anna M. Sahner, and three brothers, John S., Victor P., and Charles M. Sahner, all of Pittsburgh.

The funeral services November 9 were largely attended by members of the Exhibitors' League. A beautiful floral offering was sent by the organization. H. C. Kliehm, J. S. Schweitzer and A. S. Bowers were three of the pall bearers.

At Leading Picture Theaters

Program for the Week of November 25 at New York's Best Motion Picture Houses.

"The Silent Man" at The Rialto.

William S. Hart, whose portrayal of western types has made him one of the most widely popular of motion picture players, was the star of the Rialto the week of November 25 in "The Silent Man," a mining camp story written by Charles Kenyon and produced by Thomas H. Ince. The picture is highly dramatic and contains plenty of the lighting-like elements, feats of horsemanship, and other picturesque frontier exploits. Vola Vale, Robert McKim, J. P. Lockney, Harold Goodwin and others make up the Artcraft company.

Another of Robert C. Brune's scenic pictures, "The Chain Gang," disclosed mountain vistas of impressive beauty. The Rialto Animated Magazine and a comedy balanced the program.

Greek Evans, A. Giannone, S. Miller, Susanne Barse and Yvonne Robert furnished special musical and dancing features.

"Nearly Married" at The Strand.

Madge Kennedy was the star at the Strand theatre in the latest Goldwyn production entitled "Nearly Married," a photo-adaptation of Edgar Selwyn's farce by the same name. As the second starring vehicle for Madge Kennedy it is a worthy successor to "The High Priest," being a rapid-fire comedy with action from start to finish. A scenic study in colors, revealing some beautiful views around Auvergne, France; a new chapter of Raymond L. Ditmyar's "Living Book of Nature"; Victor Moore in his latest comedy entitled "Toothache and Heartache," and the Strand Topical Review completed the picture features.

The musical program included Rosa Lind, Yon Colignon, and Helen Scholder.

Double Bill at the Broadway.

The Broadway theater presented two features, "The Scarlet Car" and "The Wolf and His Mate." "The Scarlet Car," a bluebird production, is a picturization of the novel by Richard Harding Davis. Franklyn Farnum plays the leading role. "The Wolf and His Mate" which Louise Lovely acted before the camera, is a Butterfly production in five reels, and tells a story of the blockade.

The usual short subjects, the weekly news events, scenic and educational pictures and a comic were also given.

Proctor with Pathe Staff.

George D. Proctor, one of the best known scenario writers in the business, formerly with Lasky and Triangle, has been added to the Pathe scenario staff, and has already taken up his new work at the Pathe headquarters in New York. The big and growing force of well known writers is now bending every effort to creating bigger better stories in line with Pathe's production policy and George D. Proctor should prove a valuable addition.
Judiciary Committee Heears Discussion of Censorship

William A. Brady Makes Strong Plea Against the Arbitrary Methods of One-Man Censorship of Pictures.

THE sub-committee of the judiciary committee of the Chicago City Council, which has charge of the Steffen ordinance on motion picture censorship, met Tuesday morning, Nov. 20, the date being set several weeks ago. The members were held by the Steffen ordinance to pass on any appeals made from the decisions of Second Deputy Funkhouser. In the discussion on this ordinance have been considerably broadened the object being to find a solution, if possible, of the censorship problem that will bring about a cease- ment of the wordly and legal wrangles which have been inevitable for several years past by Deputy Funkhouser and the producers of moving pictures or their representatives.

On this occasion William A. Brady was present, having by his own efforts been able to address the "Four-Minute Men," fill the position of guest of honor at a banquet, and address the judiciary committee on the question of censorship—all during his visit of about a day.

Mr. Brady was especially nettled by Deputy Funkhouser for his recent disparaging reference to pictures and picture producers in a recent speech before the Irish Fellowship Club, and those present enjoyed the "roast" and wished that the sub-committee had the power of the Major's charges against pictures with a letter from President Wilson praising them, placed the Major in a still more untenable light. In the course of his remarks Mr. Brady said:

I am not telling you what ordinance to pass. I would say that all censorship regulations. Put us on our honor for a year. I pledge you that, not an indecent picture will be shown in Chicago. If one should get there, we will come here and at our expense board that figure to the public.

I do not think any censorship necessary, but I recognize local conditions. I am surprised at some sort of censorship. If you have any such to give us fair play, a square deal. Our industry now is being hurt by anything that is not a one-man censorship.

After the meeting Alderman Rodriguez, a member of the sub-committee of the judiciary committee, said: "I have seen some of the cutouts made by Major Funkhouser. It was much more to have ordered them. Major Funkhouser has been shown to be unfair and arbitrary."

From a lengthy editorial in the Chicago American the following passages have been taken:

The moving picture industry, in its first meeting before the Steffen Council Committee, made a showing which must have impressed the aldermen. That they are convinced that pictures have been cruelly wronged under Chicago censorship is evident, and they made out a case which would have appealed to the reason of a non-prejudiced jury.

What William A. Brady, speaking for the moving picture industry of America, and Herbert Friedman, representing the Chicago Film Exchange, said throws light on a big subject.

No voice is raised in behalf of morally objectionable pictures. No denunciation of obscenity could have been more severe than Mr. Brady's. He praised the cooperation of the whole industry to fill any man showing an offensive picture. He pointed out that if censorship were moved entirely in Chicago for a year, as an experiment, the film industry would put its word that no obscene picture would be shown, or, if one were shown, that the moving picture men would take all responsibility and presenting that one blank check.

The point that seemingly made the most impression was that the picture people who send millions of dollars worth of films a week into Chicago come under the power of one case—that beyond him there is no practical appeal.

We hold no brief for the picture industry, but this wonderful business, the fifth in the country, is entitled to a square deal, and it would be entitled to the same if it were the smallest business in the nation.

We look to the Steffen committee, which evidently has started with fair, open mind, for a sane, sensible solution.

Taxes—and More Taxes

The Chicago License Committee Proposes Raising License of Picture Theaters, Exchanges and Picture Operators.

The license committee of the City Council met Thursday morning, Nov. 22, to consider the raising of theater licenses in Chicago, so as to offset in part the reduction of city revenue caused by the shrinkage in saloon and other licenses.

The proposition discussed by the committee was the increase of the licenses of all theaters seating over 400 people, the purpose being to increase such licenses on a graduated basis, based on seating arrangements.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., and Attorney Jacobson were present at the meeting, the same representatives as in the first meeting of the committee. Mr. Hopp, who own a circuit of 15 large houses. On Mr. Hopp's suggestion that further time be granted for consideration, the committee set the date of the next and last meeting for Thursday, Dec. 6, at 10 a.m. The committee agreed that all arguments to be made by theater owners should be made at that meeting.

This is a vital question and one in which all Chicago theater operators, who own houses seating over 400 people, should be deeply interested. Whether a member of the League or the Association, or not a member of any organization, every exhibitor whose interests will be affected by the proposed raise in license should be present with his arguments.

The license committee will meet Wednesday morning, Nov. 28, to take final action on the proposed increase in exchange licenses from $25 to $200 per year, and at the same time will consider the question of raising the present licenses of moving picture operators.

The proposed increase in the exchange license will put many small exchanges out of business, while the additional tax on distributing companies will also be felt, particularly at this time.

Chicago Local, M. P. T. O. Association, Seeks Relief From War Admission Tax.

At the open meeting of Chicago Local, Motion Picture Theater Owners' Association, held at headquarters in Fra-ternity Hall, 19 W. Adams street, Friday afternoon, Nov. 16, Mr. Harrington, president of the association, was present and delivered an address on the war tax on admissions. He suggested that the Chicago members of the organization should invite their U. S. Senators and Congressmen to attend the open meeting here for the purpose of expressing views on this tax, with the hope that they might go back to Washington and aid them in their efforts for relief. He also urged them to send legal talent to the Capitol city to present their case to Congress when it convenes in December. A resolution was then moved and passed that the open meeting referred to be held on Friday, Nov. 30, to which the two Senate and two Congressmen from Chicago will be invited.

Mr. Harrington recommended that any endeavor made to secure a modification of the tax should be conducted in the spirit of patriotism, and expressed his dissatisfaction with some members who were of opinion that Congress should modify the admission war tax, because the foreign element among their patrons objected to the tax proceeds being used to kill their own relatives.

"The exhibitors should show the Government that they are losing money and appeal to Congress for an amendment or a modification of the admission war tax law," said Mr. Harrington.

The grievance committee of the organization in Chicago has presented the Chicago branch office of the World Film Corporation with a cancellation of all the accounts of members of the association in the city. This cancellation was also made by non-members, who were present at the meeting, while the committee called on others who were not present and also secured their cancellations.
The action was taken on account of the charging to exhibitors by the World of the 15-cent war reel tax. Mr. Herrington left for Cleveland Saturday evening, to attend a similar meeting there on Monday, Nov. 19.

**Chicago Film Brevities.**

Ernest Reed, managing director, and W. H. Engholm, publicity manager of the Fox Film Corporation in England, arrived in the city Monday, Nov. 19, from New York City and remained until Tuesday, when they departed for Pittsburgh. After a brief stop in that city they will return to New York, at which point they will soon embark for England. The object of the visits to Chicago and Pittsburgh was to familiarize themselves with the American methods of distribution and exhibiting, and to gain an idea of general conditions existing in this country. They were accompanied on the tour by Hamilton Thompson, assistant general manager of the Fox offices in America.

"The Silent Man" (Artcraft) will be the attraction at the Ziegfeld theatre next week, beginning Sunday, Nov. 25.

**Major Funkhouser has now taken exception to "The Rose of Blood," a Fox picture showing the revolutions which have occurred and are still in operation, in Russia, in which the use and effects of bombs, firearms and poison are seen. Major Funkhouser states that "in view of the fact that the United States Government has been and is being embarrassed to a great extent by the activities of the Industrial Workers of the World and other disloyal organizations, I will reject the picture under ordinance No. 1627 of the Chicago code of 1911." This ordinance provides that if a picture "portrays any riotous, disorderly or unlawful scenes, or has a tendency to disturb the public peace, it shall be refused a permit for exhibition."

"Our Boys at Camp Grant," which was made by the Essanay Film Manufacturing Co. for the benefit of the Daily News tobacco fund, has gained wide popularity in Chicago and adjoining territory. The official censor at Washington, D. C., writing to the Daily News about this picture, said: "We wish to congratulate you upon obtaining this particularly fine film, and will state that it is by far the best picture ever received by this office showing camp activities." The picture costs each theater using it $10 for one night’s use, and every cent of that money goes to the Daily News tobacco fund, every penny of which will be used to buy smokes for "The boys over there and here."

The use of paper pennies, in the form of personal notes, has been under consideration as a change by clearing houses and banks. Major Funkhouser, who are now suffering from the dearth of pennies throughout the country, the proposition was put up to Robert I. Hunt, who has charge of the sub-treasury in Chicago, by several Chicago exhibitors. Major Funkhouser believes that the government would not object to the temporary plan, as it would facilitate business. Mr. Hunt stated that the sub-treasury had only received 3,000 pennies that day and that it was impossible to get them. A dispatch from Washington, D. C., of Nov. 20, to the Chicago Tribune, stated that an immediate effort to ship small coins eastward from the Denver and San Francisco mints would be made. Five million one-cent pieces, the dispatch stated, were on their way to Chicago to relieve the shortage in the Middle West, and that the movement of small coins will continue through December to accommodate holiday shopping demands in Eastern cities.

Julius B. Wood, Chicago Daily News war correspondent on the French front, recently cabled to his paper that the army signal corps had taken 35 plates of moving picture material and still photographs of the men in the trenches for exhibition purposes in the United States; also that accredited newspaper correspondents, Red Cross photographers and others had been appointed by the war department from taking pictures two months ago. The cable also states that had the old system been continued, instead of the present monopoly, the war pictures would have been shown in the United States a week ago. It has been a great disappointment to fall short of pictorial illustrations in American publications since the new order went into effect.

It has been estimated roughly that the moving picture theaters of Chicago are furnishing about $60,000 weekly in payment of the tax on admissions. The internal revenue department has plans to send inspectors on their rounds later to check up on the theaters in a manner similar to the plan used in checking up on tobacco and liquors.

Business shows considerable improvement among exhibitors, judging from reports received, and it shows improvement over that of October, before the theater tax took effect.

**Poli Opens New Theater**

New England Managers Latest Structure, the Palace of New Haven, a Handsome Structure.

Z. POLI’S Palace Theater at New Haven was opened on November 19th in gala fashion, with an audience which packed every one of the 3,500 seats in the huge theater, and left a crowd of several hundred persons on the street before its entrance, completely blocking the thoroughfare from curb to curb and halting street car service. In this large audience were a great number of people prominent in amusement circles, who had come from New York, or one better known and more convenient in order to help Mr. Poli make a night of it.

Among this number were Norma Talmadge and her sister, Constance Talmadge, both of whom are stars of Select Pictures, and Louis J. Selznick, president of the Select Pictures Corporation. The opening bill at the Palace presents "The Secret of the Storm Country." Immediately after the opening number, which consisted of songs by a chorus of New Haven girls, who had been specially trained for this occasion, Miss Norma Talmadge was introduced to the audience by Pat Casey, general representative of the Naudeville Managers’ Protective Association, following Mr. Casey’s tribute to the genius of Mr. Poli in erecting as handsome a theater as the Palace. Miss Talmadge extended her thanks to the enthusiastic audience for their kind greeting, and to Mr. Poli for choosing her picture for his opening performance.

Poli’s Palace is indeed a beautiful house. It would be hard to find in New York, or elsewhere, a more restfully beautiful theater, or one better adapted to the purpose for which it is designed. Poli’s Palace is a masterpiece of one of the master craftsmen of playhouse design, Thomas W. Lamb of New York. Architect Lamb is the designer of such famous theaters as the Strand and Rialto in New York City and the New Orpheum in Boston.

Owing to a three-cornered dispute between the Mayor of New Haven, the town aldermen and Mr. Poli’s representa- tives, the Palace was temporarily closed the day after its opening until an alteration could be made in the twenty- one foot main entrance to the theater. This, however, will in no way affect the brilliancy of Mr. Poli’s achievement, nor detract from the success of its initial evening.

**DOBBS NOW A FATHER.**

George Dobbs, superintendent of the Triangle plant in Fort Lee, N. J., is now the father of a nine-pound boy, who has been the cause of much celebration in the village. In honor of the event, George gave a dinner to the 75 em- ployees of the Triangle, and the new arrival was toasted many times. Nick Kessel, an assistant to Dobbs, was just about falling asleep his phone rang, and at the other end of the wire Dobbs excitedly declared that he had just looked in the baby’s crib and it was twins. However, when George woke up the next morning he discovered he was right the first time.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

Ince to Build Studio in Culver City

Artcraft Producer Has Purchased Fourteen Acres of Ground on Which a $300,000 Plan Will Be ERECTED.

HOMAS H. INCE has decided to build a new studio in Culver City. It will be one of the most elaborate and beautiful in Southern California. Mr. Ince has purchased fourteen acres of ground on Washington Boulevard, about half a mile from the Culver City studios of the Triangle. The price of the land was $35,000. The plant to be erected on this site will cost approximately $300,000, and embrace eighteen buildings, built in Spanish mission style with an imposing facade on Washington Boulevard.

The plant will be large enough to accommodate fifty companies and sixteen hundred employees, built in such a manner that it will be able to accommodate almost any sized enterprise.

Work will begin immediately and Mr. Ince expects to have his plant partially ready for occupancy within ninety days, so that some of his companies by that time can use the stages. The Artcraft producer is now operating three studios in Los Angeles, including the old Biograph studio at Gerard and Georgia streets; the old Selig plant in Edendale and the William S. Hart, formerly Mabel Normand, studio in Hollywood.

Four companies are now at work, the Dorothy Dalton company under the direction of R. William Neill, the Charles Ray Company under the direction of Victor L. Schertzinger, the Enid Bennett Company under the direction of Jerry Storm, and the William S. Hart Company, being put in order by Mr. Hart himself. Director Irvin Willat also is making special feature pictures for Mr. Ince.

Activities at the Triangle Studios.

Several new faces well known on the screen and legitimate stage recently have been added to the Triangle playing forces. "Mr. Butterfly" is the title of Director E. Mason Hopper's latest feature. The story was written by E. Mason Hopper. It is a reply to the situations and characters in the famous "Madame Butterfly," by John Luther Long. The cast includes Thomas Kurihara, a well-known Japanese actor, Jack Abbe, Teddy Sampson and Darrell Fors.

Walter Edwards, who has just completed "The Passion Flower," a story of life in Southern Italy and France, in which Alma Rubens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham. J. Barney Sherry, Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies are in the cast. Miss Higgins and Davies are new faces at the Triangle studio.

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke and Jack Curtis have the leading roles, is now putting on Texas Guinan's new picture, "The Gun Woman," an unusual Western story.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," is about to begin work on Miss Thomas' next subject, "Limosine Life," a screen adaptation of Ida M. Evans' story.

At the Keystone studio of the Triangle, Reggie Morris has finished up his dancing story. Morris scored a scoop in securing for the nature dance scenes in his present comedy, the unrestricted use of the lawns and gardens of one of the most beautiful homes in Southern California. The residence is probably the most sought-for in California for picture purposes, but up to the present time repeated requests to "shoot" the premises have been turned down.

Herman Raymaker's last picture has gone to the cutting room and he has started on another comedy with practically the same cast. The comedy just completed gives Billy Franey a tail-coat role, and is declared to be one of Raymaker's best efforts.

The new story revolves around a derelict sea captain, and many of the scenes will be filmed on the Fremont, which is maintained at San Pedro by the company exclusively for picture purposes. The cast in the new picture will include Billy Franey, Milton Sills, Myron Wayne, James A. Donnelly, Dale Fuller and Lloyd Bacon.

Harry Edwards, the most recent addition to the Keystone directing staff, has started production on a two-reeler comedy with a cast including Pritz Schade, Maria Bianchi, Millie Morante, Martin Kinney, Alata Marton, Rose Carter, Sylvia Ashton, Dorothy Hatar and Tom Mack.

William Beaudine has completed his dress-suит comedy and has started production on a piano mover story, in which Harry Depp and Paddy McGuire will share strong arm honors. Others in the cast are Ruth Langston, Sylvia Ashton, Jack Henderson and Ward Caulfield.

Hargrave Finishes Series for Russell.

James E. Hargrave, well known screen author, has been engaged by the American Film Company's studio in Santa Barbara and has started on a story for William Russell, which will complete his present series of six. Mr. Hargrave has written many stories which have been successfully screened, among them being "Betty and the Buccaneers," "The Man Who Could Not Die" and "The Highest Bid," well known American productions featuring William Russell. In the completion of the Russell play Mr. Hargrave will supply a new line of comedy dramas for Margarita Fischer, thus carrying out the series started by Beatrice Van, the author of "A Daughter of Joan," recently completed, and "Molly Go Get 'Em," which is now under production.

Horkheimer Praised for Liberty Loan Work.

As an expression of gratitude for assistance rendered in raising the second Liberty Loan, H. M. Horkheimer, president of Balboa, has received a letter of appreciation from Henry S. McKee, chairman of State Auxiliary Liberty Loan Committee. It was due principally to the efforts of Mr. Horkheimer, who devoted his entire time to the selling of the new Government bonds, that Long Beach was able to raise quota of the loan. Mr. McKee also assured Mr. Horkheimer his self-sacrifice and service in the matter were "happily brought to the attention of the Federal Reserve Bank, the fiscal agents of the United States Government, in order that it may have the opportunity to send directly to you its own official expression of appreciation."

Roscoe's Breakaway Didn't Break.

In filming a scene recently for "The Country Hero," which is being staged at the Balboa studio in Long Beach, "Fatty" Arbuckle had two chairs and an upright piano broken over him while carrying on a stage fight with five men. The furniture was of the "breakaway" type, but, as frequently happens, it failed to break properly and Arbuckle was nearly knocked out. The camera kept grinding out the scene, however, and no one suspected the comedian was hurt. When it was discovered that his director and limelight of most of his scenarios, he continued to fight, continued to direct and continued to be funny, although he was reeling from the blow. When the scene had been finished Arbuckle was led to the studio hospital and treated for a contusion the size of a hen's egg which had appeared on his head.

McCoy Entertained by Former Associates.

Harry McCoy, a former Keystone player, who is now "doing time" on the Pantages vaudeville circuit, made his vaudeville debut in Los Angeles recently, after a tour of northern California cities and was royally and enthusiastically welcomed by his former associates and fellow players.

Harry continued the study of the two hundred foot comedy was produced by Reggie Morris to precede McCoy's act. The sketch was filmed in the forenoon and rushed through the laboratory in record time for McCoy's performance the same evening. The former director and
comedian will use the film during his entire Pantages engagement. Over three hundred players and their friends attended the theatre in a body on McCoy’s opening night and the appearance was greeted with thunderous applause and serpentine and paper mache bricks. After the noise had subsided Max Asher came out on the stage and presented Miss Mirth with a beautiful vase, a gift from the Triangle-Key- stone studios. The vase was a break-a-way and was tendered him in the usual Keystone style, over the head.

After the performance the comedians and their friends departed for a Los Angeles outing, which, to all appearances was owned and operated by Fritz Schade, Karl Anderson and Max Asher, while Mario Bianchi offered an esthetic dance, interpolated with Keystone flops. All in all, it was the most enjoyable “get-together” meeting of Keystoneites on record, and many others will be planned during the coming winter.

**Secretary Wilson Visits U-City.**

William B. Wilson, Secretary of the Department of Labor, is the second member of President Wilson’s official family to visit Universal City. The Secretary, accompanied by P.T. Barnum, his Mediation Commission, spent the greater part of an afternoon at the plant. After Saturday, November 17, Universal City closes its gates to visitors. During the summer season thousands of tourists from various parts of the world visit Universal City. It is impossible to accommodate visitors satisfactorily in the indoor studios, where the companies work during the rainy season.

**Los Angeles Film Breveities.**

George Chesebro, Triangle actor, is mourning the loss of his mother, who died at a Los Angeles hospital after a long illness.

Fay Tincher is being starred in comedy features with a new company under the direction of Al Santelli. The company is working at the Old Kalem studios in Hollywood.

Chester Bennett, the location manager at Universal City, has joined the ranks of the bidefacts. The bride is Gladys Tennyson, Universal star. They were married on Thursday evening, November 15.

Chester Withey, one of the old Griffith directors, has returned to Los Angeles. Mr. Withey will again be associated with Triangle in production of features for the Artcraft Corporation.

Jack J. Glavey, assistant to the general manager of the Fox entertainment department, has resigned. Mr. Glavey was formerly with the Keystone Company and left them to take charge of the comedy production of the Fox studios.

Charles Christie, business manager of the Christie Film Company, has left Los Angeles for a business trip to New York.

Bryant Washburn has started on the first of the series of five-reel comedies for Pathé under direction of R. F. Baker at the Diando studios in Glendale. The picture is entitled “Kidder and Company.” Gertrude Selby supports Mr. Wash- burn in the leading feminine role.

Miss Marcell Marrell, until recently art director at Univer- sal City, has been appointed general art director in the Diando studios. She will have supervision over the sets in the Baby Marie Osborne and Bryant Washburn features.

Lillian West, well known stage and screen player, has been added to the Triangle playing forces at Culver City, to appear under the direction of Wyndham Gittens.

Audelle Higgins, well known stock actress, recently a member of the Morosco Company of Los Angeles, has joined the playing forces of the Triangle Culver City studios to appear in “Evidence” under the direction of Walter Edwards. Walter Foster, Eddie Weed and Harold Day, of the Triangle art department, are planning to join the camouflage company now being recruited from the moving picture ranks in Los Angeles.

Word has been received from the training camp at American Lake that Ray Griffith, former Triangle-Key- stone comedian, who was called to the colors two weeks ago, was “ejected on account of his near loss of speech. Roy Del Ruth, of the scenario department, who also was drafted, was also rejected and is back on the job again.

Oral Humphreys has returned to the American studios after a year’s absence to appear in the latest Mary Miles Minter production, “Madamoiselle Tip Toe.” Mr. Humph- reys played in the famed American-Columbia serial, “Theather Diad- mond From the Sky.” He also supported Miss Minter in “A Dream or Two Ago.”

Locations of varied description are being used in the latest William Russell production, “In Bad.” The company under the direction of Edward Soman has completed the scenes laid in the ruins of an Aztec village. They were built in the mountains near Oxnard, California by the American-Diando company and are a duplicate of the Aztec ruins in Yucatan. The Russell camp has now been moved to another location at Brent’s Mountain Craggs Hotel, where the re- mainder of the exteriors will be filmed.

“A Soul For Sale” is the name of Jewel Carmen’s first stellar picture on the Fox program. In the cast with Miss Carmen are Genevieve Blinn, Hazel Padgett, Robert Milton, L. C. Shumway, Joseph Manning, W. Wade, G. Raymond and Glendard MacQuarrie. Frank Lloyd is the director.

Mary Miles Minter has returned to the American Film Company studios after spending a few days renovating her wardrobe in Los Angeles and is busily engaged on her fifth production of the present series, entitled “Madamoiselle Tip Toe.” The week’s production was entitled “The Du- plicate to the Sky” and was added to the screen by Elizabeth Mahoney. Miss Minter appears in many fashionable gown creations, and then changes to a backwoods costume. A fantastic dance by Miss Minter offers an added feature.

Baby Marie Osborne, the tiny Pathe star, celebrated her sixth birthday on Monday, November 5. In honor of the occasion a birthday party was given at the family residence, W. S. G. Louise and Glendareck MacQuarrie. There was a beautiful big cake and lovely presents.

Mae Murray, under the direction of Robert Leonard, is nearing the completion of her third Bluebird production. The picture is “The Eternal C'mblobe” and was written by H. Sheridan Bickers. Supporting Miss Murray are Kenneth Harlan, Albert Rosecoco, Joe Girand and Paul Weigle.

George, Crane, formerly employment manager of the American’s studios, has been assigned to act as assistant director to Lloyd Ingraham, who supervises the Margarita Fischer productions. Frank Churchill succeeds Mr. Crane as manager of the employment department.

Edward Cecil has been engaged by the Mena Film Company to play opposite Virginia Chester, who has the leading role in the modern period of “By Super-Strategy,” under the direction of Howard Gay. Cecil has lately been connected with the Fox company and appeared in “The Beast” and “Conscience.”

Wheeler Oakman has signed a year’s contract to play leading roles opposite Edith Story, the Metro star. Mr. Oakman’s most recent engagements have been with the Triangle and Universal companies.

Edgar Jones, former Balboa director, has been engaged by the Universal to direct Louise Lovely.

**FREDERICK BENNETT WITH TRIANGLE-KEYSTONE.**

Frederick Bennett, the man who collaborated in the stage production of the Broadway success, “Very Good, Eddie,” and scores of other plays to his credit, joined the Triangle-Keystone scenario staff this week. Mr. Bennett holds a unique office, especially created for him by studio manager S. C. Burr and production manager Albert Glass- mire. It is Mr. Bennett’s business to take up the scenario where the writer has left off and inject laughter or “gags” as they are called, into the skeleton. This work requires a man with a remarkable sense of comedy situations, as well as a thorough knowledge of dramatic construction, and the Triangle-Keystone management is confident that Mr. Bennett will prove a valuable addition to the staff. Mr. Bennett has traveled extensively and speaks and writes eighteen languages.
Reviews of Current Productions
EXCLUSIVELY BY OUR OWN STAFF

“The Small-Town Guy”
Taylor Holmes Surpasses All His Former Screen Appearances in the Mirthful Part of a Green, Country Hotel.
Reviewed by James S. McQuade.

I BELIEVE Essanay has the right to claim the best of things for “The Small-Town Guy” — the latest comedy vehicle provided for Taylor Holmes, without any fear of being turned down. The adaptation by H. Tipton Steck is from the novellette by Freeman Tilden, which appeared in Munsey’s magazine, and it has the merit of keeping the spectator in the midst of stir-ring action all the time, with no place for a dull moment. Director Winchom has entered fully into the spirit of the comedy, and with the excellent cast furnished him, the best that is in the script has been brought out to fine advantage. The story has to do with the adventures of an unconsoli-dated country youth in Chicago. This young man, Ernest Gledhill (Taylor Holmes), is clerk of the junction hotel at Compton Center, a dreary, dry burg, deadier than a theater after the show, and conspicuous only by the quaint types afforded by some of the men and women in it. Two Chicago crooks, the Swell Dresser (Fred Tilden) and Slim McLeann (Mark Elliston), are forced to stop over a night in Compton Center, and in that short time convince Ernest Gledhill that Chicago’s the place for him. And so Ernest says good-bye to Eleanor Ramsdell (Helen Ferguson), the one girl in the world for him, and to his rich old aunt, Phoebe, who, he believes, cares nothing for him.

The crooks take advantage of Ernest’s youthful and innocent appearance and manner to use him as a tool in various grafting schemes, paying him only a small percentage of the moneys collected by him. Government officers on the trail of the Swell Dresser and McLeann advise Ernest to sever connections with them and go back home, knowing that he is innocent of wrongdoing. He does so. Aunt Phoebe dies soon afterward and leaves all her property to him; but he is disconsolate, because he thinks himself unworthy, after his Chicago experience, to renew the role of Eleanor Ramsdell’s lover.

The two crooks learn of Ernest’s good fortune and try to blackmail him out of large sums of money; but shortly after their arrival in Compton Center Eleanor had called on Ernest, and being told the facts assured him that no matter what happened she believed in him. Something did happen that changed the whole aspect of things; for both crooks were trimmed to the king’s taste by Ernest when they came for the money, and a Government officer arrived on the scene just in time to arrest the badly-beaten pair.

Ernest Gledhill offers fine dramatic opportunities and Taylor Holmes has missed none of them in his able characterization. Mr. Holmes’ make-up as Ernest, when he arrives in Chicago for the first time, is a gem of its kind; and his assumption of the role shows nice imagination and art. Gradually the country youth is made to assume the smarter air and dress of the city; but always do we find that the sterling character which has been wrought in the country among god-fearing folks crops out when the rogues attempt to induce him to do wrong wilfully. Mr. Holmes’ characterization will evoke hearty laughs, many smiles, and here and there a tear from the hyper-sensitive spectator. To me it furnished not only high-class, mirthful entertainment, but a model of happy concep-tion and artistic development.

The crooks are played to the life by Fred Tilden and Mark Elliston, who made the roles their own. Mr. Tilden’s (Elean- nort’s rascally uncle) is well borne by James F. Fulton. Helen Ferguson has little to do as Eleanor Ramsdell, but she does that little well.

The release date is Monday, Dec. 3, through the George Klome System.

“The Awakening”
World Production of Five-Part Photoplay of Bohemian Paris, Featuring Montagu Love and Dorothy Kelly, Has Familiar but Interesting Theme.
Reviewed by Edward Wiltzel.

EXCELLENT production of a familiar theme make “The Awakening,” a five-part World photoplay, featuring Montagu Love and Dorothy Kelly, an interesting picture. It is a story of Bohemian Paris, and was directed by George Archainbald. The name of the author is not given, but the tale has all the earmarks of having been written by a son of the tricolor, and one who was on friendly terms with the life he depicts. The atmosphere of the Latin quarter is cleverly reproduced, and there are many touches all through the picture that show the director to be in close touch with his subject.

“Tbe Awakening” tells the story of a foundling left on the steps of a village church. The boy grows to manhood, and is noted in the neighborhood for his strength and uncouth appearance. He becomes a farm laborer until a quarrel with some of the farm hands makes him quit his job and go to Paris. Discovering that he has a talent for painting, he takes up the study of the art, but his unfriendly ways earn him the name of “The Beast” among his companions. Coming home one stormy night he stumbles upon the form of a woman huddled against a building. He takes the unconscious girl to his room and becomes her protector. This leads to the pair falling in love with each other. A fellow artist hears that “The Beast” has a sweetheart, and makes a bet that he can win her for himself. He sets a trap for the girl, and drugs her glass of wine. Feeling herself disgraced forever she writes a letter telling the man she loves that she is no longer fit to be his wife, and then runs away. The story ends with a duel between the two men, and a perfect understand-ing for the lovers.

Montagu Love is always satisfactory as the artist. He has the build and artistic ability required for the character, and Dorothy Kelly forms an excellent contrast as the young orphan girl whose innocence and unassuming appeal so strongly to the man. John Davidson, Frank Beamish, Joseph Granby, and Josephine Earle are useful members of the cast.

Scene from “The Awakening” (Essanay).
Charlotte in Film

Famous Skater Is Filmed in Six-Part Drama by Commonwealth Pictures Corporation.

Reviewed by Margaret P. MacDonald.

ONE of the pictures in the series of public-service shorts being featured by Commonwealth Pictures Corporation is "The Newly Invented Clawson." It is a six-part drama in which the famous skater Charlotte Charlot has succeeded in her first attempt in the moving picture drama with a production in which she has been featured by the Commonwealth Pictures Corporation, its first picture also by the way, has as yet not been given a name. The plot of the story on which the picture is based is slight but interesting, and of considerable significance has been General directed by Oscar Eagle. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in which the new Commonwealth Pictures Corporation star, Charlotte Charlot, performs the wonderful skating feats for which she is famed over two continents. To those who have never witnessed the skating of Charlotte these scenes alone are worth the price of admission.

The difficulty of exploiting in film a talent such as Charlotte’s has been eased off considerably by the dramatic understanding evidenced by her. She is perfectly at ease before the camera, and is able to use all of her pretty charms of personality to advantage, interpreting the significance of the role allotted her with intelligence; and it is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasurably as the little skater Charlotte.

The story of the picture follows for the most part a conspiracy to steal a newly-invented device for fighting the German submarine menace. Actual wireless apparatus is used effectively in the picture. There is also an opportunity given to learn of Charlotte’s various other accomplishments, such as swimming and high diving.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

"Who Goes There"

Vitagraph Screen Version of Robert W. Chambers’ Novel Has Little of the Real Struggle Now Taking Place in Europe—Blue Ribbon Feature.

Reviewed by Edward Weitzel.

IN COMPARISON to the march of events now devastating the continent, the picture "Who Goes There," the Robert W. Chambers novel which the Vitagraph has made into a five-reel Blue Ribbon Feature, seems weak and of little interest. The plot deals with the love affair of a German General for a Swiss girl who is serving the cause of the Kaiser in London. Desiring to get the girl and some secret dispatches into Germany, the General hits upon the following scheme: Among his prisoners is an American of Belgian parentage, named Guild. The German officer represents the Swiss girl as his daughter and tells Guild that he wants him to go to London and bring the girl, who is known as Karen Girard, back. To Guild’s delight, the German General offers him his liberty but warns him that a number of Belgian prisoners will be executed if he does not return with Karen. Guild’s adventures in London reveal that the German Secret Service is still doing business in the English capital, and the American gets inside the German lines with Karen and the dispatches. In the meantime, Karen has fallen in love with him and he with her. The dispatches prove a bone of dis- sension between the two, but love triumphs in the end and Karen agrees to go over to the enemy with Guild. Before they can start, General Von Rettler arrives and the two men engage in a sword duel. The General is fatally wounded, but he upsets German military tradition and ethics by giving the lovers his blessing and a safe passage through the German lines.

The picture is generally well produced. It has but three important characters, Guild, Karen and the German General. Harry Moroney is most satisfactory as the American serving in the Belgian army, and Corinne Griffith is attractive and effective as Karen. Arthur Donaldson is an imposing figure as General Von Rettler.

Christie Comedies

Three New Comedy Numbers Provide Successful Entertainment of Moving pictures Review.

Reviewed by Robert C. McCracky.

T is a pretty safe rule in pictures, as in other things, that anything is interesting when it is done by interesting people. The casts selected by Al F. Christie for his offerings have this much to go on, almost regardless of the plots provided. The principals are all of juvenile age, attractive in appearance and full of what is frequently referred to as "pep" when there is no dictionary at hand.

The tone of the three numbers just ready for release is excellent. It is in accord with the sort of work found in polite comedies and the better class of farces. There is no great strain for humorous effect, but rather a quiet, natural development which is stronger in its results.

"Stepping Out" was written by Robert Hall and features Jay Belasco, Smiling Billy Mason, Ethel Lynne and Helen Leslie. It tells the story of two young married couples, living in adjoining homes, who quarrel among themselves. The husbands take each other’s wives to a ball, where they all meet unexpectedly. The ride home in racing taxis makes an amusing feature.

"Wakes Up," by Robert F. McGowan, features Betty Compson, Eddie Gibbons and James Harrison. The story is that of a country girl with two lovers, one chosen by herself and the other by her father. Scenes are pictured from a romantic novel she is reading, and when she wakes from her dream she elopes with her lover, Jed.

"Almost Divorced," by H. H. Ratterman, is the most original of the three. It tells of a young couple who marry hurriedly. The groom is informed that he will inherit his uncle’s estate if he is still unmarried at five o’clock. An effort is made to annul the marriage, but this proves unnecessary as there was a mistake in the telegram. Betty Compson, Smiling Billy Mason and Joe Moore are in the cast. This number is farcical in action.

"The Door Between"


Reviewed by Edward Weitzel.

THE five-part screen version of “Anthony the Absolute” produced for Bluebird by Rupert Julian under the name of "The Door Between," retains the best points of the Samuel Merwin novel with the introduction of a single character. This proof of the skill with which the director and Elliott J. Clawson, the writer of the scenario, have accomplished their tasks is further evidence of the steady advance of the photoplay. The two points that might seem necessary to some directors to reproduce on the screen are the manner in which the heroine left her husband for another man and why she so quickly married him. As to the first, his high statement that neither of the men were worthy of her love and confidence is accepted by the spectator without question, and the drive forward of the action keeps the story closely knit and of unabated interest.

The credit for this achievement does not rest entirely with the gentleman named. The first cause in the matter is the
author, Samuel Sterlin, who has made Helen Crocker such a fine specimen of womanhood that there is not the slightest excuse for doubting her word. Then comes Ruth Clifford's impersonation of the character. She embodies it so completely and makes belief in her truth and goodness so easy that the spectator simply takes her at Anthony's valuation and is anxious only for the lovers to get on with what lies before them. Such an element in a story simplifies its construction. Those who have read the novel will recall its sincerity and charm. The character of the unworldly Anthony, with his exalted moral code and his devotion to the cause of music, is just what is needed to appeal to the unhappy girl, who has learned by bitter experience how poor a thing is life without honor and self-respect. How these two people meet in far-off China, and how Anthony proves that he can fight for the woman he loves, and win, form a tale that has the good healthy thrill of the stories that leave no bad after taste.

Moreover, the Anthony's performance is always interesting and he is too well schooled an actor not to make his points. He has identified himself with an entirely different life, career, and, like every great artist, that is what he has done. Unsophistication is not one of the elements of character that he assumes with perfect success. George Daniels and W. H. Bainbridge are effective members of the cast.

The intelligent direction of Rupert Julian is apparent all through the picture, and the local color of China and Japan is brought out with skill.

"Reaching for the Moon"
Artcraft Presents Douglas Fairbanks in an Entertaining Comedy of Misplaced Enthusiasm.
By Louise W. Harrison

**ARTCRAFT'S** latest Douglas Fairbanks release, "Reaching for the Moon," was shown at the Rialto theater for the first time in the Big Box on Sunday evening, November 18. "Reaching for the Moon" relates principally to the dream of an imaginative and ardent clerk in a button factory, though there is a tiny love interest with a beautiful, young stenographer at the beginning and after the nightmare.

Douglas, ever ardent and enthusiastic, attempts to break down barriers of convention in his dream, but his ambition outreaches his ability. Completely discouraged by a discovery that he must drift with the stream, like every other drop of water, he indulges in a fancy that he may attain any object in life by concentrating his mind on it. He feels that he ought to be a great ruler, an autocrat on a throne, and he is encouraged in a wild illusion of noble strains by the fact that there is a mystery about the ancestry of his mother, who died in giving him birth. He therefore concentrates very hard on the subject of becoming a royal personage for a few seconds and falls asleep.

Almost insensibly the story drifts into one of the "mythical kingdom" plot most amusingly burlesqued. Fairbanks, as held to the throne of "Vulgaria," finds himself in a Kerensky situation of perpetual peril, victim of intrigue on all sides, unable to exert either his will or his cherished individuality. His only activities are those of escaping assassination at the hands of conspirators, and he is required to sing long before he is betrothed to a caricature princess. He fights the inevitable duel, falls over a cliff and finds that he has merely tumbled out of bed. The settings and costumes of this dream experience are very elaborate, some of them beautiful, and the Rialto audience is the Anthony. His performance so completely endears him that his popularity is as great, if not greater, than ever.

Scene from "Reaching for the Moon" (Artcraft).

scene from the Silent Lady. (Butterly)

Three scenes from "The Silent Lady." (Butterly.)

**The Silent Lady**
Five-Reel Butterfly Release Features Gretchen Lederer and Zoe Rae in Story of Heart Appeal.

Reviewed by Robert C. McElravy.

THE SILENT LADY is a completely new literary story, written by Elliott J. Clawson, and very capably directed by Elsie Jane Wilson. The principal setting is a light-house along a picturesque coast, and in the attached dwelling are three old salts, a housekeeper and Little Kate, a niece of one of the men. The child part, a strong feature of the story, is played by Zoe Rae, a little girl who has appeared with frequent success in screen subjects, and in this adds further good work to her list.

The most important acting part, however, is assumed by Gretchen Lederer, who appears as Miss Summerville, a trained nurse. She comes into the tale later, after the child is taken down with typhoid fever. Gretchen Lederer has been appearing for some years in film stories, usually in supporting parts, but occasionally in the leads. She has an attractive personality and strong features of a pleasant, thoughtful cast. Her screen methods are always quietly effective, and in this number she makes the most of her opportunity. Her work as Miss Summerville reveals a depth of womanly emotion which does much to carry the slight plot to success.

After the child begins to recover, the housekeeper becomes jealous of the nurse and leaves the place. The nurse remains and becomes the victim of much gossip as a result. The three men respect and at the same time fall in love with her, but she refuses to marry any one of them. She also refuses the doctor, who loves her. Her "story" is brought out later, when she hears of the coming of Captain Brodie, an inspector. She fears his coming that she turns out the big light, forgetting the danger it may bring to passing vessels. Little Kate elicits this situation in the light. It develops that Captain Brodie had deceived Miss Summerville some time before by a false declaration of love. The story ends happily by her tact acceptance of the little doctor.

The three sailors are played by Winter Hall, Harry Holden and Edwin Brown. Others in the cast are Lule Warren and E. A. Warren.

"Over the Hill"
Pathe-Astra Production Features Gladys Hulette in Story Dealing with Small-Town Journalism.

Reviewed by Robert C. McElravy.

A SIMPLE, naturally-developed story, with a pleasing set of small-town characters, is "Over the Hill." It runs along in a series of incidents connected with the early days of a "yellow" newspaper in the town of Columbia. The girl is no part of the story until later part of the narrative, when the girl reporter burns up an entire edition of the newspaper to save her friend's good name. Gladys Hulette, who has done effective work in previous numbers in the part of a young, unsophisticated girl, has a similar role in this instance. She is first introduced as the granddaughter of an aged minister, whose church work has been assumed by a younger man. Daniel Mason plays the part of the old minister, whose general incompetence in his attempts to make a living are pathetically appealing. The girl and her grandfather resort to selling books after trying other things unsuccessfully, and while engaged in this work the old man succumbs to an attack of pneumonia.

This brings up the main part of the story. The girl's enthrance into the office of "The Pioneer," where she obtains work by an entertaining exhibition of enterprise as a book agent, makes a natural and convincing feature. The newspaper is an off-shoot of a chain of yellow newspapers conducted by Amos Winthrop, who poses as the friend of ambitious young men. Esther, the girl, falls in love with Allan.

Scene from "The Silent Lady" (Butterfly).
Stone, the business manager, and this brings about the enmity of Roy Winthrop, the owner's son.

The elopement of Iola Lawlor with a baseball hero is an incident by which The Pioneer hopes to increase its circulation. Esther is a friend of Rose, and when she learns what Roy Winthrop and Jim Barnes, manager of the paper, are planning to do, she acts fire to the entire edition and smashes the forms. This feature might have been led up to with

because of his value in a business matter. Having thrown these two into a dangerous intimacy, he neglects the loving woman he should cherish. In the home is a hostile old housekeeper, who takes it upon herself to watch the young wife, and the spy is finally rewarded by catching wife and lover in a situation purely accidental, but decidedly compromising. The shock of discovery is nearly fatal to the infirm old housekeeper. She succumbs to hysterical paralysis and is unable to communicate to the papers the whole incident.

A high state of suspense is now set up, one pointing straight to tragedy, for the old housekeeper recovers speech and the lover leaves in a hurry with such a hurry that he is made ignominious. The interview between husband and wife after the disclosure is really the stormy's high point, and now, from the midst of this old dramatic material arises a glimpse of new Ethica, the idea of one law for both, but it is only a glimpse. The Strand auditorium was showing "The Hungry Heart" as an interesting vehicle for Miss Frederick, now began to sit up and comment on the problem presented. There was an buzz of conversation on parts of the house. The personality of Pauline ceased to dominate—the outcome of the story was the absorbing issue. The stupidly neglectful husband suddenly becomes a self-sacrificing one. He permits the young woman to return in penitent mood, his vision enlarged, and a philosophic reconciliation follows, ostensibly for the sake of a child, but really because of a mutual recognition that "to err is human; to forgive, divine."

"The Judgment House"

J. Stuart Blackton's First Paramount Release a Splendid Example of the Photodramatic Art.

Reviewed by George Blaisdell.

A SPLENDID example of the photodramatic art is "The Judgment House," J. Stuart Blackton's initial release on the Paramount program, a screened reproduction of the story by Sir Gilbert Parker is in a large measure a personal triumph for Mr. Blackton—surely in so far as that

result may be attained by one who not only directs a subject but also is the author of the script. The picture carries a steady view, a continuous pull of real, deep interest; and there are genuine, heart-stirring dramatic situations cropping out all through the six reels.

Love interest there is in abundance—not alone that centering about affection between man and woman, but of the bond that exists between two men, or friendship. The fact that friendship between two of the men is at times strained by reason of their mutual regard for the same woman seems to sound an actual human situation, and women in high places—of those of power and position. There is not in the story one character of humble position—with one vital, outstanding exception; and that is Krool, the South African servant of Rudyard Byng. Krool is finely played by Crazy Thunder. The Indian is a natural actor, and he carries with him a sympathetic interest from the entrance of Krool to his dramatic death on the veldt.

"The Judgment House" is of the period of the Boer war, of the three or four years preceding that conflict and during it. Its locale is London and South Africa. Wilfred Lucas plays "Davy Tearle" in a very admirable fashion, and other principal parts. The former is Rudyard Byng, an associate of Cecil Rhodes, and like him a man of indomitable force. The latter is Ian Stuart, and an earnest interest from the entrance of Krool to his dramatic death on the veldt.
pleasure of the performance. The photography, too, for which Thomas Molloy is responsible, is of the best.

Mr. Blackton's work in "The Judgment House" is worthy of himself and of his new business associates. It will hold its own in big companies. His treatment of the dramatic scenes is marked by skill and judgment. On the spectacular side he has built up thrilling episodes of battle—the old fashioned kind, with bayonet charges and massed cavalry formations. One of the more striking bits having to do with the cavalry is the magnificent mounting of many men. Very close to the highest dramatic note is sounded at the death of Krool, as just before he passes out he crawls to the side of his "Bass," and master and servant clasp hands in farewell. The highest, perhaps, is the reunion of Byng and the woman who has regained in her husband a lord and master who commands not alone her respect but her love and confidence.

There is a mine of material in "The Judgment House" for extended comment. Cutting it short, it is an artistic presentation of an absorbingly interesting story.

**Two Mutual Subjects**

"Queen X" with Edna Goodrich and "The Mate of the Sally Ann" with Mary Miles Minter Productions of Good Quality.

Reviewed by Margaret I. MacDonald.

"Queen X."

WE ARE not fond either of pictures or plays dealing with the drug traffic—the subject is a morbid one—but we must admit that "Queen X," a five-part drama with the opium traffic as its basis and featuring Edna Goodrich, is certainly not of interest. It is an adaptation of a play directed by John B. O'Brien and is a tribute to the goodness of judgment and sympathy of both director and star. It is a strong production with a fine moral balance, and in which Edna Goodrich has given a remarkable portrayal of the fall and ruin of a young woman of rare beauty and unusual talent and ability. The cast in Miss Goodrich are Hugh Thompson, Lucille Taft, Dora Adams, William Wolcott, Jack Hopkins and Maudie Tadino.

The story deals primarily with an attempt of a district attorney to round up a gang of opium smugglers. The woman known as Queen X, so named because of a birth mark in the shape of a cross on her right wrist, is not only a victim of the drug trade, having become so through unwise associations on her arrival in the city, but is also a distributor of the drug. Placed on trial she is about to be sentenced to a long term in prison because of her misdeeds in the trade, and also because of her refusal to give the names of her associates, when the sister of the assistant district attorney recognizes the young woman as a former schoolmate of unusual ability and beauty. She is then taken in hand and gradually cured of the frightful habit, and finally finds happiness in the love of the assistant district attorney.

"The Mate of the Sally Ann."

One of the best and perhaps we might go further and say the best of the Mary Miles Minter pictures is the November release, "The Mate of the Sally Ann." With a nice, consistent story, made more pleasing by the adding of a part for a clever little dog who pathetically limps through the picture, doing some of the smartest tricks that a little dog ever did, the production is one of highly pleasing quality. The picture was directed by Henry King with a competent cast consisting of. In addition to Miss Minter, Alan Forrest, George Periolat, Jack Connoly and Adele Farrington.

The story follows a brief portion of the life of a young girl whose sole companion has been her grandfather, an old sea captain, who, while keeping an almost crucial guardianship over his little granddaughter, is constantly in search of the man whose conduct he believes killed his daughter and left his granddaughter without a name. The tide of the girl's life history is turned by the entrance on the scene of a lame dog belonging to a man living in a beautiful home on the sea coast, and who is discovered to be the girl's father. It is also discovered that he was actually married to her mother, and that during an illness he had lost trace of his wife. The story ends prettily, and, in fact, has been worked out in the most pleasing manner conceivable. It will be found an acceptable attraction for the Christmas season.

"All for a Husband."

Fox Comedy with Virginia Pearson Is Uneven but Has Many a Hearty Laugh, Especially in the Last Two Reels.

Reviewed by Hanford C. Judson.

I T CAN't help make laughter this recent Fox release, "All for a Husband." There is quite a bit that, while it made me laugh, does not make me feel that it would really bring a smile to the face of the average person. It will not seem so irresistibly funny to all, and, again, there is quite a bit of it that certainly is irresistible as a mirth-provoking feature.

Scene from "All for a Husband" (Fox).

Billie Burke Plays Variety of Roles.

There can be no reason to complain over a similarity of roles interpreted by Billie Burke in her Paramount plays. In her first picture under these auspices, "The Mysterious Miss Terry," she appeared as an heiress who, from a desire for change, disguised herself as a shop-girl. In "Arms and the Girl" she was seen as an American woman caught in the German net during the occupation of Belgium. In her forthcoming play, "The Land of Promise," in which she also starred on the stage, she is seen as a sister of a Canadian settler who undergoes the trials of life in a strange and rugged country. This play was written by W. Somerset Maugham, and the adaptation will be released by Paramount, December 10.
“The Voice of Conscience”

Interesting Offering Features Francis X. Bushman in Dual Role—Assisted by Beverly Bayne—Released by Metro.

Reviewed by C. S. Sewell.

Provided with a dual role, Francis X. Bushman, assisted by Beverly Bayne, appears in “The Voice of Conscience,” released by Metro Pictures Corporation in five parts, November 15. Admirers of these players will find this subject an interesting and satisfactory offering.

Houston, in prison, persuades Potter, in an adjoining cell, to impersonate him, and upon release to visit his home in Virginia, for the sake of his mother, who is blind and feeble. Potter falls in love with Houston’s slave, and this fact is used by Johnson, a friend of the family, in reality Stephen Liggert, who was responsible for his being unjustly sent to prison. Later, Johnson, after insulting Allane and being thrashed by Potter, publicly denounces him, and Mrs. Houston dies as a result of the excitement.

Potter is arrested, and convicted on circumstantial evidence, when he is saved by the testimony of a half-witted negro. Johnson is shot while attempting to escape, confesses that Potter was railroaded to prison, and all ends happily.

Bushman, appearing both as Houston and Potter, gives a creditable performance, and Beverly Bayne is particularly pleasing as Allane. Harry Northrup makes the role of Liggert, alias Johnson, particularly villainous, and Maggie Breyer is effective as Mrs. Houston, a sweet old lady. The remainder of the cast, including Pauline Dempsey, Walter Broussard and Anthony Byrd, in negro roles, are satisfactory.

The production is well directed by Edwin Carewe, who has provided attractive Southern plantation scenes maintaining well the atmosphere of the story; and also a weird and interesting scene where the negroes, by means of “vodoo” incantations, force her half-witted son to confess that Johnson is the real murderer of Houston.

“Gift o’ Gab”

Lively Five-Part Essanay Farce Adapted from Ainslee’s Magazine Story on Perfection Picture Program.

Reviewed by Edward Weitzel.

A FIVE-PART Perfection Picture, produced by Essanay and distributed by the George K. Vincent System, “Gift o’ Gab,” is one of those irresistible farces that are intended solely to amuse. The principal character is a college boy with an extraordinarily agile figure, and nautical habits, that of a fairly well-known chap by the name of Fairbanks. Born of poor but respectable parents, Tom Bain, the college youth referred to, quite naturally falls in love with Peggy Dinsmore, a young woman of the gold-spoon class. After graduating from college as the hero of the football field and indulging in a grand “hurrah” in celebration of the event, in which two companions, an ancient and rickety cab, and a police station figure, Tom tries to obtain the consent of Peggy’s parents to receiving him as a son-in-law. Asked about his prospects, Tom announces proudly that he has been offered a position as a stock broker. He is offered $15,000 a year. He does not accept it, however, as the cost of keeping a wife in high society and bid to go forth and obtain a reputation for wealth.

For once his gift o’ gab is not sufficiently gifted, but Tom invents a tunneling machine that is a gigantic failure, but the volatility with which he explains it to his parents makes the betting slip some miles ahead. One of the principal scenes is the proposal for a marriage by the young couple, who are now living in the hotel. It is a trying experience for the parents and the family, and the others.

For once his gift o’ gab is not sufficiently gifted, but Tom invents a tunneling machine that is a gigantic failure, but the volatility with which he explains it to his parents makes the betting slip some miles ahead. One of the principal scenes is the proposal for a marriage by the young couple, who are now living in the hotel. It is a trying experience for the parents and the family, and the others.

“Five-Part Triangles”

“The Sudden Gentleman,” a Comedy-Drama Featuring Wm. Desmond and Peg o’ Ram, Black London Sort of Tale Written and Directed by Wyndham Gittens.

Reviewed by Edward Weitzel.

“The Sudden Gentleman”

A DMHRENS of the kind of stage farce provided by Andrew Mack and other actors of Celtic heroes will heartily approve of “The Sudden Gentleman,” a five-part Triangle release, played by Joseph Anthony, as a zs needing the Irish, by R. Cecil Smith, and directed by R. E. Irish. The leading character is an Irish lad of twenty-five, living in the Emerald Isle, who is as light-hearted and as ready to flit or fight as the best of them. A letter from America brings the news that an uncle has died and left Garry a fortune. The young fellow goes over to claim his property and finds that he must also become the guardian of his uncle’s stepdaughter, a girl of seventeen, who has been reared in luxury and is inclined to look down upon her relative from the Ould Sod.

Garry is a regular closhopper, and his dress and actions around are quite a laugh. The girl’s name is Louise Evans, and she has two friends who also do not approve of Garry. One is Count Louis Caminetti, and the other is a Mrs. Hawtry, who hopes to marry the Count. The Italian, however, has had his eye on Louise, as he expected that she would inherit all of her stepfather’s money. He is greatly shocked to find that Garry is the heir; but the widow and he concoct a nice scheme: The lady will become Garry’s wife, obtain a divorce from him, collect large alimony, then marry the son of Italy. In order to make sure that the first part of the plan does not miscarry, it is arranged that Garry shall some compromise the widow that he will be forced to make his marriage. The now master of the house is already in love with his ward and she learns to care for him, but is made to believe that he is trying to win the widow. A book on manners and a fashionable tailor have made the young Irishman look quite the gentleman, and he is being received in society. He falls into the trap, but, when he learns of how he has been tricked, he falls into the count and makes him admit the truth. Louise and Garry come to the proper understanding before the last scene is ready. The production of this picture is in accord with the subject. William Desmond looks and acts the part of Garry with the real Andrew Mack touch, and Mary Macrae is a perfectly graceful Louise. Jack Richardson, as the Count, and Margaret Shillingford as the widow, are excellent. The remaining parts are skillfully acted by Margaret Kirk, Edward Weitzel, Donald Allan, Alberta Lee, Walter Perry and Percy Challenger.

“The Ship of Doom”

Grim tragedy is the one element to be found in “The Ship of Doom,” a five-part Triangle picture, written and produced by Wyndham Gittens. Similar in theme to Jack London’s “The Sea Wolf,” it goes that celebrated story one better in its display of sheer brutality and “man’s inhumanity to man.”

A fisherman named Sam, who has just been sentenced to death and is later pardoned, returns to a home on a river with a fellow toiler over Clara Gove, the belle of the village. Martin and Clara love each other, and Jeff, the other fisherman, insults the girl. Jeff is accidentally killed in the struggle, and Martin and Clara flee from the village and put out to sea in a small boat. They are taken on board of a passing vessel commanded by “Sundown” Shattuck, and carried south. “Sun-
THE MOVING PICTURE WORLD  
December 8, 1917

**down's** vessel is known as a hell ship.** He treats every one with such brutality that the crew mutiny and try to kill him. During the fight a fire breaks out and all hands take to the boats. Before this the captain has granted Martin's request to marry Clara to him; but this does not stop "Sundown" from attempting to win the girl for himself. The boat in which the three escape is found to be overloaded, and the crew then knows the vessel is also in a deserted island and is about to give up the fight for life when circumstances reunite the unfortunate couple. "Sundown" and Clara get to the island, and the captain is caught in the quicksand just as he is about to attack the girl. The picture ends with the lovers alone on the desert island.

For the most part, the sea atmosphere is very well maintained throughout, although no sailor would put a lighted lantern in front of a pilot house and then try to look past its light into the gloom ahead. Frank Brownlee gives the strongest performance of the cast. As "Sundown," his portrait is stirring in its brutal realism. Claire McDowell, as Clara, never misses the human side of the character, and Monte Blue is a sincere but rather too emotional Martin Shaw. Arthur Millet and Arcade Jackson have important parts and act them with skill. The quicksand scene is cleverly contrived.

**"The Cinderella Man"**

Goldwyn Presents a Sympathetic Adaptation of Carpenter's Humanizing Comedy, with Mae Marsh in the Leading Role.

Reviewed by Louis Reeves Harrison.

**Mae Marsh** has an agreeable part in "The Cinderella Man," a Goldwyn production soon to be released, which was adapted from the story by Edward Childs Carpenter. This is a cheery up story of kindly sentimentality humanizing the disposition of a rich little girl to relieve distress, and the story interest depends, as the "Cinderella Man" himself is almost too good to be true. He is an exaggerated type of the temperamental writer who is more at home in the work of his scroes wealth. We know him best when he is so devoted to his work that he lives in an ideal world most of the time, often careless of his material interests because his habits of thought prevent him from concentrating on the practical necessity of making that work pay; he is rarely so narrow as to actually scorn those who are born to riches, but that is a mere detail.

"The Cinderella man, very well impersonated by Tom Moore, is writing an opera in a garret, starving, in company with a faithful servant; when across the roof from the house of Millionaire Caner comes his daughter, Marjorie (Mae Marsh), with a Christmas feast. In this she is aided and abetted by three old cronies of her father, delightful old boys, who scamper across the snow-covered roof in evening dress and silks hats in the interest of true love. These lovable characters are admirably depicted by Alec France, George Parren, and Dean Raymond. This act of impulsive kindness leads to a romantic attachment between the impoverished writer and the girl, whom he believes to be the daughter of a great actress.

Now there is a pickle-faced father to be considered, a very clever conception, a clear-visioned old grouch of a millionaire, who is secretly proud of his sweet little daughter and determined that she shall not fall into the hands of any scheming soror. She happens to be engaged to just such a man, and the old millionaire devises a deep-laid scheme of his own to reward his disinterested love. The working out of this plan, and the general height trend of the story constitute its leading merits. The character of Marjorie Caner, however, gives Miss Marsh plenty of opportunity to display her half-compassionate, half-whimsical talent—she is decidedly an artist in the role, a gentle, merciful, entirely feminine girl, wholly unaffected by her father's wealth, just a true-hearted American. "The Cinderella Man" will make a charming Christmas story, and will prove an attractive addition to any program the year round.

**"Molly Entangled"**

Five-Reel Paramount Production Features Vivian Martin in Dainty Story of Irish Country Life.

Reviewed by Robert C. McLauray.

The serious question as to whether a new plot can come the way of "Molly Entangled," the question is affirmatively answered in "Molly Entangled," pictured by Edith Kennedy and staged by Robert Thornby. In this photoplay, enacted in charming Irish settings by a cast of real Irish characters, there is a noticeable absence of certain too familiar plot ingredients. There are no marching columns of English soldiers, there is no sneaking information, there is no faltering, broken hanging, and the hero does not escape at the close and set sail for America.

Scene from "Molly Entangled" (Paramount).

In other words, this is a welcome change from what is generally accepted as the typical Irish story. Vivian Martin has a delightful role in the part of Molly Shaw. She loves Barney Malone, an Irish lad portrayed by Harrison Ford, but it is her fate before reaching eventual happiness to first wed a man she does not love. This situation is brought about in a delicate, convincing manner. Molly and her father are indelibly the wealthy Barry family, and when Jim Barry is supposed to be dying the girl consents to marry him in order to keep the Barry fortune from falling into the hands of scheming relatives.

After this step has been taken Jim recovers. He wants Molly, but she does not love him, and pines for Barney Malone. It is a situation which might result in either dramatic or melodramatic treatment, but instead the solution comes in an almost humorous way, and it is none the less enjoyable for this. The surprise feature of the plot gives it a decidedly interesting twist.

The characterizations are pleasing, and none of them are overdrawn; they undoubtedly reflect a true conception of Irish country types. The picture is fresh and descriptive, and avoid merely mechanical phraseology.

(Reviewed by) Edward Welts.

**"Her Silent Sacrifice"**

Alice Brady in Five-Part Screen Version of Henry J. M. Dam's Stage Play, "The Red Mouse"—Released by Select Pictures Corporation.

Reviewed by Edward Welts.

**ROMANCE** of the Ouida school of novelists is the material to be found in "Her Silent Sacrifice," a five-part Select Pictures photo play taken from Henry J. W. Dam's stage play of "The Red Mouse," and featuring Alice Brady. The scenario is the work of Eve Unsell, and Edward Josse directed the production. The play has been transferred to the screen in a workmanlike fashion, and is ably acted by the star and her support. The scenes are laid in the north of France some years previous to the reign of Louis Napoleon, and deals with a girl of humble birth, an American artist, and a dissolute prince, and portrays a woman who is willing to sacrifice her honor in order to assure the success of the man she loves. The atmosphere of the picture is a bit too refined for the younger members of the family circle, but it will recall to many of their elders the sort of fiction that was written by the author of "Two Little Wooden Shoes."
raised by her grandfather, the keeper of the inn. The arrival of Prince Bolsgard, a noted judge of art and also of women, is the first step in transforming the peasant girl into a fine lady as the term is understood in Bohemian Paris. Finding that Arlette will not sell herself to him for the sake of costly frocks and jewels, but that she is deeply in love with a poor American artist, MacDonald, he is the young man offers to take the young woman to Paris and make her famous if the girl will become his mistress. Arlette consents, but stipulates that the artist's future must be secured before she keeps her part of the bargain.

Scene from "Her Silent Sacrifice" (Select).

The compact is carried out up to the time Arlette is called upon to pay the price agreed upon. Just at the moment when the Prince is attempting to force the collection of the debt a Hindoo servant stabs him to death, and the artist, who has not known of the sacrifice that Arlette has promised to make for him, discovers that he loves the girl.

In support of Alice Brady are Henry Clive, R. Paton Gibbs, Edmund Farde, Mrs. Blanche Craig, and Arda LeCroix.

"Damaged, No Goods"

Fox Sunshine Comedy Rich in Entertaining Farce Element and Slapstick Nonsense.

Reviewed by Margaret I. MacDonald.

THis greatest fault, to be found with the Fox Sunshine comedy, "Damaged, No Goods," is the lack of clearness in plot in the opening reel. The rapid action of the play continues from the very start, but fails to make itself thoroughly understood; and the comedy saves its reputation principally by the funny business toward the end of the second reel, where it works up to a hilarious climax.

Our understanding of the plot from viewing the picture is that father and daughter each have their respective love affairs, and that father, while opposing daughter's choice of a lover, is found out to be considerable of a sport among the feminine kind. To gain entry to the home of his sweetheart the daughter's lover disguises as a woman, wins the admiration of the father, and is about to elope with the girl, when the plot is discovered. Finally after considerable amusing horse play all parties are caught in a "young cyclone" in the midst of which the most surprising near accidents occur following each in rapid action. There are various other clever touches throughout the picture that are bound to bring laughs, such as the using of a Ford car in pushing a sight-seeing bus up-hill, and the splitting of the back of the bus of all the passengers. A strange and wonderful manipulation of a bed is another amusing feature of the picture.

Ebony Film Corporation Shows Comedies

Negro Players Are Novel Enough to Be Diverting and the New Pictures Will Amuse and Please in Most Theaters—They Are One-Reel Farces.

Reviewed by Hanford C. Judson.

THis new comedies of the Ebony Film Corporation are chiefly good because of the novelty of negro players; these are by no means new, though still novel. The character of the picture harks back to earlier farces; the chase and tumble are prominent. But these negro players were not sick of this kind of business as white players nowadays are sure to be and the results do not tire the spectator. There is a touch of vulgarity in one of them—"The Porters." The other three shown are free from anything to which exception might be taken.

"Some Baby"

This is the crudest picture of the group. It is diverting and will not make a patron disgruntled, if there is more substantial stuff on the program. It is just a chase picture with nothing new except the enjoyment of the players who made it.

"Ghosts."

The good-natured darky who plays the ghost in this picture is a very amusing ghost and, seeming to feel the dignity of his role, adds much to our enjoyment of the film. This is also a chase picture.

"The Porters."

Showing the trials of hotel bell boys whose hours are from six to six, it is full of little business, has a few feet of some what objectionable vulgarity, and has fairly amusing rough and tumble, knock-about business. It is good film for the rougher audiences.

"Wrong All Around."

Perhaps the most amusing and surely the most substantial and original of the farces is this picture of the trials of the day of the people of the Dark Town village belle. This might be booked in almost any theater, has a few feet of some what objectionable vulgarity, and has fairly amusing rough and tumble, knock-about business. It is good film for the rougher audiences.

"A Country Hero"

Two-Part Arbuckle Comedy Presented on the Paramount Program by Joseph Schenck Clean and Extremely Entertaining.

Reviewed by Margaret I. MacDonald.

WITH Fatty Arbuckle in the role of a village blacksmith beset by the usual troubles of the country hero whose sweetheart is weaned away from him by a city dude, the comedy in question will be found more than palatable. It is extremely funny, and remarkable as it may seem to those who have been forced to yawn at the monotony of old tricks this comedy has actually discovered one or two new ones. For instance, a scene at the annual village ball in which amateur talent is doing its best in a series of vaudeville stunts. Fatima, wriggling through a series of snake-like movements, mysterious opens a cigar box and quivering draws forth a bit of feminine hosiery which is expected to impersonate a venomous serpent. But the monster is a cat.

The business of the picture is for the most part of the slapstick order, but not tiresomely so. A water trough at the door of the blacksmith shop forms largely as a source for a dip at various critical points in the comedy. One of the closing scenes in a restaurant, where, by-the-way, pie-slinging has been closed, our hero is forced to furnish a chair using an upright piano as a giant might a club. The girl in the case, after the conquest of the rival lover, is thrown from one side of the room to the other into the shelter of the arms of an accomplice. And so our hero, having battled victoriously, rides home with the girl and a package of money which has also mysteriously disappeared.

"American Maid"

Five-Part Patriotic Offering Appearing on the Mutual Program Features Edna Goodrich.

Reviewed by Margaret I. MacDonald.

THis opportunities afforded Edna Goodrich in the five-part American production are rare few. At the first place she is amateurish in construction, nor is the direction all that it might be. In short we are not well pleased with "American Maid."

The picture opens with scenes among various nationalities which dissolve finally in a scene of a dance in which is suggested that the American maid is a splendid combination of the best traits of these various nationalities. Scenes then follow in a Red Cross hospital near the French battle front, presumably, where the nurse is allowed to give way to sickly sentimentality instead of bearing out the fine intention of the beginning of the picture.

Then we find the same girl separated from her sweetheart of the trenches during the First World War and, finally the center of a gala theater in Paris. At the same time we see the fortune of her lover, who goes West and turns out to be a bandit called "Lonesome." It is said to be stealing gold from the mines of the state of California. The fortune of the girl and her father reveals the fact that the superintendent of the mines is the real offender, having taken possession of a claim belonging to the man whom he has represented as being a bandit. The picture ends abruptly, but with the villain ousted.

"Are Waitresses Safe?"

New Mack-Sennett Comedy, Released by Paramount, A Whirlwind of Funny Slapstick Situations.

Reviewed by Margaret I. MacDonald.

ANYONE taking seriously the title of this comedy would be forced to say that the waitresses are not as safe as in Mack Sennett comedies as they might be elsewhere. Louise Fazenda, who plays the waitress concerned in this number, has weathered many difficult predicaments of the knockout type, but her experiences in this two-reel offering are about as complicated and funny as could be devised. The subject is laughable from start to finish, and an excellent example of this sort of comedy at its best, having taken possession of the claims belonging to the man whom he has represented as being a bandit. The picture ends abruptly, but with the villain ousted.

Louise begins her career as cook and waitress in a hotel.
The chef complains that her biscuits are too heavy, so she makes them so light that they bounce like rubber balls. A dog runs away with her string of sausages, throwing the hotel into an uproar. Then a funny game of pool is played, in which a billiard expert writes his name on the table with one of the balls.

The scene changes from the hotel to the residence of a millionaire, where Louise and Ben Turpin are employed. They give a reception during the absence of the owners, which winds up in a "big splash" both literally and figuratively. The number is funny at the beginning, and has the merit of getting funnier as it proceeds.

"A Close Resemblance"

Entertaining Metro-Drew Comedy in Which "Sonny Boy's" Non-Resemblance to His Daddy Is That Parent's Cause For Much Concern.

Reviewed by Margaret L. MacDonald.

A RIALTO audience seemed much pleased with the comic releases of the Metro-Drew comedies. In a slightly different atmosphere from that which usually surrounds them, we find pretty Mrs. Drew and her talented husband playing the parents of a beautiful child which "daddy" is perfectly sure resembles him. In fact his jealous attempts to convince not only his uncomplaining wife, but others, of the baby's striking resemblance to him compose the meat of the comedy of the picture.

This picture, while it is clean and amusing after the fashion of the Drew comedies, is not as strong in the comedy element as some other numbers. The business of the picture consists in "daddy" taking the pretty younger down street with him while he gets a shoe-shine and a shave. Unfortunats passed by the barber and the bootblack with regard to the baby's beauty and his non-resemblance to his daddy are tortured to the latter. On the beach he meets the same unhappy condition, and is unconsolable until finally his mother-in-law appears on the scene to behold her grandchild for the first time, and declares that he is the image of his dad.

"Treasure Island"

Long John Silver, Captain Jones, Flint's Fist, Jim Hawkins, Pieces of Eight, Ocean, Treasure Island and Pirate Crew in Fox Kiddie Film.

Reviewed by Hanford C. Judson.

A NY picture by this name will be a drawing card, and this new Fox picture, "Treasure Island," for kiddies or grown-ups, made mostly by kiddie players, has a real ship on a real ocean, a most seemingly real treasure island, and the roughest crew of pirate cut-throats that ever made a Christian walk the plank. It is so played that for the kiddies it will be real and for the grown-ups it will be delightful humor. I believe it will be a box office winner, and heartily recommend it.

It starts off with the real characters, and carries the tale to the death of Bill Bones in the tavern and the taking of Flint's Fist, Bill's map of where the treasure is hidden, to square Treasureway's. Then Jim Hawkins (Francis Carpenter) dreams a story of adventure for himself and his playmate, Louise Trelawney (Virginia Corbin), in which he books the crew with the help of Long John (Violet Radliff), and as a part of which are Black Dog (Lloyd Pirl) and Cap. Smalley (Huddie Messinger)."A"They sail away to the island where their gold is hidden and where Ben Gunn (Lew Sargent) has been marooned. Then comes the mutiny, the finding of Ben, the fight around the old stockade, and many of the other adventures. The illustration printed herewith shows the hero, heroine, and the kid-headed Cap. Smalley. You should see the gentle face of Long John Silver and the visages of his crew friends. They are all harder than nails, and would cut the throat of a child without batting an eye.

There are also an astonishing number of live animals on the island, lions, leopards, cougars, monkeys. We must not forget the pieces of meat and big boxes of them, safely hidden on Ben Gunn's cave. The hero wins them as a free gift on account of his kindness to Gunn, the poor marooned sailor.

Yet, the photography is clear. The direction does credit to C. M. and S. A. Franklin.

Mme. Nazimova in "The Revelation"

Her Latest Metro Subject, About Completed, Said to Be Her Best Work.

The REVELATION, an adaptation of Mabel Wagnall's popular novel, "A Daughter of the Gods," in which the famous Nazimova begins her work under the banner of the Metro Pictures Corporation, is nearing completion. Officials of Metro regard it as the greatest work the actress has done on the screen or stage. Madame Nazimova herself believes that it is one of the most powerful and varied roles she has ever played.

In the picturization of Miss Wagnall's story, which is being staged under the direction of George D. Baker, Nazimova is called upon to portray in turn a samin of the streets of Paris, an artist's model, a Bacchante, a Madonna, Salome, the Sphinx and, eventually, a woman of fashion. The celebrated star's ability to catch the spirit of a character and hold it till it has been transferred to the screen was never better illustrated than in her depiction of these widely diverse types. She is heroic one minute, whimsical another, tender, ingratiating and appealing another. She is equally at home in the classic purity of the robes of a Madonna or the flying draperies of a Bacchante. Tireless in her work, she filled the entire company at the Metro studio with her enthusiasm. The costumes she uses for each of the characters she portrays were created by Madame Nazimova herself.

Prominent in the star's support is Charles Bryant, who plays the part of Paul Granville, an impetuous artist. His poverty arouses the heart of Joline, the carefree "daughter of joy," who has never given life a serious thought. She desires to pose for him, and from this acquaintance her life undergoes its metamorphosis.

Granville paints the Bacchante picture first, and exhibits it in the Salon des Artistes. Amusing to his adoring painters and celebrated critics alike acclaim it a success and express admiration for the exquisite beauty of the model. Into the throng of handsomely dressed people, Duclos, the Apache sweetheart of Joline, whom she has abandoned, comes. Stealthily, knife in hand, he watches his chance, and while Joline and Granville are receiving congratulations for their triumph, he slashes the canvas from top to bottom. He is promptly arrested, but the damage is done. However, instead of languishing in despair, Joline urges Paul to begin a better and greater picture, with herself as his model.

In these scenes, representing the exhibit at the Paris Salon, many celebrated paintings were used. Paintings were by the late J. Carroll Beckwith, William M. Chase, Gatarno Capone, and other well-known artists, are shown. Chase is represented by "The Smiling Girl," Beckwith by "The Chanticleer Hat," and Graner by "The Spanish Dancer." Many bronzes and other objects of art from the Burton Ives estate were also secured for these scenes by E. J. Shutter, technical director of the Metro studio.

Scene from "The Revelation" (Metro).
General Film Company.

HYGIEA AT THE SOLITO (Broadway Star Feature).—A two-reel O. Henry, which well maintains the average of interest set by previous subjects in this series. The story deals with a consumptive New York eastsider who regained his health on a Texas ranch after being sent out to round up cattle when the doctor, after examining the wrong party, pronounced him in good health.

THE BACK TRACKERS FROM THE HOT SIDEWALKS (Essanay).—Last of the present series of George Ade Fables in two reels. A lad, tired of the farm, comes to town, and after several years gets to be floorwalker in a department store. Thinking to “put it over” on the rubes he returns home, only to find that with motors, golf, country clubs, etc., he was not even in the running. A number of average interest.

BRAND'S DAUGHTER (Falcon).—In this four-reel subject the attitude of a couple of adventurers to swindle Roger Brand, a banker, by posing as Russian secret agents is frustrated by Brand's daughter and her sweetheart. While moderately pleasing, several familiar situations are used, and the plot is not very strong. The girl, imprisoned in the bank vault with one of the crooks, is fighting for her honor, while the hero burns through the vault door and rescues her. Julien Beaubien, as the daughter, is refreshing, but lacks reserve of manner, and there is a tendency on the part of Melvin Mayo, Kathleen Kirkham and R. Henry Grey to overact.

Aircraft Pictures Corporation.

REACHING FOR THE MOON (Aircraft).—An amusing comedy of dream adventure, in which Douglas Fairbanks, as a button-box clerk, passes through an imagined experience as King of Vulgaria.

Bluebird Photoplays, Inc.

THE DOOR BETWEEN, December 10.—This five-part photoplay is a screen version of Samuel Merwin's story, "Anthony the Absurd," and was produced by Rupert Julian. It makes an enjoyable picture, Madeleine Carroll and Claude Ridgway being the leading roles. A longer review is printed on another page of this issue.

Christie Film Company.

STEPPING OUT (Christie Comedy).—An amusing light comedy number, by Robert Hall, featuring Ethel Lynne, Helen Leslie, Jay Bosco and Smiling Billy Mason. Two young husbands, who have quarreled with their wives, take each other's wives to a dance. Each couple sees the other and a chase home in taxis follows. The cast is pleasing and the comedy a successful one of its type.

ALMOST DIVORCED (Christie Comedy).—A farcical number, by H. H. Batterman, featuring Betty Compson, Smiling Billy Mason and Joe Moore. The bridegroom, after a hasty marriage, is informed that he will inherit his uncle's money if he is still alive at five o'clock. An unsavailing effort is made to untie the knot, but the information turns out to be wrong and he gets the money anyway. This makes an enjoyable light offering.

BETTY WAKES UP (Christie Comedy).—This number, written by Robert F. McGowan, features Betty Compson as a romantic country girl, whose father has picked out the wrong lover for her. She reads a novel and dreams she is a princess. When she wakes up she desides to cope with her own lover. This slight plot is made interesting by its general handling. Others in the cast are Eddie Gibbon and James Harrison.

Fox Film Corporation.

THE PAINTED MADONNA (Fox Special), November 11.—A five-reel picture, featuring a new actress, Sonora Markova. It is too sentimental to please a distinguished audience but may just be the picture for certain districts, perhaps in the smaller cities and the neighborhood house where pictures that play up sentimentality have gone well formerly. For a longer notice see page 1539, issue of December 1.

ALL FOR A HUSBAND (Fox Special Feature), Nov. 18.—Five reels with a good deal of new and extremely amusing action and business. Much of the business is in the telegraph office, and it go well in most theaters. For a longer review elsewhere in this issue.

Goldwyn Pictures Corporation.

THE CINDERELLA MAN (Goldwyn).—A charming story of romantic love between a rich little girl and a poor writer. With Mae Marsh at her best in the leading role. Fine Christmas number.

Greater Vitagraph.

WHO GOES THERE (Vitagraph), November 19.—Originally a Robert W. Chamber's novel, this five-part silent Ribborn Feature has the present war for a background, but does not make very skillful use of its opportunities. Harry Morry and Corrine Griffith are well cast as the principals. The picture is reviewed at length on another page of this issue.

THE DESERT OF FORTUNE (Vitagraph).—The twelfth episode of "The Fighting Trail" concludes the torturing of the hero in the desert and ends with him and his wife locked in a room at the bottom of the mine, which has been flooded by the villains. Plenty of excitement all through the number.

BUT I'm THE MAGICIAN (Vitagraph).—Bobby is given a magician's wand in this one-part comedy and he attempts a number of tricks. His efforts are the means of his getting a new mother and his father a new wife. A regulation Bobby release.

George Kleine System.

GIFT O' GAD (Essanay Perfection Picture), November 19.—Jack Gardner and Helen Ferguson have the leads in this five-part comedy, which is intended merely to amuse. The hero performs athletic stunts, after the Buck Jones fashion, and talks faster than the members of a suffragette organization. It is given a longer review on another page of this issue.

The SMALL TOWN GUY (Essanay), December 3.—This is a sterling comedy with a strong punch and well sustained interest all the way through. Taylor Holmes has another delightful surprise in the title role, and he is supported by an excellent cast. See detailed review on another page, this issue.

Metro Pictures Corporation.

OUTWITTED, November 12.—Emily Stevens is featured in this five-reel subject, showing how a girl, publicly accused of being a criminal, obtains revenge by means of spiritualism. Full of action, and with a genuine surprise. Reviewed on page 1539 of issue of December 1.

THE VOICE OF CONSCIENCE, November 19.—Francis X. Bushman and Beverly Bayne are featured in this five-reel story, opening in London, Paris, and Rome, and ending in a Brontësque plantation story. This is a pleasing offering, and Francis X. enacted a dual role. On another page of this issue is a full review.

A CLOSE RESEMBLANCE (Drew), November 19.—An amusing comedy, in which the Drews proudly exhibit a beautiful child which "daddy" persists in believing that it bears a striking resemblance to himself. The picture, which presents a number of amusing situations, is reviewed elsewhere.

Mutual Film Corporation.

QUEEN X (Goodrich), October 1.—A five-part drama, featuring Edna Goodrich. The production, which is reviewed at length elsewhere, is well made and unusually well acted and interesting. The theme treats of a roundup of opium smugglers. The moral balance of the picture is good.

THE MATE OF THE SALLY ANN (American), November 20.—A five-part Mary Miles Minter production which will be appreciated as being different from her former pictures in many respects. A pleasing and wholesome story forms the basis of the production which follows a brief period in the life of a little girl, whose grandfather, a sea captain, is her sole companion until the entrance on the scene of a little lame dog. The child is discovered to be the daughter of a wealthy judge to whom the dog belongs. A full review of the picture will be found elsewhere.

TOM, DICK AND HARRY (Strand), November 27.—An interesting number of the Strand comedies, featuring Billie Rhodes and Jay Bosco. The story of the comedy treats of the adventures of three rival lovers, each of which tries to outdo the others. The one the girl loves best is the one whom fortune favors in other ways, and so the picture ends happily and funnily.

THE LOST EXPRESS NO. 7 (Signal), November 20.—"A Fight for a Million" is the title of this chapter of the serial in which Helen Thurston's father, recognized as her long-lost kin, telegraphs to Helen and Pitts that he is about to visit the mine. The Baron, advised by Pitts, tries to get a million in gold out before the arrival of Thurston, whose order to close the mine gives opportunity for a good fight between the opposing factions. Helen, conceiving the idea of concealing herself in one of the cars being run into the mine, gets the best of the situation. A thrilling number.

AMERICAN MAID (Goodrich), December 3.—A patriotic number in five parts, which is, however, light on the truly patriotic stuff. The
picture deals with the true story of an American girl who finds her tremendous sweetheart in the American west. A full review of the picture will be found elsewhere.

**The Moving Picture World**

**December 8, 1917**

**Triangle Film Corporation.**

**HAPPY ANNIVERSARY OF A MONKEY** (Pathé), December 2—In instructive half-reel, demonstrating the processes by which shells are fashioned is a story which has been sent on their journey to the front. Another number of timely interest.

**THE TALE OF A MONKEY** (Pathé), November 25—A half-reel, shot on a novel principle. This is part of Pathe's "Happiness" series and must be seen.

**THE DOLLS OF FORTY SEVEN** (Pathe), November 25—A photograph of Little Women in one of its most touching scenes.

**The Moving Picture World**

**December 8, 1917**

**Universal Film Manufacturing Company.**

**ANIMATED WEEKLY NO. 69** (Universal), November 21—This diversified number contains much of national and international importance. American caterpillar tractors, marine recruiting, labor leaders, history of the Bosphorus Bridge, etc. by Frank P. M., with Pershing in France and cartoons by Hy Mayer are included.

**CURRENT EVENTS NO. 28** (Universal), November 24—Red Cross activities in America are given first position in this number. Other features deal with the Russian situation, Canadian war measures, American fliers honoring French hero, and dynamiting stumps in an American army camp. Newspaper cartoons are shown at the close.

**HERO FOR A MINUTE** (L-KO), December 5—A two-reel comedy, featuring Buddy Dunn, Catherine Young and others. The chauffeur is secretly married to the maid, both being employed by the flirtatious but wealthy John Packard, whose wife is kidnapped by a crook who runs up to the police station, and this is attempted. The chauffeur and the chief exchange identities temporarily. The incidents in the chief's bedroom appear to be humored, but not so. There are some funny knock-knock incidents in this and the close is quite amusing. It is well up to the average.

**THE GRIP OF HATE** (Universal Special), December 8—No. 2 of "the Grip of Hate" series. It is a new problem serial which takes you toward the Island of Hate. Gasten, after overhearing Betty's yacht, fires a shell into it and then brings her party on board her own vessel. Here they get to the uniformed bandits and the bandit chief is decapitated, tearing off half of it. The number closes with a fierce struggle between the opposing crews. The serial has a good adventurous swing to it, and has opened up an interesting number.

**THE LAIR OF THE BEAST** (Universal Special), December 8—Episode No. 8 of "The Red Ace." In this instalment Virginia receives an olive from her admirer. She is ambushed by a big rap who makes off with the mine by diving into the lake and passing through the open entrance. In the mine she is made captive by the foreign agents, who have built a tunnel into the property, and by the body of her murdered father, which she identifies by his watch. The number is very interesting and exciting.

**THE SILENT LADY** (Dutterly), December 10—A five-reel feature, featuring Robert Leighton and Doris Lloyd. Zoe Rae appears as, a child being reared at the lighthouse dwelling of three old sailors. Gretchen Lederer appears as a trained nurse, who has been the victim of an unfortunate love affair. The story develops in a pleasing way, bringing out some well-sustained scenes of an emotional, heart interest type. It makes a successful offering. Reviewed at length elsewhere.

**World Pictures Corporation.**

**THE AWAKENING** (World), December 5—Artist life in Paris is shown interestingly in this five-part photoplay, featuring Montague Love and Dorothy Jordan in emphasis. A longer review is printed on another page of this issue.

**Paramount Pictures Corporation.**

**THE HUNGRY HEART** (Paramount Pictures), November 5—A very strong story of domestic infidelity, with Pauline Frederick in the role of an impasioned and true-hearted woman in a struggle between conscience and impulse.

**ARE WAITRESSERS SAFE?** (Mack Sennett-Paramount), November 18—An extremely funny comedy of the slapstick sort, making a strong opening release for the new Sennett product, released today. Louise Fazenda, Ben Turpin and others are featured. A hotel near the scene of the first complications and the later events occur in the residence of a hotel porter. The number is last word through throughout.

**THE JUDGMENT HOUSE** November 19—The full-length production of J. Stuart Blackton for the Paramount program is an unusual picture artistically presented and finely played. It is reviewed on another page.

**A COUNTRY HERITAGE** (Arabesque), November 28—A two-reel farce comedy, which presents a wealth of amusing slapstick business with many original touches. The comedy is clean and can easily be used on the children's circuit.

**MOLLY ENTANGLED** (Paramount), November 28—A first-class Irish story, pictured by Edith Kennedy and staged by Robert Thorneby. Vivian Martin is featured as an Irish lass, who weds a man she does not love who promises to be dying, to the number of her rose. After the subsequent acceptance of the man she loves, makes a bright, entertaining story. The settings and characterizations are excellent. Reviewed at length elsewhere.

**WHO IS NUMBER ONE?** (Paramount), November 28—The 6th chapter of "Who Is Number One?" develops greater mystery, still continuing its hold on its audience. The story closes and the camera discovers that the door, is frightened almost into the next world by her tutor who seeks to kill her because of her love for another. Camille Carnot is all but captured by the Scotland Yard detectives, but eludes them in a clever fashion. This episode is clever in the extreme.

**TROUBLEMakers** READY FOR EXHIBITORS DECEMBER 9

Exhibitors have been notified that "Troublemakers," a William Fox motion picture standard program, will be ready December 9. In the series, Kate and Katherine Lee, the Fox "Baby Grand" stars, are presented as "Troublemakers" and reports from Fox studios indicate that the company is content that they have lived up to the title in every respect. A cast of adults, all of unusual calibre, support the winsome, little stars.

"Troublemakers" was written especially for the Fox "Baby Grands" by their director, Kenean Buel, and deals with the life story of a dashing young widow and her two children, who manage to keep things humming and everybody guessing.
Utopia Theater, Painesville, Ohio

One of the Pretty Picture Houses to Be Found in the Central States—Owned and Managed by B. D. Nickle—Represents An Investment of $96,000—Seats 984.

There are several factors that contribute to placing Lake County, Ohio, in the class of those counties with individualizing qualities. Enumerated these distinguishing features are that Lake County is the smallest county in the State of Ohio, that it is the richest nevertheless, that it includes the picturesque town of Painesville, and that in this pretty little place there stands a well built and artistic structure which is used for the purpose of entertaining the populace by the presentation of high grade plays. This building is known as the Utopia, and it is with this feature of Lake County that we are mostly concerned, for it is about this magnificent house that this brief article is written.

Enhancing the natural beauty of Painesville and compatible with it is the architecture of its home dwellings and buildings. As can be seen from the accompanying illustration of the Utopia Theatre, this edifice does its share toward upholding the reputation of the town. It is a dignified and conservative structure, and those residing in Painesville are grateful for the existence of such an amusement place. The skeleton work of the Utopia is of iron and steel, while the floors and walls are of brick and concrete. It is as fireproof as it is possible to build a theater. The façade is pebble dashed concrete. A fretting of Roman design embraces the entrance and the recess of small glass windows immediately above the canopy, and adds greatly to the inviting appearance of the house. The canopy which extends to the edge of the sidewalk is glass. This is suspended by two stout chains from two pilasters running from the top of the canopy to the top of the fretting. Abundant illumination is afforded the entrance. The name of the theater is written in a big two-way electric sign which runs down one corner of the building. This sign can be read at a long distance in either direction, and is counted as one of the attractions of the exterior illumination. Three sets of entrance doors lead into the lobby, which is strikingly decorated.

The Utopia represents an investment of $96,000. It was opened three years ago by William Manchester, but was not much of a success until it came into the hands of its present owner and manager, B. D. Nickle, in June this year. As soon as Mr. Nickle took the reins directing the destiny of the theater in his hands the Utopia began to make money. This undoubtedly is due to the fact that Mr. Nickle is a proficient student of the psychology of crowds, a knowledge of which he has acquired and is acquiring through his experience in the theatrical business. He knows what the public wants and operates his show on this basis. His programs are diversified, and the items on the bill are in ratio to the likes of his patrons; that is, there is not too much comedy, drama, scenic or news reels, but a judicious mixture of all.

Mr. Nickle has operated a road show in practically every town over 10,000 east of the Mississippi River, and has owned and managed picture theatres in Rochester, Medina and Buffalo, New York. Only recently Mr. Nickle expended $11,000 in redecorating and overhauling his Utopia and in installing a Hilgen Lane organ. In the up-to-date and well kept operating room there are the latest machines, and the pictures are projected upon a Gold Fibre screen. The beauty of the Utopia is increased by the stage setting which represents a woodland of the center of which is a tree screen. The auditorium is steam heated and adequately ventilated. The house is equipped with a vacuum cleaning plant, and rugs, carpets and draperies come in contact with the vacuum daily. A pleasing combination of tan and gold form the motif of the color scheme of the auditorium with draperies in red plush. The seating capacity of the house is 984, the balcony seating 434. The seating capacity of both levels is divided by five wide aisles running from the entrance toward the stage. Ten wide double door exits add in making the Utopia safe for its patrons. Girl ushers are employed and all are in uniform. For the use of the patrons there has been placed in convenient locations the house three sanitary drinking fountains. The Utopia is a picture house of which the inhabitants of Painesville can justly be proud.

Columbia Theater, Phoenix, Arizona
An Attractive Link in the Chain of Motion Picture Theaters Operated by the Phoenix Amusement Company.

One of the largest and finest moving picture theaters in the State of Arizona is the Columbia, at Phoenix, operated by the Phoenix Amusement Company. It is a three-story reinforced concrete structure, costing approximately $200,000. The facade, constructed of Indiana marble, relieved by large Roman windows on the upper stories, presents a strikingly handsome appearance, which is further enhanced by an electric sign bearing the name of the theater, mounted at an angle of ninety degrees, and extending over the sidewalk so that it is visible at a great distance in either direction.

White marble is also employed in the construction of the lobby walls, on which are mounted mahogany frames for the display of photos of stars, posters of coming attractions, etc. The upper portion of the lobby walls, as well as the ceiling, is made of art glass, in attractive designs, behind which are placed lamps which enhance the pleasing effect. In the center of the lobby is another attractive frame on which is exhibited views from the current attractions, at the right is the box office, and in the rear, the large door which leads into the auditorium.

On entering the foyer patrons are attracted by the display of large paintings with which the walls are mounted. The floor is covered with a beautiful green Brussels rug, and potted plants in profusion are so placed that they add to the pleasing impression already produced, without in any way interfering with the comfort and convenience of the patrons. In addition, a number of plants which have been provided for those who may desire to rest, or wait here for their friends. On each side of the foyer, a wide stairway leads to the balcony, and beside each stairway is a full length mirror, which the manager reports has made a decided hit with a large portion of his clientele.

Passing up the stairway on the first landing is another
large and attractive rest room; and on the same floor, in the front of the building, are the offices of the Phoenix Amusement Company, consisting of the manager's office in the center, a private office on the right, and a room on the left for the storage of papers and other advertising matter. This is also used as a shipping room. In these offices is transacted the business of the other houses controlled by this concern, of which George A. Mauk is proprietor; embracing all these theaters all located in the state of Arizona: The Amazu at Phoenix, 450 seats; Airdrome at Ray, 750 seats; Iris at Ray, 400 seats; Juarez, also at Ray, 550 seats; National at Hayden, 550 seats; Rex at Hayden, 550 seats; Iris at Florence, 350 seats, and Dreamland at Winkelman, 400 seats.

A second flight of stairs leads to the balcony, in which are three hundred seats, all affording an unobstructed view of the stage and screen. At the top of the balcony in the rear is a very large operator's booth, 12 feet wide, by about 30 feet long, with a high ceiling. It is covered with asbestos board and heavy tin. The equipment of the booth consists of one Power's 6B and one Simplex projection machine, a dissolver, a spot light and a rectifier. The distance to the screen is 80 feet, and the size of the picture projected thereon is 14 feet 6 inches by 19 feet 9 inches. The main floor of the auditorium is equipped with 700 comfortable seats, beautifully upholstered in Spanish leather, finished in circassian walnut; sufficient space being provided between the rows to insure comfort of the audience at all times.

One of the features, of which the management is justly proud, is the ventilating system. When we consider that at times the temperature in Arizona some times reaches 120 degrees Fahrenheit in midsummer, and that the temperature in the theater can be kept at 82 degrees or lower, the importance of this feature must be appreciated, and results is this house being especially popular. This apparatus, located in the basement, occupies a space four feet wide extending the width of the building. It tapers to the top which is 2 by 12 feet, on each side of which is an air chamber. An opening 9 by 12 feet allows the air to pass under the floor. This opening is covered by a layer of coke about three inches thick on which water continually drips from overhead pipes, so that the air on passing through is purified as well as cooled. It is then introduced into the auditorium, by means of pressure, through three-inch apertures directly under each seat on the orchestra floor. A seven foot fan, operated by electric current, forces the foul air out through specially constructed domes in the ceiling of the auditorium.

Having been built originally for the spoken drama, the Columbia is equipped with a stage of sufficient dimensions to accommodate musical comedy companies with large casts and special scenery; the present policy of presenting motion pictures exclusively, however, has proven so satisfactory to the patrons as well as the management, that it is doubtful whether anything but the silent drama will again be seen in this house.

High class music is furnished by a three-piece orchestra; and a competent staff of ushers and attendants assist Manager Edward J. Cooper in catering to the patrons. Mr. Cooper is a theatrical man of wide experience, having operated a chain of houses in Colorado, and later in southern California. The program consists of high grade state right and program features, with which is interspersed considerable comedy and educational subjects, which are popular.

In the accompanying cut showing the entrance to the theater, Mr. Mauk, the proprietor of the circuit is in the center, just behind the stand of potted plants, and Mr. Cooper, the manager of his house, is at the left side. The success of the present management is shown by the fact that they were able to keep open all summer, the first time this has been done since the house was built.

Strand Theater, Berkeley, Cal.

Learned Men Form Part of Clientele of This Model Picture House—Gives Successful Saturday Afternoon Matinee for Children.

I T is fitting that Berkeley, the home of the State University, the second largest institution of its kind in America, a literary colony of note and the home of so many wealthy San Franciscans, should have moving-picture theaters above the average. While the Strand Theater at College and Ashby Avenues is not the largest house in this city, being a strictly residential theater, it is, nevertheless, one of the most interesting, made so by its environment and the excellence of its management.

The Strand Theater was built in 1914 as the Claremont, as is known as the Claremont district, and only after strenuous objections on the part of property owners were overcome. The objections were withdrawn when it was shown that the house was to be a model one, both in its appointments and in the character of the entertainments to be offered. Directly across the street is beautiful Elmwood Park and a great residence district, where there is a building restriction of $10,000, which by itself being the homes of many millionaires, all of whom are regular patrons of the house. Its clientele includes college profes-

Columbia Theater, Phoenix, Ariz.

sors, literary workers, artists, retired naval officers and wealthy business men. These are not occasional visitors, but they make up the rank and file of the daily audiences.

The theater, which has a seating capacity of 800, is of brick and concrete construction and is designed in simple taste, both within and without. It has already proved to be too small, and another house is being erected near Shafter Avenue, which is expected to help solve the seating problem.

Great care is exercised in the selection of the program and large state right productions form a large portion of this. There is a matinee every day and a complete change of program is made four times a week. The usual price of admission is 10 cents, but higher prices are charged when special productions are secured.

Two years ago the experiment was tried of holding a special matinee on Saturday afternoons for children, and this has proved such a success that it has been continued ever since during the school season. The management had the assistance and good-will of Mothers' Clubs and educators in this work, and this matinee has become one of the features of the Strand Theater, attracting children from all over the East Bay section. The attendance at these shows ranges between 300 and 1,100. The admission price is 10 cents and the program is shown but once, a complete change being made between shows.

Music is furnished by a Fotorplayer, made in Berkeley, and the projection room is equipped with two Motographs. The house is heated by a hot blast furnace.

The Strand Theater is conducted by the Beach-Krahn Amusement Company, Inc., of which H. L. Beach is president. Mr. Beach gives this theater his personal attention, and his partner, Will Krahn, manages the Lorin Theater. Mr. Beach is recognized as being one of the leading exhibitors in California, having served as president of the State League when this was in existence, and is now head of the Alameda County League.
Interesting Educational Reviews

One Sport Subject, Two Industrials, Two Travel, Two Topical, and Two Military.

Reviewed by Margaret I. MacDonald.

"Salmon Fishing in New Brunswick" (General Film-Essay)

NOTHING better in the way of a sport picture will be found among present releases than "Salmon Fishing in New Brunswick," which is one of a series of educational pictures which are to be released by the General Film Company. Type fishing party in the picture, which consists of a merry group of sport writers off for a vacation among what they term the fish farms of New Brunswick, Canada, includes Granitland Rice, Harry Allen, Jack Nutt, Bill McGeough, Hughie Fullerton, and others equally well known in the pen world. The picture opens as they approach the Moose Hunters' lodge and the real fishing of wonderful specimens of salmon is place in the vicinity of Fredericton. From what can be gathered from the picture in which we watch each man busy on the line while another member of the party manipulates the gaff, is that fishing and eating takes place simultaneously and that the "food festivals," as they are called by the clever sub-titlist, are not by any means the least important. Speaking of sub-titles, this picture gains much by the spicy character of its explanatory passages. A full reel of film is given to this excellent sport number.

"Manufacturing Hand Saws" (Universal).

In the 49th release of the Screen Magazine is a detailed illustration of the manufacture of hand saws. First we see the reheated ingot hammered to a saw slab, and then rolled by powerful machinery into steel strips from which the saw blades are then cut. Next comes the cutting and weighing, and then the tooting by means of the machine of the type which has been used by the Henry Disston Company since 1840. In addition to this, there is the hardening and tempering process, the draw grading, the blocking and the polishing. The cutting of the handles, and the handling up of the saws complete an interesting lesson in the manufacture of this necessary aid to the carpenter.

"Indians Harvesting Rice" (Universal).

An unusual sight presented in the 49th issue of the Screen Magazine acquaints us with the fact that the Chippewa Indians of Northern Minnesota grow their own supply of rice. They resort to primitive methods of drying and threshing the grain as shown in the picture, drying it on birch bark and separating the grain from the straw by beating it in a trowel with big sticks, several working over one trough at the same time.

"The Land of Enchantment" (Educational).

Beautiful Yosemite Valley is the subject of this picture, which is unusually beautiful in a scenic way. It opens with a party of sight-seers passing under a rock arch. Then we are shown the big trees of Yosemite, and various other sights which photograph well. The views of the wonderful falls of this section are delightful, encompassing Illouette Falls, Bridal Veil, Upper and Lower Yosemite, Vernal, and Nevada Falls. The pictures of the latter are remarkably beautiful, suggesting billows of down tumbling over the edge of the rocks. One of the fascinations of the picture to the average audience will be the animated cartoon work which illustrates the artist's idea of the big trees of Yosemite. This wonderful stretch of imagination shows a huge tree converted into a skyscraper with all modern conveniences and some super-modern ideas worked into. Views of the Merced River and Beautiful Isles, and also El Capitan Mountain are to be seen in the picture, which is a splendid offering.

"Here and There in Spain" (Pathé).

The first point of interest reached in this beautiful colored scenic is the city of Madrid, where, among other sights, we are shown the Buen Retiro with its numerous statues, and the Salamanca. Then comes a panorama of Seville in which we find evidences of Moorish influence in specimens of Moorish architecture presented in the picture. There is also the Giralda and the Tower of Gold, the Palace of Fine Arts and the Alcazar Gardens, noted for their horticultural beauty. The picture closes with examples of the beautiful gardens with their tropical vegetation, to be found in the ancient city of Seville.

"Trench Torches" (Paramount-Bray).

The method is shown by which an important item of modern warfare is made by willing hands, many of which belong to children; for this is one of the splendid ways in which children can help to win the war. The trench torch makes it possible in instances where lighting systems have been destroyed, or hospitals otherwise damaged, for the doctors and nurses to carry on their work of saving injured and suffering humanity. Since this picture shows a group of fifteen children rolling long strips of newspaper into candles or torches three inches long, which, after being tied with string, are dipped in paraffine. This can be seen in the 95th release of the Pictograph.

"The World's Greatest Mounted Police" (Paramount-Bray).

An intensely interesting subject illustrated in the 95th release of the Pictograph shows the excellent physical training given the men who serve on the New York Mounted Police Force. To qualify as a member of this organization we are told that these men who in the first place must show a particular aptitude for horseback riding, are put through a rigid physical and mental examination. The feats of horsemanship which they accomplish, such as picking articles from the ground from the back of a galloping horse, ancient tournament exercises, and the standing ride on horses three abreast, will prove fine entertainment to the average audience.

"Over Here" (World).

For those who would learn how one of the great cantonments scattered throughout the country sprang into existence in the astonishingly short space of 52 days, "Over Here," a two-part picture being released by the World Film Corporation will prove unusually interesting. This picture shows how the housing with modern accommodations for 40,000 men was accomplished. The picture shows the clearing off of the wilderness in the vicinity of Little Rock, Ark., the building of roads and the laying of a railway branch to the nearest station, as well as the actual erection of several of the 1200 buildings of the military city known as the Fort Pike, Ark. Cantonment. A full review of this picture appeared in the Review section of our issue of Dec. 1.

"With the Boys at Camp Upton" (Pathé).

Incorporated in one of the recent numbers of the Hearst-Pathe News will be found some interesting illustrations of what the boys encamped at Camp Upton are doing. Here one sees just what activities consist of in the way of physical training. This will be of great interest to all of us, and especially to those whose sons and brothers have gone to serve their country on the battle front.

"The Gasoline Engine"


A SUBJECT of common appeal has been chosen by J. F. Leventhal of the Bray Studios for his mechanical drawings, which are made from time to time in conjunction with the Popular Science Monthly. This illustration of the workings of a gasoline engine will
be found in the 95th release of the Paramount-Bray Picto- 
graph. The picture not only attempts, but succeeds, in 
making clear the mysteries of carburetors, pistons, cylin-
der and other parts of the gasoline motor.

For illustrative purposes, a cannon is charged with a load 
of powder has been few showing that its explosion repre-
sents the same force as that concentrated in a charge of 
gasoline vapor in a one-cylinder engine, suggesting that if 
this explosion continues lively enough it be 
stubborn to turn the operating mechanism of a car. Following 
this the picture illustrates the operation of the two, four 
and six-cylinder motors, showing the action of the pistons, 
their relation to the single stroke, the operation of the 
valves, and the four "strokes" of the pistons and the trans-
mition of the power to the driving shaft.

This illustration is an unusually clear one, and will be of 
unlimited use by way of information to motorists who know 
nothing of the mechanism of their cars.

**Trying to Please the Children**

**Wholesome Films Corporation Releasing Children's Program**

**With Faith in Future Developments.**

A Novel and interesting investigation has just been completed 
by M. J. Weisfleld, General Manager of the Wholesome 
Films Corporation, in which he claims to have 
ascertained the chances for the future success of the child-
ren's program. In response to a conviction that the 
children's moving picture entertainment will be widely 
accepted by the establishment, the Wholesome 
Films Corporation have decided to release, presumably 
weekly, a children's program including a novelty reel, a 
comedy, a scenic and a dramatic feature. The beliefs 
this is what the Wholesome Film Corporation on what 
they have discovered regarding the situation will no doubt 
be of interest to readers.

"We found a very strong demand for children's programs, 
but an alarming shortage of pictures adaptable to them. I 
do not mean by children's programs just the so-called 
"kiddie" pictures. The young of our nation have a broader 
appreciation of motion picture essentials than their elders 
permit them to use, and the omission of any of their preferences 
will result in failure. The result is that children demand a little bit more than 
the 'kiddie' pictures, so called; and the picture to suit this 
demand must be clean in story, action and production, yet 
not so adult as to be 'over the heads' of children, nor too 
youthful in plot to interest their elders.

"One exhibitor interviewed gave an excellent illustration. 
He said, 'The whole children's program demand is the old 
story of the circus over again. I recall how it was with 
my father and mother, and I know how it is, since I have children. 
The circus, primarily for children, is an adult amusement as well; 
and it always will be. Most of the children always took me to 
every circus that came to our town. Why did he do it? 
There were two reasons—he wanted me to see the circus, 
and just as important, he wanted to see it himself. Often 
he learned it long before the actual performers had chased the 
circus from off my reflective horizon. That's the answer to 
the children's programs.'

"Get good, clean pictures that will entertain the children 
and also assuage the demands of the producer, as well as for the exhibitors, and the public.

"We have been working upon this plan for some time and 
can book to exhibitors, immediately, an entire children's program 
which will afford diversified entertainment with 
plenty of drama in the feature, good, clean humor in the 
comedy and something decidedly unique in the novelty reel."

**Argus Pictorial**

The Second Number of the New Pacific Screen Magazine 
Contains Subjects of Unusual Interest.

The first subject treated in the second issue of the 
Argus Pictorial, the new Pacific screen magazine, is 
the fighting of forest fires in New York State. Necessary 
preparations which have been made here for the protection 
of the vast timber resources of this state are of especial 
interest to the public and the maximum of information 
should be made. Pictures of the watch towers that 
have been erected, the special telephone lines that 
have been installed, the automobiles and other devices for 
rapid transmission of information are shown.

Spear-casting through the ice is a surprising subject and 
well illustrated. The subject of stenciling is also gone into 
quite thoroughly, showing how cardboard is marked and 
cut into various patterns which are then transferred to 
the cloth. Comic clay figures modeled by Helena Smith Dayton 
in dances and other stunts close this number.

**The Khaki-Clad Boy**

Gaumont Presents Interesting Excerpts from Letter of 
Khaki-Clad Boy Plus Illustrations.

ONE of the most interesting things in the Mutual 
Weekly is the letter which accompanied No. 
150 are the illustrations accompanying excerpts from 
a letter from one of our Khaki-Clad boys in France. The 
letter as far as we have read it runs thus:

"I arrived in France safe and sound without the loss of 
a single man (which with its accompanying illustration calls 
forth round after round of applause from the audience). 
We have billeted in a little village not far from the front. Yesterday I had my first lesson in French. One of our 
boys has adopted two little orphans (illustration shows 
soldier with two small children on his knee). Our mascot 
is a bit of bread and we have a good cook and our food is of the best. Our boys always share their "eats" with the less fortunate (showing a soldier 
sharing his food with an aged beggar). Another outfit 
arrived today and will soon go into training (picture shows 
line after line of American soldiers filing in). I will write 
you more about our instruction next week. General Pershing 
is holding a review this afternoon (views of the review)."

The following issue of the Weekly (No. 151) shows the 
situation of an American camp in France near a strip of 
wires, all that was left standing in this particular section by 
the German guns. This shows soldier being shot during 
the trench crouch, the throwing of hand grenades, 
and learning to live, eat and sleep in the trenches.

The following up of these letters from a Khaki-Clad boy, 
Sanitized in French, will be followed by the Gaumont 
cameras will be found both interesting and valuable.

**About Sub-Titles**

A Plea for Correctness of Wording and Cleanliness of 
Sentiment in the Sub-Titling of the Moving Picture.

THERE is no doubt that the majority of first class and 
especially educational pictures are very often robbed 
by the mis-use to which the sub-titles are put. How often it seems 
that the perfection or purity of a picture is deliberately 
spoiled by the injection of an inappropriate idea. Sometimes 
the crudest remark is repeated. It is often said that 
the author who has written the plot being 
tried for use in the picture should have 
the right to control the sub-titles. Unfortunately, the 
author has perhaps not had the time, nor the patience 
with which to do it. The result is that the sub-titles continually 
come out of keeping. There should be a 
standard that all sub-titles must rise to, which 
is that they must be correct and they must 
not be vulgar, or smutty.

The author is often asked to give an opinion on the sub-
titles before they are printed. If he does not do so, 
the author may feel that having 
the right to make a break in the picture he must make 
it in one of the titles or explanations. Occasionally 
the writer of these titles feels as though it is incumbent upon 
him to be witty, or while not smutty to go as near as possible 
with an all too transparent attempt thereat. Is it 
because he supposes that the public require these things? 
If so, he abuses the public, and is in the predicament 
of trying to shoehorn in these ideas by which 
the sub-titles cannot use good and pure English which 
cultured people can enjoy and which children can have 
explained to them, let him give up his business. Slang, 
questionable abbreviations, lazy d's, gosh, and darned 
have, I fear, had their day, they may please 
the gallery but they offend the body of the house, they bar 
the pictures from institutions, schools and churches; the 
writer is tired of having good pictures spoiled and audiences 
offended by the abuse which is all the time unexpectedly 
creeping in by means of the sub-title, in the name of culture, 
the vicious practice must stop.

**Correctness in Sub-titles.**

How often pure and good English have been unable to 
prevent a sub-title from being either a correct quotation, 
description or translation. To his astonishment the writer 
was called up on the phone recently by a firm of producers 
with whom he had been in constant 
contact asking him to give quotations. 
An important 
question, the first time in his experience that such 
a precaution was taken so far as he was concerned; truly, 
the man is a precaution in itself! Not very long ago a film appeared in which some 
ten or twelve quotations were used as explanatory titles, 
every one of which were so twisted as to become positively 
ugly, and often unnecessary; they were simply 
shown for effect. Would it not be a good thing if makers would make it 
a rule to call upon authorities or experts, each in his own 
line, for the purpose of securing, not a better standard, but 
a perfect standard in every phase of title work. The 
creation for better pictures has been amply met; but while attention 
has been given to pictures, literature has been forgotten
Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, October 16, 1917.

AN AMUSEMENT tax will take effect in New Zealand as from 1st November next. Six-penny tickets will not be subject to taxation, but shilling admissions will be charged one penny tax, and pro ratio for higher admissions.

The Daylight Saving Bill has been repealed, and the measure has been done away with as far as Australia is concerned. Showmen are therefore much relieved, as last summer was most disastrous to them because of the long evenings.

H. Roland Chisholm, a recent arrival in this country, has gone into partnership with J. F. Gavin, and will be associated with him in the future productions of the Australian Famous Feature Company. Mr. Gavin has many subjects in view, chiefly dealing with early-day episodes of Australian bush life. He intends to cater not only for the Australian market with these features, but also to make them of interest to Americans. Mr. Gavin intends to appoint a representative for his productions in New York very shortly. His next picture is to be a sequel of "The Australian Miner," and will be entitled "For the Term of Her Natural Life," from an original scenario by an Australian writer.

Beaumont Smith has completed the third of his feature comedies, known as the "Hayseed" series, which will be entitled "Their Back-Blocks Show." The first two of the series have met with tremendous success wherever shown, as they are something out of the ordinary. The "Hayseeds" are supposed to represent an Australian bush farmer and his family. Of course their actions are most improbable, but in the spirit of burlesque, make very acceptable subjects.

G. L. Gouday is preparing for production a four-reel scenario said to be dealing with a vital topical subject, details of which will not be made public till the presentation of the picture.

Two Australian productions were released this week, bearing very similar titles. The first is a six-part adaptation of a play which is said to have had considerable success in America and England, called "The Monk and the Woman." The play was shown in Sydney a number of years ago. After securing permission for the picture the Catholic Federation entered a vigorous protest against the screening of the picture, and much correspondence was received by the Censor Board asking that it be banned. The board had already given permission for the film to be screened, and did not see why it should go against that ruling. Much newspaper publicity was given to the production because of the Catholic protest, and as a result the picture has drawn big business, and has been given an extra week's run at the Strand theatre, a first-release house.

As a production "The Monk and the Woman" stands as being the most ambitious home-made picture yet. The only fault to be found with it is that the story does not carry the sympathy of the spectator sufficiently. No doubt the ordinary picture-goer would consider it an average production. The direction and photography, however, are very fine indeed, and will easily be the best imported article. Illustrated subtitles also beautify the picture. Franklin Barrett and Rock Phillips are the producers.

The other production is a five-reel feature entitled "The Church and the Woman," and deals with a delicate subject—that of mixed marriages. This is a theme that I do not remember having seen on the screen before, and it is to be supposed that the average producer has kept right away from it owing to the likelihood of rousing feeling between Catholics and Protestants. The subject is dealt with very well in "The Church and the Woman," however, and no one, no matter what his religion, could take offense at anything in the picture. H. R. Roberts, a prominent Australian character actor, sustains the leading role.

Union Theatres, Ltd., have added to their already long list of picture theatre in Sydney, the Theatre Royal, of which they have taken a lease till after the New Year. The first attraction will be Sarah Bernhardt in "Mothers of France," which will open October 20th, to be followed later by the Australians in "Rosamond" (series 2), showing the Australians on the battlefield in Flanders.

The producers of "The Flame of the Yukon" may be pleased to hear that this production is unanimously acclaimed to be the best drawing card on the Triangle program ever shown in Sydney or suburbs. So many showmen have told me of their success with the picture that I cannot let it pass without mentioning it. By the way, "The Flame" was screened at three city theatres (three weeks altogether) before being transferred to any suburban theatre.

The present lease of the Lyceum theater (Sydney) held by Union Theatres, Ltd., expires in February, 1918, A brigade of the building as from that date has been secured by G. Spencer, late managing director of Spencer's Pictures, Ltd. Union Theatres, Ltd., proceeded against Mr. Spencer in the Equitable Court during the month with a view to preventing him from getting the lease in question. The contention of the company was that they had an undertaking by Mr. Spencer that he would not become identified with any picture venture. Further, it was set out that Union Theatres, Ltd., itself wanted an extension of the Lyceum lease. The court decided in favor of Mr. Spencer. The view taken was that it had yet to be seen if Mr. Spencer intended to use the Lyceum for picture purposes. As matters stood he had merely acquired the lease of the building, and this much he was at perfect liberty to do. In expressing himself the judge added that it would be a subject for further inquiry if Mr. Spencer sought to use the building in any manner contrary to the arrangement declared to have been entered into between him and Union Theatres, Ltd.

British Notes

By J. B. Sutcliffe.

THE name of E. Wertheimer, the well known art collector, is mentioned in association with the purchase of the British and Colonial rights of the two Griffith features, "The Birth of a Nation" and "Intolerance." The price is within the region of half a million dollars.

The "Uncle Sam Gets Ready" series of recruiting films have already found the way to London, and were received with gusto at a trade show last week. It carries every prospect of extensive booking.

African Film Productions, Ltd., of Johannesburg, South Africa, for whom Harold Shaw is principal producer, have already shown to the trade an ambitious initial production in "Winning a Continent." Copies of a second and more pretentious effort are now in their way to London. It is a cinematographic reconstruction of the Zulu war of a decade or two ago, and is told from an authentic point of view. A member of the studio staff of the African company tells me that the Johannesburg plant is modeled on the latest American lines, covering several acres, possessing its own town, residences, parks, a zoo and a private tramway system, apart from the studios and laboratories.

Sir Thomas Beecham has been indulging in a little mud-
slinging at the motion picture theater. Sir Thomas, who combines the vocations of pill making with musical pursuits, warned the Halle Concert Society at a recent meeting that if it wanted to retain its beauty of instrumentalists and keep an influence of removing the temptations of cheap amusements, such as cinemas. The Halle orchestra holds a position in the musical world of this country on a par with the Boston Symphony, in the States, but the opinions of Sir Thomas may not end to Sir T. Beecham's slur on the picture house, directly aimed at a local theater which last summer employed thirty or forty members of the orchestra in question. The sound point with many musical dignitaries is England is probably the discovery that instrumentallists who have been engaged at picture theaters have now a market value; that the modern kinos has long ceased to be the domicile of the domino puncher.

Hall Caine, author of "The Christian" and other popular works, attended a Pathe trade show a few days ago to witness his son's performance in "Crime and Punishment."

Between the exhibitor and the exchangean the controversy of advance deposits is waxing warm and wide, with no reconciliation looming on the horizon. The exhibitor, with the backing of a strong association, is determined that the advance deposit— a survival of industrial feudalism— must go. The exchangean, producing a box of hibitor, with a bird of birds flown, unabashedly maintains that 10 per cent. cash in advance is necessary as a guarantee of good faith. And so the argument proceeds. One effect it has had is to induce exhibitors that have hitherto held advance deposits to insist upon them, particularly in opening new accounts.

The Fox Film Co., Ltd., will screen the children's super picture, "Jack and the Beanstalk" to the trade in a week or two, advance copies being in hand. It is announced for release at Christmas.

"Civilization," the Ince spectacle, is enjoying a deserving vogue in the midland counties. It opened at Birmingham Hippodrome for a two weeks' run and also for a week at Leeds. It is also billed to appear shortly in Nottingham, Coventry and Wolverhampton.

"Chase Me Charlie," the moving picture melange conceived by H. A. Spoon and modeled out of the Essanay-Chaplin successes, has had a good send-off in London, playing its initial appearance at the London Opera House.

Indian Notes

By S. B. Banerjea.

The long-expected bill, to make provision for regulating exhibitions by means of cinematographs, has just been introduced into the Imperial Legislative Council. It contains only ten clauses. The act will be known as Act No. 11 of 1917—the Cinematograph act. Clause 3 provides that cinema exhibitions are to be licensed. Private exhibitions, at which less than fifty persons are present, will not require to be licensed. The licensing authority shall be the District Magistrate or, in towns, the Police Magistrate or, in the case of a municipality, the Magistrate of Police. Power is, however, given to a local government to constitute for the whole or any part of a province such other authority as it may specify in the notification, to the licensing authority for the purposes of the act. Clause 5 lays down that the licensing authority shall not grant a license under the act unless (1) the rules made under the act have been substantially complied with; (2) it is satisfied that adequate precautions have been taken in the place in respect of which the license is to be given to provide for the safety of persons attending exhibitions therein; and (3) a condition is inserted in the license that the licensee will not exhibit or allow to be exhibited in any place any film other than a film which has been certified as suitable for public exhibition by the prescribed authority, and which, when exhibited, displays the prescribed mark of the authority, and has not been altered or tempered with in any way since such mark was affixed thereto. Exhibitors who contravene the act and rules made thereunder shall be punished with a fine, which may extend to one thousand rupees, and, in the case of a continuing offence, with a further fine of one hundred rupees for each day during which the offence continues and the license shall be liable to be revoked by the licensing authority. In case of important films will be forfeited to His Majesty. Clause 7 empowers the Imperial Government to constitute as many authorities as may be thought fit for the purposes of examining and certifying films as suitable for public exhibition. All approved films will be marked in a prescribed manner. Films not approved may be submitted to the local government for reconsideration. Its decision shall be final. The appeal must be made within thirty days from the date of such decision. Clause 8 empowers the Imperial Government to make rules providing for the regulation of cinema exhibitions, for securing the public safety and defining the powers of the authorities to be constituted for examining and certifying films as suitable for public exhibitions, and the levying of fees. Clause 9 empowers the local government to constitute any or all of these authorities and declare them to be the exhibitions from the provisions of this act. Clause 10 empowers the Imperial Government to apply the act to other class of exhibitions, dramatic or spectacular. Such is the new bill, which has been presented in the Imperial Legislative Council. It is designed to ensure proper control of cinema exhibitions, with particular regard to the safety of those attending them, and to prevent the presentation to the public of improper or objectionable films. The bill, as may be expected, has been well received, both by the press and public. It has not been opposed by the bioscope theater owners anywhere. As there are no contention clauses, the bill may be expected to be accepted by the Imperial Legislative Council by any member. It will be passed at one sitting. On being passed, the local governments will proceed to frame rules, create boards of censors, etc. In justice to the bioscope the authorities, it may also be stated that they almost always exhibit good films. Very rarely an objectionable film is screened.

B. G. Phatke, who is responsible for "Mohini Bhasmasur," has, I understand, learned the A. B. C. of the producing business in Europe. In 1913, he first produced "Harishandra." Since then he has produced about twenty other films, mostly in India, and opened his studio at Nasik, near Bombay, but subsequently removed to Nasik, where he has produced most of his films. He goes in for stories from the Puranas. As these are mostly known to the Hindu.clergy, he has been able to imitate them in spirit and throw the defects. He is everything—stage manager, producer, cinemam, etc. He finds his Puranic films more popular than films of Indian life. As American filmgoers will have an opportunity of making an acquaintance with Phatke films I write these few words by way of introduction and trust that the few defects in the films will be overlooked, considering the fact that, from the view of correct rendering, they are perfectly accurate in every detail.

Mr. Madan has shown "Luke's Lively Life," "Madam X," "The Closing Net" and several other equally interesting films to big houses. He is arranging to show the serial, "Liberty," very shortly.

At the Bijou Grand we have seen "Silas Marner" and "The Unattainable"—both excellent films.

A Bengali gentleman is arranging to open a studio in this country. He has learned his business in Japan and is said to be a trusty and able managing director necessary funds for his purposes. He would have done well had he taken the help of some American capitalist. I know of what stuff the average Indian capitalist is made. Ver. sap.
Export Items

By. E. T. McGovern.

THE Piedmont Pictures Corporation have taken a new office on the twelfth floor of the Godfrey Building in order to make room for their rapidly growing organization. Felix Malitz, Joseph Lamy and J. A. Engler are at the head of this organization, and they are doing a large export business with the Latin-American republics.

Sydney Garrett, of J. Frank Brockliss, is planning to handle the foreign rights on a new serial to be completed about January 1st, and offered for export sale.

Alexander Beyfuss, of the Herbert Brenon Film Corporation, has an inquiry, through W. R. Grace & Company, for a price for exclusive rights on the "Fall of the Romanoffs" for Chile.

H. N. Holde, of Balboa, announces that he will shortly go after the Latin-American trade through our Spanish edition, "Cine-Mundial."

E. M. Porter, of the Precision Machine Company, states that the house of Max Glucksman, of Buenos Aires, ordered eighteen Simplex projectors on the first installment of their contract.

Goldwyn Pictures have received many flattering offers for the exclusive Argentine rights. Their export department is refining from closing contracts for a short while.

Ben Blumenthal has closed the Argentine rights on the Bernstein productions, "Humility" and "Loyalty."

Leroy Garfinkle, of the Sociedad General Cinematografica, is expecting the early return of Julian Ajuria from Spain and his sojourn in New York for a month before returning to Buenos Aires.

D. W. Russell is handling the foreign rights on the states right picture, "A Modern Lorelei."

Ernest Mayer, of the Corona Film Company, has disposed of a print of the picture "Ha-e" to the San Juan Film Exchange, San Juan, Porto Rico.

The Medal Film Corporation is nearly ready to open operations in Cuba. The efforts of this progressive company should go a long way toward popularizing American pictures in this rich island. Santos & Artigas, who control the largest exchange in Havana, are opposed to the exhibition of pictures made in the United States.

William Vogel, who is handling the foreign rights on the new Chaplin pictures, reports the demand for these films greater than at any previous time. His offers from war-ridden Europe are larger than ever before.

Señor G. Gelabert of Porto Rico is on his way to this country, and should arrive in a few days. Mr. Gelabert buys for the San Juan Film Exchange of San Juan.

Inter-Ocean Film Corporation announces that it has procured for the United Kingdom and the continent a new line of five-reel productions, name of same withheld for the present; also reports the sale to Japan of the "13th Labor of Hercules," a twelve-reel series.

FOUR NEW "COMICKERS" ON KEYSTONE LOT.

New additions to the player staff at the Triangle-Key- stone studios last week include Harry Griibon, Billy Franey, Milburn Morante and Sylvia Ashton. Harry Griibon has been conspicuously identified with Keystone comedies in the past. Work has already been started upon his first Triangle-Keystone comedy with Reggie Morris directing. Morris' former comedian, Ray Griffith, was drafted and left for the training camp at American Lake, Washington, last week.

Anna Nilsson Gets Thrill in "Over There"

Anna Q. Nilsson, co-starring with Charles Richman in "Over There," the big war drama which is being distributed by Select Pictures, had all the thrills and dangers of real ambulance driving when she had to rush a Red Cross machine through the No Man's Land of "Over There."

In the picture Miss Nilsson, who plays the part of a war nurse, was required to drive her car of wounded down a rutted road which was being shelled by the Germans. In order to get the proper realistic effect for the camera, smoke pots were thrown in the path of the speeding car and the nurse had considerable violence before and after, but mostly under the machine.

Miss Nilsson, blissfully unaware of lurking danger, drove madly but tensely down the road, over the bombs and out of the camera's ken. When she handed the car the United States army officer who had accompanied her, drew a long sigh of relief and mopped his brow. He then explained to his nonchalant driver that while smoke pots are not considered dangerous in the main, the force and flame with which they explode makes them a tidious proposition near the gasoline tank of a motor car, and that their danger on the short drive just completed had been real and vital. "Over There," which was directed by James Kirkwood, is being marked as one of the year's greatest successes. Aside from the prominence of its co-stars, Mr. Richman and Miss Nilsson, it is chiefly remarkable for the excellence of its battle scenes, which have been pronounced by military experts to be perfect in detail, and for the strong appeal it makes to every true American latent patriotism. It is a big play built on a big theme.

PRIVATE J. E. EWENS LOOKS FIT.

It isn't that Assistant Director Edwards, who till recently has been Emil Chautard's right-hand man at the World Film studio, wasn't fit last spring. Unfavorable climate gave him the up and down and decided to fit him with a uniform of an infantryman. But the truth is that that uniform doesn't quite fit him now. It needs to be let out around the shoulders and taken in around the waist. He is serving with Company H, 305 Infantry, at Camp Upton, and in the same battalion with Sergeant William Harvey, his friend and fellow screener.

CROWDS SEE MOVING PICTURES MADE.

Mae Marsh and Mabel Normand, Goldwyn stars, were twin attractions at the recent Army and Navy Bazaar in Grand Central Palace, New York City. Every one of thousands who thronged the great amusement place Miss Marsh and Miss Normand posed for the making of a special film so that the crowd might see the act. A process of the making of a photoplay. For several hours the spectators were alternately inquisitive, excited and amused. The stars were accompanied to the bazaar by Samuel Goldfish, president of Goldwyn.

ARTHUR ASHLEY WITH GOLDFYWN.

Arthur Ashley, formerly actor and director for the World Film Corporation, has left that company, and cast his lot with the Goldwyn Pictures Corporation. Engaged, after a diligent search for the proper director, to direct the future productions of Madge Kennedy, whose first Goldwyn release was unanimously pronounced a great triumph.
SPEAKS FROM THE HUB

By Marion Howard

Quite a party of us went to see Jane Cowl in her first Goldwyn picture—"Spreading Dawn"—as she is a local favorite and a former member of one of the large clubs. Undoubtedly others did not, and so expressed themselves, one saying that such a lovely woman ought to have a handsome lover, Orme Caldera's features and queer expression gave the coloring of New York, while another said that Miss Cowl was "in Lilac Time," which recently closed a run here. Well, that fire scene was well handled, and personally I liked the idea, the clothes, the lighting, the story refreshingly different at the close with the spiritual touch of immortality, the soul meeting on the hilltop. One naive critic behind us made fun of the two officers as if the story pictured '72, rather than '61. Nice imagination! This is a consistent offering, sure to go.

For a big spectacle "The Woman God Forgot" drew large crowds, and interest was universal, but if the pictures are hitting the masses hard. This seems of some educational value, if one cares to turn the hourglass back to the Aztec days. It was certainly some scene during the battle and I cannot recall another quite up to this standard, surely we should take off our hats to Cecil B. De Mille. To my mind the best and quite unexpected work was done by Theodore Kosloff, the dancer, whose grace and agility stood the tests. I am glad I saw "Mayflower Girl," that depends life, a story of a man who has played many screen parts, also made good. Some are strong for "Gerry" Farrar, who made a stunning appearance in what few clothes she wore. A man back of me was in a state of grief as he mentally figured up the cost of the production. No, he was not a chronic kisser, but he, others, felt that the money might have been better spent in giving us shorter stories with more of the human timely elements which we architects right and left. This reminds me to say that I have not noted any falling off of patrons owing to the tax, and it is a credit to all fans that they continue to patronize the industry and meet this like patriotic Americans.

Hubbies anticipate a treat in the coming picture, "A Man Without a Country," a most timely one, and we hope it will live up to the name of the producer—Jewel. I ought to be stirring and a big lesson for all anti-Americans. It was Edward Everett Hale's masterpiece in fiction.

The Hub is rather proud of Beulah Marie Dix, the playwright, for her scenarios have to date been superfine. I rather like best "The Call of the East," for its Oriental atmosphere and the work laid out for the Japanese star, Sessue Hayakawa, to say nothing of the fine direction of George Melford. This must be seen to be really appreciated, and more than once, too. The theme is delicate, involving an American and an unsophisticated young Japanese maiden. There are some details which set one's teeth on edge, but there is a capital ending which atones for all. One can almost swear he is seeing parts of Japan, so cleverly is the atmosphere reproduced. A great picture, indeed!

"The Upper Crust," with Gail Kane, had novel twists and gave satisfaction especially to the Irish born, for the story is around an Irish lass masquerading as a "ParseException picture bound to be very popular. It is a credit to the American Mutuals. "Sirens of the Sea" is an exquisitely staged picture, nearly rivaling in spots Brennon's "A Daughter of the Gods" to see if the seas stunts were most artistic and gracefully performed by evidently trained swimmers. Louise Lovely, Carmel Myers and Jack Mulhall form a trio hard to beat in pictures of this sort.

By the way, I saw a Metro comedy last night with these words on the titles—"exolation," and another "gardener," apply. I was in great glee. However, there is a steady improvement in both spelling and English in titles, so why rub it in.

What an intensely human story "Two-Bit Seats" is, not an out about it, and so well cast with John Cossar, Henry Ainsworth and Marguerite Clayton in support of Taylor Holmes, who is certainly one of the best finds of the year. The character drawing caught the house, and minor bits emphasized, like that of the funny waiter and the cook in the cafe scene. My companion said it was a safe bet that Jimmy was to lose his job for making an exit from the two-bit gallery, but I thought otherwise and won a box of candy. What a refreshing escape from the usual conduct of employer toward a pretty secretary, and from the customary caption attachments in cafes. It was a wholesome comedy and a big lesson on thrift. No wonder the boss said, "Some girl!" That line got a hand, and the audience was "de-lighted" with the entire play, rightly billed as a Perfect Picture. On the same bill was "Bob's Burglar," a scream, a credit to Marguerite Clarke and the producer for giving us this clean-cut series of Sub-Debs, which delight young and old alike. I caught a glimpse of Charles Bauman and he looked all right when the milkcart was upset and the dear little star exclaiming, "How did that get there?" These are the clever comedy-dramas the entire public like, for they are entertaining and leave a good taste in the mouth. Will you ever forget the camouflaged auto after its spree?

"Miss Nobody" is another Pathe gem for Gladys Hulette, of "One Girl" fame, shot by Sidney Olcott for William Parke, whose young son plays the hero in this offering and who is in reality the hubby of Gladys. Good picture for adults and kiddies. Another good one is "The Son of the Son of Tilly," for which we are being well supported by such players as Charles Ogle. New vigor is put into an old theme and we get some contrasting situations of merit. Contrast too great here. This, too, is from the pen of Beulah Marie Dix, whose plays suffer so widely in plot.

Well, we have seen Charlie Ray in his first Paramount, "The Son of His Father," and, believe me, it went here, and why not, directed by Thomas H. Ince and well cast! The plot was an old one, but somehow in the working out we had several new angles and no struggle for effect by the players. This ought to be a hit all along the line.

I saw two old pictures recently on Sunday evening, when we get good reissues and repeats at the Exeter theater. One was "The Butterfly on the Wheel," well screened from the famous play with a long run, and put out by the World Film, with dainty Vivian Martin and Holbrook Blinn. June Elber played the heroine, and she is back! Here we get a good lesson in "playing with fire." The other play was "A Wife on Trial," a Butterfly offering for Mignon Anderson, splendidly supported. This had new situations we were glad to own, especially the scene where the crippled chap, a former athlete, who marries a stranger, a worthy young girl, capable of caring for him on the decease of his mother. The romance is finely shown and the girl's influence gave promise to the entire picture, one to be seen more than once.

"Betsy Ross" is the sort of a picture to send forth, as it is inspiring, nearly true to history, and so well done by ALLAN DOWD, who did the story. A credit to "A Wife on Trial," the impersonation of Washington by George McQuarrie. There was one slip noticeable in some of who are cranks on the flag. History records the fact that Washington's design and stars and stripes were nothing but the present five-pointed stars, which were adopted on the original flag June 14, 1776. Here we find him presenting a design with only five points. A mere slip, but it shows places good reissues and repeats at the Exeter theater. Flowers was excellent, and the costume seemed correct in every detail. On the same bill at the Fenway we had a Fox picture, "Thou Shalt Not Steal," with handsome Virginia Peck in the leading role. Good box play, but must try to hold a get on our attention. Also at this theatre we get the O. Henry pictures, this time "A Night in New Arabia," directed by Thomas Mills, and again I see J. Franklyn Burgess, London in "The Farriers," a Wait and wonder if satire, humor and romance quite cleverly done. At this theatre I saw Hart in "The Narrow Trail," some picture! Sylvia Bremer makes good as the heroine "with a past," and there is a big pitch put over well.
Advising for Exhibitors
Conducted by EPES WINTHROP SARGENT

Do it Right.

Advertising is something more than merely taking space in the
newspaper, or putting something to go into space. It is some-thing
more than getting out a house organ or hanging up pictorial
paper. Some men can do better advertising on a postal card than
others to do Intensive advertising. With New York theater seats sell-ing
at $2.50 and $3 it is only a question of time when the "dollar top"
go to $1.50 and the latter price to $2. Conditions are driving the
picture theaters a brand new clientele, in many instances, but the pic-ture
advertising must be done in such a way as to draw these people to
the house and it cannot be done with stupid advertising. It must
be as good as the combination house advertising, and better if possible.

Condensed.

A late issue of Paramount Progress reduces the science of ad-ver-tising to its last analysis when it prints:

Here are two good rules to remember in writing your ads:

1—All display is no display.
2—Sell one thing at a time.

The first refers, of course, to the use of large display type.
Rarely should more than two or three lines in an advertise-ment be set in display type, and these lines should, in them-selves, tell the entire story of the ad.

With regard to selling one thing at a time—don't sacrifice any considerable portion of your space to telling of your
week's production, or the unimportant details of the bill you are advertising. Emphasize the one big feature of your
show and let the other matter he subsidiary.

Too many Exhibitors seem to think that there is only one rule, and
that this should read "The bigger the type, the better the ad." This
is all wrong. Display is relative. A big line killed by a lot of other
big lines can be a big mistake. Yet you can set your ad all in large type; so large that it sticks out from the advertise-ment
and looks like a thumb in a white rag and you have the foundation of a good advertisement. Just look at these:

mummmMummm mummmummu MummmMummo MummmMummo

One good display. All caps have not more distinction than all lower case. Get the idea?

Philadelphia Advertisers.

The Central Market Street Co., of Philadelphia, gets out a blanket announcement for its six houses. It takes the form of a green card
5 by 7½ inches, folded once for mailing with a mailing front marked "From your theater to—" and an arrow pointing down to the address sbhend, the corners of which show the trade marks of the four brands chiefly used. Inside, the programs are given in tabular form, much as is done in the Rowland and Clark programs, but where an attraction is held for more than a day, the program box is repeated for each day. It would be better to use a heavier type and take the full space for the display. Apart from this the program is well done and gives a com-prehensive idea of the hills at six houses sufficiently close together to have a general appeal to the patrons of that territory.

The Apollo uses a four-page program on white paper, rather too full of type to be really good, yet through a playing up of the titles the brief story can be caught without reading all of the type. The reduc-tion will show how the important lines stand up. The front page carries both too much ornamentation and too much text. We think it an error of judgment to refer to "Redemption" as the screen debut of Evelyn on the hill where the really made her debut at the Larkin studio. Most patrons will recall this and whether they suppose the management to be ignorant or deceiving, the effect is the same. The Apollo uses a slightly larger size for the head of its crowd, it yet presents the attractions more attractively. But a few lines of de-scription follow the casts, but they tell the story of the offering, rather

than the story the screen tells. This is the better way. The impression is rather light, which does not help those coarse screen cuts much, but the general effect is good, though it would help not a little to date the day.

The Strand still uses the same blue stock with a cut front and cuts for each attraction. It also announces in full its program supplemental to the feature. It does not announce "A Roaring Comedy." It tells the title and even announces the subjects of the Burton Holmes and Dit-mars pictures. The man who gets a Strand program knows precisely what he is going to see and may even draws to the house by one of those minor titles rather than the feature. This is a point too many exhibitors overlook. If a film is worth hiring, it is worth telling about. The Strand gets twenty-five cents for its box and lodge seats, but sells reservations in advance at an increase of ten cents. This will bring people who will not stand in line and wait for their turn. It is worth the extra charge and more.

The Palm has an exceptionally pretty program, cleanly set and well printed, but it does not state its added attractions. The front is neatly framed in border with prices, times of showing, address and date all distinct. Instead they trust to their type display rather than to cuts,

and it makes for a more attractive display. The printer slipped in running a double line of leaders for Cohen's name in the cast of Seven Keys. This program has dated days, and a dated day program is a rarity in Philadelphia outside of Jay Emmanuel's stuff and old timers will remember how long it took us to convert Jay.

No program mention of Philadelphia would be complete without Jay, who is the only exhibitor in Philadelphia who sends in his own pro-grams. He sends in two, one a booklet with a sick looking pink cover and brown pages inside. This lists the programs at the Park and Jefferson, taking up the Park first and the Jefferson, it would be

Monday and Tuesday
PHOMAS DAVEY
EVILN JERIT
THE LAW OF THE LAND

Wednesday
VON H. GILBERT
ALICE JOYCE AND NANCY MINTY
HER SECRET

Thursday
J. HENRY HODGE
HER SECRET

Friday
MARSHALL NICHOLS
DOROTHY LEE
UNDER HANDICAP

Saturday
Frank W. EDWARDS
LYNDEN HELL
THE MURLING STUDENT

December 8, 1917
THE MOVING PICTURE WORLD
1495
better could be arrange his layout to have the Park and Jefferson programs for any one week each other. Then the reader who does not see something at the Park might find that the Jefferson did have something that he wanted to see during that week to avoid taking their vest pocket programs, for example. The first of these was set with the items rather too close together. Compare the two programs and you

Jay gives some good price talk on the inside cover. It may help others.

You and the picture-going public are growing more discriminating every day, and only those theaters which show the best can hope to survive.

When at times you see the 15c admission sign, please do not think we are trying to hold you up. We are paying a great deal more for that particular show and must necessarily charge more.

You will admit that if we pay $35 to $50 per day for a show and charge 15c, it is not fair to expect to see a show costing $75 or more per day for the same admission.

The high cost of production, with the high salaried stars, make it impossible to show these for less than 15c.

We will also note that the downtown theaters and others have raised their prices, and it is hoped that our patrons will take into consideration these foregoing facts, and will not object to paying the extra nickel of some shows which will certainly be worth the increase.

"THE MANAGEMENT."

The third paragraph is good—almost as good as R. B. Wiltry's old "phonograph" copy, which still has to be beaten. In another program Jay does get the two shows facing each other and he gives some good text for a neighborhood house—any neighborhood house:

PATRONIZE HOME INDUSTRIES IS A WELL-KNOWN SLOGAN which might aptly be applied to the Motion Picture Public of this vicinity.

WE ARE MAKING A STRONG BID FOR YOUR PATRONAGE.

Below is a partial list of some of the big features which we have booked and feel sure will please the most fastidious. THESE ARE YOUR THEATRES, and if you have any complaint or comment to make, we will gratefully appreciate it if you will address same to the manager.

The list of follows. For your good arguments. File them away now against the time you are going to need them. You are going to need these suggestions some time. Start clipping now.

Another Good Postal.

If your printer has some good type faces, it is surprising what can be done. Here is a Postal. The cards contain the message is there, clean-cut, attractive and with plenty of white spacing even in such narrow limits. It is the white space that makes the card so clean and attractive. It is one of the best of the handsomely printed programs we have seen. Your printer can do this if he cares enough about your job to get a couple of fonts of six or eight point caps of your choice.

TEMPLE THEATRE
Program August 20th-25th

MONDAY
AUGUST 20TH

Metro Presents
HAROLD LOCKWOOD and
MAY ALLISON

in
"THE PROMISE"

TUESDAY
AUGUST 21ST

Blue Bird Presents
ALLAN HOLUBAR

in
"TREASON"

sound good face. The post card is a sort of a consideration just now with paper prices going up. You can get some manila stock cut the same size and have these run off for house-to-house work or use in stores, getting two jobs for one composition cost. Even cheap paper will work. Anyone can afford such a program.

Bully for Them.

The Hardwick Brothers, Chlovis, N. M., send in a huge bunch of samples.

It has been some little time since we "came in." Under separate cover we are sending you a batch of some of our stuff; enough to tide you over on some day when you are not busy.

Your criticisms are always welcome, for we profit by them. You will probably note that we have endeavored to carry out some of your suggestions as they appear in the 'World.' We find your department a great help to us in getting up our advertising. It is the first part of the magazine we look for. Be good to you and your department, and may you continue the good work.

That's the way we like to get stuff—by the pound. But we like the letter even better. We like to know that live wire managers find the department helpful, and that they profit by criticism. The trouble with too many exhibitors is that they ask for criticism when they mean praise, and they drop out when they get what they ask for. The Hardwick's seem to know the difference between criticism and fault-finding, because they know good work in the first place and know that an exhibitor can see and do for himself that which the department is not able to do for him.

Jay does get the two shows facing each other and he gives some good text for a neighborhood house—any neighborhood house:

PATRONIZE HOME INDUSTRIES IS A WELL-KNOWN SLOGAN which might aptly be applied to the Motion Picture Public of this vicinity.

WE ARE MAKING A STRONG BID FOR YOUR PATRONAGE.

Below is a partial list of some of the big features which we have booked and feel sure will please the most fastidious. THESE ARE YOUR THEATRES, and if you have any complaint or comment to make, we will gratefully appreciate it if you will address same to the manager.

The list of follows. For your good arguments. File them away now against the time you are going to need them. You are going to need these suggestions some time. Start clipping now.

Another Good Postal.

If your printer has some good type faces, it is surprising what can be done. Here is a Postal. The cards contain the message is there, clean-cut, attractive and with plenty of white spacing even in such narrow limits. It is the white space that makes the card so clean and attractive. It is one of the best of the handsomely printed programs we have seen. Your printer can do this if he cares enough about your job to get a couple of fonts of six or eight point caps of your choice.

TEMPLE THEATRE
Program August 20th-25th

MONDAY
AUGUST 20TH

Metro Presents
HAROLD LOCKWOOD and
MAY ALLISON

in
"THE PROMISE"

TUESDAY
AUGUST 21ST

Blue Bird Presents
ALLAN HOLUBAR

in
"TREASON"

dates. It makes too much continuous reading. This is not a newspaper advertisement, but an intimate program announcement. It is not necessary to use a twelve point bold for the stars and ten point for the rest. A good eight point, with ten point bold, would give precisely the same emphasis and provide room for a spacing between the days. This might be accented by using underlined dates, underlining with one point rule. The effect of two pages of this costing, and the matter over the dates is forbidding to the eye. The same lack of skill is shown in the cover pages, in which the panel is divided into two parts, giving it a heavy look. A better effect could have been made by using two announcements at the bottom of a single panel, with a single break ornament in between to split them if necessary. The inclusive dates should also be added to the front page. Just a little typographical work will add greatly to the appearance, and therefore to the value of the program. If we were laying out the job, we would use more reading space for the titles and a half or two lines to the feature, and the better part of a line to each filer, using smaller type to get it all into the same space. The best example of that sort of thing is found in the program of the Greater Louisiana, Baton Rouge, Miss. It is crowded with type, yet so neatly set that it is entirely readable. The setting counts more for our exhibitors, and it pays to keep up the printer until he does the job just right. Arlington is too close to Boston to hold good workmen, so provide them with a model and make them follow it. It is the only safe plan.

Too Long.

The City, Newark, N. J., sends in a program of seventeen reels for a children's special. There is one seven-reeler, one four, two twos, and two ones—running three hours and a half. Even a four-reeler is apt...
to be too long for a kiddie show. Our own small boy came home sore last Saturday because a fairy story ran too long, and emphatically declared that an earlier show he had seen with a three-reel feature should be the limit of length, and nothing should be longer than two reels.

Anghow, He Wrote.

It's a long time between letters from George Editor Carpenter, and when he did write he didn't send it in to us, but the point is that he did write and, as usual he had something real to say. Here is the story:

Epes Winthrop Sargent is always yelling for me to send him something. We pulled a stunt last night which might be of interest to your readers, so here goes.

This week is State Fair and Mormon Conferences week with thousands of strangers in town. Last night was Liberty Loan night when the state-wide campaign for bonds was inaugurated. There were three-minute speakers in all the 14 theaters here and appropriate slides were run.

Friends of ours voted that outside the Paramount-Empress was the best place to erect the reviewing stand for the military parade of the regiments and nearly 7,000 men. The Secretary of the Interior Franklin K. Lane, who ishere, together with the Governor of the State and other officials reviewed the troops from in t front of the theater. As each regiment marched past a band at the head countermarched across the street and played as the regiment passed. There was some crowd and after the boys had marched past apparently they all wanted to get inside the theater and see the show—Jack Pickford and Louise Huff in "The Ghosthouse."

Between shows we had one of the best speakers in town deliver a four-minute address, followed by a patriotic song by the director of the Mormon Orphanage Choir—the whole business at the nominal cost of putting up a little bunting.

The point, however, is this: It was good advertising as you will note from the big cut which appeared in the Salt Lake morning papers this morning wherein the most apparent thing in the picture of the reviewing stand is the electric sign advertising the theater. I am sending you a photo of this if you care to reproduce it.

As a matter of fact the stunt did a lot more than give a fine ad for the house. It created a buzz. It stamped the Paramount-Empress as the center of things, and that is worth more even than the free advertisement.

Real Kid Matinees.

Charles W. Decker, of the Majestic, Grand Junction, Colorado, gave a special matinee of The Varmit for school children, starting the show at 4:15. This is a kid matinee idea somewhat different from the usual Saturday morning show, but the idea is the same. It is an appeal to the children and notice to the public in general that there are pictures that can be taken without a sin. The Varmit with its boardingschool atmosphere lends itself unusually well to this idea, but the same stunt may be carried out with other offerings, notably with visualized standard classics and unusual scenes.

Perhaps the Record.

Here's a letter from Sydney S. Pollock, of the Strand, North Tarrytown, N. Y. Perhaps he holds the record. If he does not, shoot in your claim. He says:

"Find enclosed my first program. You will find that a few lines were taken from your columns, but are changed a little. The rest I wrote myself. I am sixteen years of age and advertising manager of this theater. I also enclose a dodger which I got out each week. I wish you would criticize both as I am anxious to know what mistakes I am making.

We have seen worse programs from older and more experienced men. If Sydney gets these programs out with no other aid that he had from this department and the press stuff of the various attractions, he is an advertising manager in the real sense of the word. He uses the Kraus program covers with a portrait of one of the current week's stars. Inside he uses the double middle page for the program, with side-

dated days, and he does what many fail to do: he uses a heading for this page instead of trusting to the name on the front cover. We have reproduced several programs on these lines lately, but we are running fast.

This is a good thing to remember, even the most repulsing programs should show the limit of length, and nothing should be longer than two reels.

Meants It.

The Poll theater, Scranton, Pa., sends a recent paragraph in its house sheet, "Suggestions Really Wanted." That extra word has a powerful effect in suggesting sincerity. The idea is also taking up the "community singing" fad. How about your town? The best way is to have your orchestra leader swing the crowd into familiar songs, but you can get a lot of local press work through hitching up with the current craze.

For the Painted Post.

If you have not yet had Fairbanks in "The Man from Painted Post," try setting up a post in your lobby, painted and varnished, to suggest new paint, but thoroughly dry. Then put up a sign. 

FRESH PAINT DON'T TOUCH IT'S DRY.

It seems a silly thing, but the average man will want to know which end of the sign is right, and will investigate. That will get him on the rest of the lobby display.

Novelty Stuff.

We spoke last summer of a bottle cut-out used by John C. Green, of the Temple, Galt, Canada, to boom "The Great White Trail." In announcing that he has disposed of the booking rights to Regal Films he sends in others. One is a partly opened purse cut-out and the other a giant firecracker with a string fuse. Cut-out advertising is good when you can get the cut-out stock, but seldom pays a house to go to the cost of having the dies made. Apparently these cut-outs can be bought by the film renters at a reasonable price.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SERGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throw-aways, how to make your house an advertisement, how to get your theater business special features for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiiller Building

Weight & Callender Building
Chicago, Ill.

Los Angeles, Calif.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and be typewritten, not written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is included.

Market Better.

WESTERN writers report that the market for free lance material is slowly improving. This is a hopeful and healthful sign, but it is only a beginning. Presently there will be a market for continuities as well as for synopsis only, and once the value of the system is made apparent through the success of any particular company, all companies will rush to follow the lead. The business of photoplay is still surprising-

ly raw, even for its newness. The men in charge do not know how to get stories. They rely too much on周期 journalists to turn them out. Nor knowing better, they believe what they are told, and so most companies maintain staff writers who bash and rehash and if the boss ventures to complain that his exhibitors do not like the stuff is too same, he is given a pile of scripts to read as proof that nothing is coming in. Only the stuff coming in quantity, because only the books keep coming in, will change it. One gentleman let his office know that "we are willing to pay the highest prices for good material" is the utterance of a competent and honest editor, backed by his superior and the company. He made them offer $250, and it will have to be done at all before the competitors start in again. The competent writer, the man of ability and experience, knows that there is no use in appealing to hisὔea representative to Dame剧本, because it will just as likely to make it worth while. He knows that some stories may be stolen, even by the companies in themselves above suspicion. We have in mind at the moment a much heralded editor who was going to reform an entire brand and who not only neatly wrecked the value of the name but seems to be getting in for some really founded suits for appropriation of idea. These men cannot last forever, no matter how strong their personal pulls nor how closely they may be connected with the heads. There is a good time coming for writers because the business is too big for any one man or combination of men. Time was when the picture formed the biggest industry in the United States. That they did not hold their place is to a very large degree due to the poor quality of stories, and the quality of the stories is due wholly and absolutely to the inability of the representatives of the production company. The business will not be wholly good until the editorial staffs are editorial staffs only. Just as long as the staffs write their own scripts and play their part of a production, they are not always at the back, but not always the reason, and until a writer can feel reasonably safe in submitting his ideas to a company, the companies will not get the money that they need. In her new book Mrs. Hertsch points out that a company investing several thousand dollars in a production is not likely to jeopardize its title to that story by stealing an idea worth but a small fraction of the production cost. This is very true, but those companies do not know that their editors are jeopardizing their titles to stories and making them pay for the idea at the same time. When we find out, we shall have editors of ability and probity. Able to see merit in the stories of others and honest enough to pay for the ideas. When that time comes the ideas will be found in plenty, but the author must be assured of the permanency of the reform.

Fitness.

Supposing that someone came to you with the statement that he had a million dollars he was willing to spend to become a really good photoplay writer, and further supposing that examination showed that he had the proper sort of imagination. What advice would you give him? We think in substance advice as follows:--

To go to the photoplay theaters for six months. See as many plays as possible, and as many kinds as possible; both as to character and setting. At the end of that time pick twenty-five plays showing the greatest merit and the twenty-five that have the least merit. Purchase these films and a proportionate number and run them for twenty-four weeks over again, seeing what there is in that is bad in the best plays and where there is of good in the worst. Study to see what makes a play good and what makes it bad. Then, with the proper appreciation of what is good and bad, study to find the broad type of play that most readily lends itself to photoplay production, and a sort of play.

You may not be able to afford to follow this advice to the letter, but you can study plays until you find, back of the screened play, the fundamental reasons for its success and failure. You will find, first of all, that a play is a story, but it is not just a story; it is a story capable of being told intelligently and intelligently on the screen with the least possible expenditure of both the time and the fullest possible action. But it will not be purely action or it will be cheap melodrama. It must be action that tells idea, not merely plot, but the thought behind the plot, as a story. Do not be satisfied with the facts of the story. Learn to write action that is directed not by knowledge of what will look well upon the screen, but which will not alone look well but be the logical and understanding development of the workings of your characters. This is only a new way of saying that you must put psychology into your plays, but it does not sound as formidable.

There is a great deal of truth in the statement that the great screen plays are those that tell the story in the highest degree of simplicity. If the plot is told in a way that the story is what the plays are. Writers are prone to regard any story told in action as a play, but only the story capable of being told in action that is logical, relevant and strongly told is a screen play. The complicated plots that occur to you, but study their fitness before you send them out as synopses or full plots. No artist in colors ever regarded all subjects as equal and fitted for reproduction in oils or water color or line. Some subjects work best in the line, some in oil and some in water color. In the same way some plots will work best as stage plays, some as novels, some as short stories and others as photoplays. Do not write all your ideas into photoplays. Write only those that will reproduce best in this medium. Practically any idea can be worked into a play if you have enough, but only the ideas best suited to the screen make the best photoplays. Lately a critic commented upon a few leaders in Chaplin's "The Immigrant." This is because Chaplin can be funny in pantomime. He has a writer who supplies him with pantomime. Fairbanks leads his scripts down with the usual many leaders, but leaders out of place because it should be the Fairbanks action that is funny and not the "Loos'" action, but she knows how to write the action and does not know much about the pantomime. Appar-ently, to judge from her plays, so naturally she turns to leaders and makes her reputation at the expense of the star she supplies. If you are writing for the screen, write for the action, not for the leader maker and you will be more apt to sell your plays in the general market.

Facts and Fiction.

"Although you say there is but a small market," writes a protesting correspondent, "Mr. Daub of the Dinkum Monthly announced that all manufacturers are eager for good stories. Do you think it fair to your readers to conceal the facts?" We meet assuredly do not think it fair to our readers to conceal the facts and therefore we are frank to say that there is little or no market for stories at the present time. Mr. Blank of the Dinkum knows that as we do, but he cannot say it and still hold the interest of the general book to his department. Mr. Daub of the Dinkum Monthly, on the other hand, only three or four magazines—wants readers. It must deal with fiction even in its facts pages. This paper is not dependent upon its photoplay depart-

ment for its business and the only thing that will sell is a good market presently. There is already signs of an awakening, but not all manufacturers are yet willing, let alone eager, to buy good stories, and some of them will not bother to pay for ideas for some time. But they are always ready to state for publication that they are eager, for this reads well and helps publicity.

Cheer Up.

Don't bewail the fact that all the good stories have been written. Do as Shakespeare did. He took the old ideas and gave them such splendid treatment that they have lived where most of his original sources have been forgotten or are dug up merely because they were the original sources of a genius. Shakespeare created little that was new, because, even in his day, most themes were old. But he took the old themes and on them built vital stories, just as you can if you always be sick.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner, and of great value also to producers, as well as to directors and other those in the film industry. Information from an authority with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles
Manufacturers' Notice.

I t is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such article has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in dodecanary. In the twenty-sixth number. Either booklet may be had by sending 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a set of these questions. You may be surprised at the number you cannot answer without a lot of study.

New Light Plant.

John Glenn, manager, Hendersonville, North Carolina, writes asking information as to the practicability of a light plant put out by the Delco-Light Products folks. He says, in part:

A representative of the Delco-Light Products has approached us with one of their inventions, which they claim has revolutionized the projection of pictures insofar as concerns the cost of current. They also claim that it gives entire satisfaction. Their plant complete, costs $420. It is an oil burner, supplying light by means of an incandescent lamp, which displaces the arc. The Powers Company is manufacturing the lamp-house. Would you give us the benefit of your knowledge as to the practicability of this invention.

Whether friend Glenn means the whole outfit, or just the incandescent lamp when he says "this invention," I do not know, but will proceed upon the assumption be desires information on the whole thing. The Delco-Light outfit consists of an engine and generator, the same supplying light for projection and theater illumination, the projection light being supplied through the medium of an incandescent lamp.

The incandescent lamp is of the single-cylinder type, using either kerosene or gasolene. The change from one fuel to the other is made without any change in the apparatus, other than a readjustment (accomplished merely by moving a small lever) of the mixing valve. There is no carburetor, the mixing valve taking its place. The engine is of the air-cooled type. The fan is in the periphery of the flywheel, and is an integral part thereof. This fan sucks air in at the top of the cylinder, draws it down between an outer sheet-metal housing and the cylinder wall, and into the crank case, whence it is exhausted through the flywheel. The generator field is a part of, or is bolted solid to the side of the engine crank case, the armature shaft and engine shaft being the same. Lubrication is by the "splash system," it being only necessary to fill one oil well, which takes care of everything relating to lubrication. It is claimed by the manufacturer that one gallon of kerosene will develop four Kw. But this I have not tested out, hence I can only set forth the manufacturer's claim on this point.

The engine and generator unit is very compact, standing only 32 inches high, and occupying about two-feet length of floor space.

In connection with the outfit is a storage battery of sixteen cells. These cells have thick glass jar containers which can be filled (due to thickness of glass) very improbable breakage, offers distinct advantages, since one can observe the condition of the cells without any effort. The battery occupies considerably more space than does the engine and generator. The cells are about five or six inches by eight or ten, and eight or ten inches high. They must be, or at least should be, spaced three or four inches apart. You can figure it out for yourself. The manufacturer says that there will never be occasion to add anything but distilled water, or rain water from a wood roof—never from a metal roof. By a very simple and unique arrangement the operator is able to tell at a glance the exact condition of the battery as to its charge. On the side of one of the cells is a small glass compartment in which is a white ball. When this ball floats at the top of the liquid the battery is charged; when it settles to the bottom the battery is discharging. The dividend, of course, is the engine. When the battery is charged, as it is always supposed to be, it is only necessary to press a switch, which has the effect of applying power: from the battery to the generator to run it as a motor and thus crank the engine.

The operation of the plant for projection purposes is as follows:

The battery is supposed to supply current for the theater lighting, fan motors, etc., and the generator to supply current direct to the incandescent projection lamp. The engine weighs 325 and the battery 585 pounds.

As to my views concerning incandescent projection at this time, you will find them set forth at length in the December 29th, October 13th issues. I do not care to add more to what is therein contained at this time. The engine-generator end of the outfit is, so far as I am able to determine from an examination and without seeing it run, strong, fool-proof, simple and practical.

What Meaneth This?

This department is in receipt of the following very humb sample of friend printer's art:

Mr. R. H. Richardson.

MOVING PICTURE OPERATORS

LOCAL 162.

I. A. T. S. E.

Vigilance Committee

BIG DUTCH LUBFIN, Constable

COCKNEY BENNETT, Deputy

HANDSOME HARRY WOLFE, Marshall

POKER JACK VANZLEET, Jailer

FURIOUS FRED BUTLER, Judge

SURE SHOT SWEENEY, Mayor

SKINNY PETE, Sheriff of Bloody Gulch

Now we wonder what meaneth this. Is Dooliver deserting the Golden Gate? Sounds like it but did not think one could pray Dooliver losses from Price with a cardful of crowbars. Anyhow, though, the men of 162 must have had one real swell time. Just at a guess I should say the printing was done after the affair was finished and by a printer in secret. If so, will am mend my guess by saying it certainly was a heliufa swell time.

He Has Trouble.

Walter Johnson, Rantoul, Illinois, is in difficulty. He sets it forth thusly:

Have latest handbook and am reg'lar reader of our depart-
ment. Would not be without either of 'em. Am running a
Power's G-B, projecting a 12-foot picture at 60 feet, using
50 ampere or a, c. My present lig is about carbons. Am using
a blue-white flame carbon at bottom and a National on top,
as recommended by the seller of the first-named carbon. Get
a light almost equal to d. c. But when I feed the carbons
the flame will run around, thus causing the spot to move up,
with resultant dark picture top until it is re adjusted itself
and behaves as a respectable, well-conducted arc should.
Have tried every way I can dine out to avoid this trouble but
it is still very muchly on the job. Can you or any of the
department readers help me in this? Secondly, I have an
unsteady purr in my motor, which tends to make the machine
run unsoundly. Is there any remedy for this; also, do you
think it has anything to do with unsteadiness of the picture?
Thirdly and lastly, we have a large heating stove near the
screen, and when we have a hot fire there is a waving effect
in the picture. Can this be avoided?

Am afraid I cannot help you on the arc proposition. Am not
acquainted with the blue-white flame carbon. Have you your
carbons set as per Figure 124, page 297 of the handbook, and your lamp
angled as per Figure 120? Too straight a lamp angle would help
create the condition. Can any reader help friend Johnson in this
matter? As to the "purr" it is most likely in the friction wheel.
Would suggest that you study instructions on Power's G-B Speed
Control, pages 500 to 510, inclusive, of the handbook. If you cannot
locate the trouble thus, then take the matter up direct with the
Nicholas Power Company, 90 Gold street, New York City. I am
inclined to believe the trouble is that the friction material in wheel R 15, Plate 2. Figure 250, page 309, is in bad condition. Carefully note Instruction No. 3. Possibly that is the seat of your trouble. If it is, then try Instruction No. 1 and, if that fails, then follow Instruction No. 2. No, the purr has nothing to do with steadiness of picture on the screen, unless the vibration is enough to shake the whole machine. As to your third trouble, why it is the natural result of heated air rising. The only remedy is to remove the stove to a point where it will not create a current of heated air sufficient to interfere with the light ray.

The Sheck Adapter.

This department is receiving many inquiries concerning the new Sheck adapter, being marketed by The Argus Lamp & Appliance Company, Cleveland, Ohio, whose advertisement will be found on another page of this magazine. There seems to be a misunderstanding about this particular apparatus. It has nothing whatever to do with the Mazda lamp itself. It is an apparatus by means of which the incandescent lamp may be substituted for the arc with present projection apparatus, without any interruption of service. As such it is, as far as I am able to see, a light and well calculated to perform the services expected of it. But when it comes to the substitution of incandescent for arc, why that is very much of another proposition; see page 256, October 18 issue. As to the adapter, the dis-assembled parts are shown in Figure 1, in which A is the lamp socket, B the lamp, C the reflector which sets behind the lamp, CI a sectional view of the reflector, D the motion picture condenser, which is of the “switch-lamp” type. In Figure 2 we have a view of the Mazda lamp, the four small, carefully supported coils being the light producing medium, the same being approximately one-half-inch square. The means for mounting and for handling the lamp is seen within the lamp house in Figure 1. The entire assembly is shown in Figure 3.

As will be seen, the lamp house is, by comparison, small. It is well ventilated. The Sheck apparatus seems to be substantial. This department has not actually examined the same, however, and it cannot and will not make any flat recommendation until the company submits its goods for critical survey. All I can tell you at this time is that the adapter looks alright in the photographs.

This article was inspired partially by the desire to set the following facts forth clearly and fairly and partly to answer as fully as may be done at this time, the many letters of inquiry, one of which is herewith presented as a sample.

Enosley, Alabama, August 17, 1917.

Editor, Projection Department Moving Picture World:

I was fortunate indeed in being among those present at the meeting of operators and managers in the Strand theater, Birmingham, during your late visit to that city. I listened to the able address you gave us on practical projection, and find it to have worked wonders among the L. A. T. S. E. men, four of whom are in my employ. I often hear your name quoted when an argument arises over matters having to do with projection.

And now will you kindly advise me as to the new Sheck adapter, made in Cleveland, Ohio, and advertised in the Moving Picture World. I want to lighten the labor of the boys in the operating room as much as is possible without injury to the screen quality, and if the incandescent lamp is practical, it seems to me there would be less attention required insofar as the light be concerned, hence more time for the men to give to proper projection, and anything leading to this end is much  

improvement will it give as against our present light? In closing I wish you continued success in your work, and extend my kindest personal regards.

Dan S. Mccabe, Manager.

Film Can Corresponding.

Carl Gilbert, Sioux City, Iowa, offers the following:

To date all attempts to improve film conditions by means of film box correspondence between operators have failed; this for the very simple reason that the operator’s note is lost in the exchange, where, more often than not, the films arrive in one box and leave in another; also the tag or sticker placed inside the box only indicates the condition of the whole feature, or show, instead of the individual reel. I therefore submit to you the following, which I believe to be an improvement on anything of the sort heretofore attempted. Supposing a sticker a trifle narrower than the film be affixed to the leader of each reel, whether it be a feature or single-reel subject, with such wording as may be necessary to describe the condition of that reel written or printed thereon. In fact, a national league could be formed, each member joining to be given a supply of stickers and a number. The stickers could read “Perfect,” “Fair,” “Bad patches,” etc., etc., but that is a detail which could be discussed later. The home office of the producers could also be communicated with and asked to instruct their exchanges to co-operate. If you regard this with favor I know of but one medium in the country capable of carrying it through to a successful issue and that is the Moving Picture World.

Unph, Brother Gilbert, doubtless this department could organize precisely such a league and get some thousands of “members.” But, after all, do you really think the good accomplished would justify the necessary neglect of other things, for to do such a stunt right means work and lots of it, and this particular editor already has about all one poor, misguided, weak mortal can attend to. Then, too, my own observation has been that, whereas such a “league” arouses some interest at first, the interest soon flags, unless there be a very great expenditure of energy constantly on tap to keep up the interest. You are entirely right in saying the information concerning film condition must be attached to the individual reel itself. Of course, if enough of the men really desire such an organization and want this department to father it, why I might consider it, but I would first have to know that there would be a real response, and hence tell you I would expect those coming in to agree to do certain things and then to do them. But I’m really rather skeptical as to the possibility of an effective organization of that sort. ’Fraid it would be a lot of sputter at first, a world of correspondence (with I, Me and Company as the goal), considerable expense in a small way and then—a gradual petering out and a peaceful death, with Gone and Forgotten instead of Gone but Not Forgotten. Brother Gilbert is secretary of the Sioux City Local Union. Incidentally, it has later occurred to me that there may be objections to the sticker plan. For instance, friend operator puts on a stick indicating good condition. The next man raises merry showl with the reel but leaves Mr. Sticker on the job

* * *

or the sticker indicates poor condition; but the exchange repairs it but does not remove the sticker, etc., etc. Am afraid it might work out that way in practice. Brother Gilbert.
Up to the Manufacturer.

In conversation with one of the manufacturer companies representing new projection machinery, I was asked my opinion as to something that has been on my mind for some time. I had long believed that this company had the idea that I was not impartial—but at the same time, I have talked with others in very plain language, as I now tell others who may hold the same idea, that this is, was, and has been pushed, not appreciated, if at all, by the manufacturer. A manufacturer could produce one lot or shred of competent evidence that I have ever been unfair. That, too, after I have worked at the trade for years in attempts to make my position fully to expect for some considerable time. I came to his attention to the fact that quite possibly the impression held by the manufacturer, and others who hold similar views were directly to blame, namely, that one or two manufacturers had co-operated with this department in giving prompt notices of changes made or contemplated. In other ways, this, very naturally, got them more notice than was had by manufacturers who ignore the department and offer it no cooperation or any assistance.

To the credit of this particular manufacturer, he listened to my somewhat heated oration and agreed to have a discussion in regard to the new apparatus. He goes without saying that this department is only too anxious to pass along to operators and theater managers throughout the country every improvement in apparatus that will make for better projection, and all that the editor asks for is that the department will be furnished with complete information as to where the improvement may be seen in operation or sufficient data or sample to enable him to judge as to its merits and advise with some degree of intelligence thereon.

An Agreement Reached.

The following notice was received from Cleveland, Ohio:

Arbitration between exhibitors and operators ended today (October 10), both sides agreeing to the setting of sixty-two a week, and a half dozen a month. This new department in operators’ wages scales will affect various salaries according to class of theater.

It was not very clear as to the effect of the new arrangement. The new scale means thirty dollars a week for a light-house, and upwards thirty dollars a week cannot be called excessive in the sixth city in the country, especially with living cost as it is today. It may, of course, be thought that a week with a seven-day week the scales are not as bad as, but thirty-five. With all due respect, there is no such thing as a legitimate seven-day week. Civilisation calls six (6) days a week, and the law book says “Six days shalt thou labor.” If it is demanded that the man labor on the remaining day, then that is overtime, pure and simple. The Cleveland settlement is therefore on a basis of $30 per week.

Wooden Cannon.

One of the picker heads report is known to the exhibitors, that an Army of 15-inch may be had at the Artillery, writes from Camp Sevier, Green-
vale, South Carolina, as follows:

"Just a few lines to advise that I am still in the land of the living. We are at present camped at this place for two or three months. Being changed from infantry to artillery we now drill with wooden cannon instead of eight pounds of iron. They do certainly put us to the test of our endurance here. We have been engaged in cutting wood and chop trees. Have made an investigation of projection here and have bad the honor of viewing friends Alser of Davenport, Iowas who has been using for this long time. It is only in use at the Garing theater, managed by C. N. Garing, and after a short time I am sure many will be interested in it, as it is a good haper, and allow me a peep at his equipment. Was surprised to find operating room directly over the box office and entrance on exit side of house. Theater is 50 x 153 feet and seats 400. Friend Garing sure keeps it all at times. Equipment consists of two Powers Six-X and Westinghouse Type K C, motor generator set. Voltmeter and ammeter are connected directly in front of machines, where they are always in view of operator. Friend Alser gets a 12-foot picture with a 19-inch Gundlach lens of 1 1/2 inch opening, and long 55 amperes on Speer carbons; meniscus bl-confocal condenser. Room painted solid black. Projectors in excellent condition and have been in use there for a year. It is working even now in an easily accessible from projection room. Was surprised to learn Manager Garing believes in buying a little metal poles, oil and new parts, and anything my operator wants or needs to improve screen results.” "I am paying the union scale,” he said, “and certainly get what is due me. I have had to learn operation on my own and keep things running smoothly therein, seeing that the needs of my patrons are met in every possible way. I have never failed to place my equipment always in very good shape. As you may have never had to call operator Alser.”

Though this might be of interest to you, brother Richardson, that is all I am going to say about it. I am using the expression to "meet" one in another one who believes in letting the operator do it, and expects him to know how. Indeed, sending in some real good stuff as soon as all our drawings seemed to be a regular reader and I guess your first, second and third edition of the Tower magazine. This was not enough, and I am not with me to the French front—they certainly will if I go myself.

In the very first, first place let me say I like that "Projection Artist," always presuming you live up to it, as I am sure you do. Note this you are our projection artist, and contact you in the army. Well, they still fit, and let us hope you will live up to the "projection artist" there, too, to the end that Universal is not a powder and straight, and may your film run smoothly to the end of the "show," and the audience, Uncle Sam and we stay-at-homes, be well pleased with the ending of the world. I think we are all going to depend very largely on the excellence of projection, even as I have always told you. The Manager (General) is very important, but the show will fail if the projector fails. As I said before, so, after all, it is up to the Man Behind the Gun, even as it is in the theater.

Glad to have your report of friend Manager Garing and his theater. He seems to be a regular fellow and a big manager. Wish there were more like him. Will be looking for the good stuff you promise. My compliments to operator Alser. He is doing that which I have long contended for: viz., delivering the goods in return for the union scale.

Looks at the Price Too Hard.

W. F. Scim, Pittsburgh, Pa., writes:

"I often notice in the department where motor generator sets and not giving the same due as some general opinion: the only answer is that in first cost than the machine he should have purchased. Then, of course, trouble comes and the operator condemns the whole machine, whereas it is often all the machine could be expected of a machine of its size and class. I notice in October 15th issue: Self Delusion has No. 130, which consists of a machine of 179 amperes, and you see that even with both arcs burning the wires still have capacity to spare."

Brother Scim is quite correct when he says that exhibitors often practice in the economy by purchasing cheaper and better motor generator sets of too small capacity—speaking of motor generator sets, of course. "Economy" of this kind is only such in name. He is spelling the word economy with the following collection of letters: "WASTE.

Pitts the Condemser.

Milton M. Hal—and that's all I could be sure of, as to the name, is having trouble with metal coated carbons pitting his arc lenses. He says:

"Am having trouble with metal deposits on my arc lens. Have a General Electric motor generator set, which is giving very good service. Use 35 amperes at the arc, with 5/16-inch Silver. The carbon below and above are perfectly plain, and it is known considerable of too small capacity—speaking of motor generator sets, of course. "Economy" of this kind is only such in name. He is spelling the word economy with the following collection of letters: "WASTE.

Projection Experience

There isn't an opera-

to the department in which this care-

ously compiled book would not save its purchase for each month.

Buy it Today $4 the Copy

Postpaid

MOTION PICTURE Handbook

For Managers and Operators

By F. H. RICHARDSON

The reorganized standard book on the work of the motion picture projectionist, containing instructions on all leading machines and processes.

MOVING PICTURE WORLD

Schiller Bldg., 515 Fifth Avenue Chicago, Ill.

Wright & Cal-

ner Bldg., New York City

Leonard & Cal-

day, Los Angeles, Cal.

To save time, order from nearest office.

This paper has never been published except in an Union shop, so it makes no difference whether we print the Union Label or not, but at the request of the readers to the editor of this department it is printed herewith.
Inquiries.

QUESTIONS in cinematography addressed to this department will be answered promptly and with accuracy. Many have been replied to by mail when four cents in stamps are included. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Drying Negatives.

The following suggestions in regard to negative drying are the results of investigations by the Eastman Kodak Research Laboratories and will be found useful by all who do dry their negatives and to laboratories which have not yet installed air-conditioning apparatus. Negative drying is also technically perfect when removed from the wash water, after fixing, may be impaired by uneven or too slow drying. The importance of drying negatives under the best obtainable conditions is of first-order importance.

The drying of negatives—after they have been developed, fixed and washed—is ordinarily such a simple matter that it seldom needs any particular attention; but as the drying process may affect the printing quality of negatives we should dry them in the manner which insures the best results. When the negatives have been removed from the wash water, and the water has drained off, the surface of the negatives should be examined and any foreign matter which may have formed on the negative and not removed. If allowed to remain they will cause dark spots on the print.

The easiest and best way to dry negatives is to place them in a current of air. This can usually be found near an open window, or a draft can be created with an electric fan.

Under ordinary conditions, when the negatives are placed where the air is changing, they will dry in from one to three hours, and the only precaution needed is to see that they are dried where no dust can settle on them. When dust settles on a wet negative it becomes so firmly attached to the gelatine that it can only be removed (with a tuft of cotton) after the gelatine has been again softened by immersion in water. If the dust is left on the negative it will remain white spots on the print.

When wet negatives are placed in a warm, close room they will dry very slowly. This will increase their density and likewise destroy their delicate gradations; and should the drying be excessively prolonged (eighteen hours or more) a chemical change, of which we are informed by a very perceptible odor, will take place in the gelatine. When this occurs the negative will become opaque, granulated, and while the color grains are such a negative may not be noticeable to the eye, it will show plainly on the screen.

On a sultry day in summer the air is warm, excessively humid and stagnant. As the atmosphere is almost saturated with water vapor, it absorbs the moisture from wet negatives very slowly. On such days some workers, having no electric fan available, hasten the drying on their negatives by immersing them in alcohol. This method is unreliable and may create complications. When the water is quickly withdrawn from the negatives by immersing them in successive baths of alcohol the gelatine may contract so rapidly that it will crack. If there is a trace of hypo left in the negatives they will become streaked or stained when the alcohol comes in contact with the hypo, while, if the alcohol is impure, it may also cause stains. A further and important objection to the use of alcohol is that it makes the film hard, or as it is termed, "bronzy." Wood alcohol must never be used, as it will dissolve film.

Drying negatives over a gas or oil stove is hazardous. It often results in melting the gelatine, thus rendering the negative useless.

In laboratories equipped with hot air furnaces a draft can usually be created in the evening of the most sultry day. The entrance to the air flue, through which the outdoor air passes to the furnace, is always located near the ground. As the ground cools during the night, the air near the ground will become cooler than the air in the building, and by opening a register (preferably in a second-story room) the cool air will enter the flue and being heavier than the air in the building, will displace it, thus creating a draft, and when negatives are placed in this draft they will dry promptly.

When this method is not available the negatives should be left an hour or more in a fresh cold room (this prolonged fixing will do no harm), after which they will be thoroughly hardened, and then, after they have been washed, they should be placed between open windows where they will remain, until dry. In heated rooms in winter the air is very dry, and wet negatives placed where the air is moving, as it always is near the source of heat, will dry rapidly.

Wet negatives should not be placed near a stove, as the heat may be too intense, but they may safely be placed a few feet from a hot-air register or a steam or hot-water radiator.

Negatives should never be dried in a cold room in winter, unless a current of air is passing from the positive to the negative lobby in temperature above the freezing point. Should the moisture in the gelatine freeze, the negatives would be ruined.

While the negatives are cooling they should not be moved from the place where the drying began. Should it be found, after they have partly dried, that the drying is proceeding slowly, and they are then moved to a place where they will dry more rapidly, a pronounced difference in density, with sharply defined lines between the slowly drying and rapidly dried parts, will result.

From what has been stated it is evident that the simplest and best way to dry negatives is to dry them where the air is moving, but that every precaution possible should be taken against dust and dirt.

Cameramen Wanted for Government Service.

Under the new war conditions the Photographic Division of the United States Signal Corps, which may be obtained who have the requisite training for that branch. Practically all of the photographic work for the army and for government publicity purposes will be conducted by properly trained personnel.

Since skilled photographic workers cannot be trained in a short time, the members of the Photographic Division must come from those who have already trained in photographic work. Photography is one of the principal adjuncts of modern warfare, and the demand for skilled workers will probably tax the limited supply of those who have the particular training required for photographic work.

It is evident that cinematography has a greater number of men trained along lines similar to that required in the army than any other branch of photography. The qualifications that are requisite—ability and experience or the ranks of the professional photographers are mainly of a too sedentary nature to be fitted for the work. Doubtless the majority of the cinematographers and finishing of amateur work on a large scale will furnish their quota of men fitted for the work, but the motion picture studios and laboratories will be called upon for the rest.

The Signal Corps wants the most capable and experienced men obtainable. It wants not only motion picture and still camera operators, but also laboratory and scientific experts and photographic observers for the Aviation Section. Opportunities for advancement are very great for men of skill and intelligence who will also the rapid promotion. Men with training along these lines who have already been drafted into service should make application through the proper military authorities for a transfer to the Photographic Division.

Although a number of experienced cinematographers and laboratory men have joined the service there is a place for many more. Informed personnel are being taken in at the Signal Corps Signal Officer, U. S. Signal Corps, 36 Whitehall street, New York, or Chief Signal Officer, Photographic Division, U. S. Signal Corps, Washington, D. C.

David Stern Co. Issues New Catalog.

The David Stern Company of Chicago, Illinois, have made a study of their motion picture department, and have prepared a new catalog and deal in both new and used apparatus, all of which may be depended upon to be as represented by them.

Our regular periodical and weekly bargain announcements in the classified ads in this paper will save money for prospective buyers of apparatus.

Emergol Takes Place of Metol.

Having now had three years of the most exacting and severe test, that of continued everyday use under all conditions, by the film laboratories and photographic trade in general, "Emergol" is offered with the assurance that it cannot be improved upon. A few months ago it was called "Alga Metol. While suitable formulas are given with the product, it has been found to work most satisfactorily when used in like proportion as given in any formula calling for Metol. If your dealer should not have it in stock so that you can get it take a trial of your own satisfaction, you can apply direct to the Berlin Anilie Works, 215 Water street, New York City.
Atlas to Begin Production December 1
Boston Concern Will Make Series of "Modern Peck's Bad Boy" Stories with Leland and Dorothy Benham.

The Atlas Film Corporation of Boston, Providence and Newton, Mass., will begin work on December 1 on a series of "Modern Peck's Bad Boy" stories. Leon E. Dadman, a man favorably known to the film trade in the Bay State, is president and general manager of the producing company, offices at 1 Washington street, Boston. Mr. Dadman, for a long time has conducted a commercial still and motion picture business at this address. The vice-president is Frank J. Howard, Mr. Howard needs no introduction to film men—he was one of the earliest in the motion picture business as an exchange man and exhibitor. Clifford Mason is treasurer.

The company has a fine studio and laboratory in Newton, built many months ago. Newton is a suburb of Boston, and is surrounded with rural scenery in abundance. The financial department of Atlas is at 171 Westminster street, Providence, R. I. Martin Kauter is fiscal agent.

As leading child players the company has engaged Leland and Dorothy Benham, the children of Harry Benham and Ethel Cook. Father and mother are known to the playgoers going public as artists of ability. Mrs. Benham is a native of Boston. In the past six years she has played in productions of Thanhouser, Pathe, Metro, Fox and others. Much of Mr. Benham's screen work has been with Thanhouser. The actor is known to his intimates as the possessor of a fine singing voice, which has been at the service of the Screeners on several occasions. Young Leland has played in these Thanhouser subjects: "Little Captain of the Scouts," "Four Seasons," "Clothesline Quarell," "Jack in "Jack and the Beanstalk," and "Perplexing Pickle Problem." Others in which he has appeared are "Path of Happiness," Bluebird; "Over the Hills," Pathe, "The Victim," state rights, and "Papa by Proxy," Metro.

Little Miss Dorothy, who will act in support of her brother, also has had much screen experience. She is a member of the professional branch of the Red Cross League, and in spite of her diminutive size is knitting for the soldiers between scenes and in time not devoted to play and study. She has been seen in an Edward Warren production and in "The Whispered Word!"; "The Commuted Sentence," Thanhouser; "The Fugitive," Thanhouser, in support of Florence La Badie, and "Path of Happiness," Bluebird.

Further plans of the Atlas Film Corporation will be made known to our readers at an early date.

Charles Pettijohn Marries
Belle Bruce, Screen Player, Is Given Away by Rose Tapley, Who Also Officiates at Wedding of Her Sister.

On November 24 Charles C. Pettijohn, general manager of the American Exhibitors' Association and general manager of world tour, brought his wife, Ethel Pettijohn, to the altar, a small gathering of personal friends.

Rose Tapley gave the bride away and Captain Bob Bartlett, who was captain of Peary's ship on his memorable trip to the north pole and captain of the boats constituting the McMillan relief party, performed the ceremony. Rose Tapley has been married to Belle Bruce, well remembered as leading woman in many Metro and Vitagraph feature photoplays. The ceremony was performed at the home of Rose E. Tapley, East Orange, New Jersey, before a small gathering of personal friends.

The wedding was a double one. John Caldwell Warner, New York City having convinced Helen Burnham Tapley, sister of Rose Tapley, of his need for the motherly care of a young and handsome wife, they also were joined in wedlock, her sister, Rose, again giving away the bride.

The unfortunate part is that Belle Bruce, a girl of fine character, thoroughly charming personality and fine ideals, is leaving the screen. She is one of those many women of whom the industry should be and is justly proud.

Mr. and Mrs. Pettijohn spent one day in New York City, devoting to Washington Sunday. Their future home will be Indianapolis, Ind., where Mr. Pettijohn is an attorney of high standing and where the headquarters of the American Exhibitors' Association is now established.

Mr. Warner and his bride will make their future residence in New York City.

Captain Kleinschmidt Under Surveillance
Explorer and War Photographer and Lecturer Taken Into Custody by Police on Information Furnished by Naval Men.

On information furnished the police by the Naval Intelligence Bureau Captain Frank E. Kleinschmidt, explorer, motion picture photographer and lecturer, was taken on November 24 taken into custody at his hotel in New York. The technical charge against the captain was the possession of a loaded revolver. He was placed under surveillance.

During the war the captain has followed many campaigns of the Germans and Austrians with his camera. Also he has taken pictures from aeroplanes and on submarines, many of which have been shown in this country. His last subject was "War on Three Forts," which was taken over for general release last spring by Selznick Pictures. The sub-titles and the accompanying lecture by Captain Kleinschmidt were of such a descriptive nature in his experiences that the people of this country were only too pleased to learn the progress of their friends and pro-Austrian, as was pointed out by the Moving Picture World last April. It was not long afterward that the Captain informed a World man the Government had stopped his exhibitions of the pictures.

Before the outbreak of the war Captain Kleinschmidt made a trip to the arctic regions and brought back an interesting collection of films. In New York these were shown at the Broadway and were popular.

The war pictures taken by the captain have been described at length in the Moving Picture World.

Joe Brandt Heads Film Advertising Men
National Film Organization Closes Annual Convention in Cincinnati—Urges Newspaper Publicity for Exhibitors.

Joseph Brandt, general manager of the Universal Film Manufacturing Company, has been elected president of the Advertising Film Producers' Association, the annual convention of which has just come to a close in Cincinnati. The other officers elected were R. R. Hollister, of Dayton, first vice-president; Tyr Ford, San Francisco, second vice-president; H. A. Harris, Cincinnati, secretary, and W. F. Herberger, Chicago, treasurer. San Francisco will be the meeting place next year.

In a combined effort to increase attendance at motion picture theaters L. M. Heston, New York, Red Cross representative of the Famous Players-Lasky, urged a more generous use by exhibitors of newspaper advertising space.

The subject discussed at the final day's meeting was "What a Corporation of Film Producers Can Do to Offer the National Advertisers in the Way of Distribution." Mr. Brandt, who had been critically ill for the past ten days, was so pleased by the news of the honor that had come to him that his convalescence was greatly accelerated.

Leland Benham.

As leading child players the company has engaged Leland and Dorothy Benham, the children of Harry Benham and Ethel Cook. Father and mother are known to the playgoers going public as artists of ability. Mrs. Benham is a native of Boston. In the past six years she has played in productions of Thanhouser, Pathe, Metro, Fox and others. Much of Mr. Benham's screen work has been with Thanhouser. The actor is known to his intimates as the possessor of a fine singing voice, which has been at the service of the Screeners on several occasions.

Dorothy Benham.

Little Miss Dorothy, who will act in support of her brother, also has had much screen experience. She is a member of the professional branch of the Red Cross League, and in spite of her diminutive size is knitting for the soldiers between scenes and in time not devoted to play and study. She has been seen in an Edward Warren production and in "The Whispered Word!"; "The Commuted Sentence," Thanhouser; "The Fugitive," Thanhouser, in support of Florence La Badie, and "Path of Happiness," Bluebird.

Further plans of the Atlas Film Corporation will be made known to our readers at an early date.
New Material for Pathé

Buys Work of Many Authors for Productions as Pathé Plays With Big Stars.

In line with the company’s big feature plans, Pathé has purchased a number of well-known books and plays by famous authors, and also several additional stories written by people trained in the motion picture field, for production in the biggest stars, including Fannie Ward, Irene Castle, Frank Keenan, Bessie Love and Bryant Washburn will appear.

This list includes such names as the following: Fred Jackson, Michael Morton, Elizabeth Lee, H. A. Clark, Gibson Willets, Henry Kitchell Webster, Cyrus Townsend Brady, Sir William Young, George Randolph Chester and others.

“For Sale,” a play by Fred Jackson, “Innocent,” and “The Yellow Ticket” by Michael Morton, two of the biggest stage successes A. H. Woods has ever had, have been purchased for Fannie Ward, and it is expected that each of the three will surpass “The Cheat” in which she made such an impression.

Fred Jackson, author of “For Sale,” also wrote “A Full House” and “A Pair of Sixes,” produced with great success on the New York stage, and his most recent play, “Losing Eloise,” looks like an outstanding hit of the present theatrical season.

In “Innocent,” Pauline Frederick made her biggest stage success and Florence Reed did likewise in “The Yellow Ticket.” The three plays afford Fannie Ward three of the greatest names assigned to motion picture stars.

For Frank Keenan, Pathé has purchased “Simeon’s Shadow” by Elizabeth Lee, and “Loaded Dice” by Hilaire A. Clark, both highly successful novels, giving the company two robust roles for Bessie Love, a dramatic feature of which he is the greatest American exponent. The scenario for “Loaded Dice” is by Gibson Willets, one of the best known scenario authorities in the industry. “Simeon’s Shadow” will be directed by Ernest Ward, producer of “The Vicar of Wakefield,” “Hinton’s Double” and other hits of the past year which, it is announced, has just been signed by Pathé.

Henry Kitchell Webster’s “The Painted Scene” has been purchased for Bessie Love and is being produced under the working title “Spring of the Year,” Henry Kitchell Webster is one of the most successful modern American writers, and this box will be presented by Pathé.

Cyrus Townsend Brady’s “The Cliff Dweller’s Pot” and Sir William Young’s “A Japanese Nightingale” have also been bought, but as yet no star has been assigned to them.

Three more A. H. Woods plays in addition to “Innocent” and “Yellow Ticket” will shortly be presented by Pathé, are “Want—Jim Bennett,” “The Power of Money” and “The Other Woman.” In the last named Peggy Hyland is the star.

“How the Other Man” is the only story on this list which has been completed. The cast, hitherto unannounced, is: Peggy Hyland, Anna Lehr, Milton Sills, Forrest Robinson, William Parke, Jr., Charles Gotthold and Dell Boone.

Wallace C. Clifton’s “The End of the Scene” has been purchased for Irene Castle and is now in course of production under the direction of William Parke, with the hitherto unannounced cast as follows: Mrs. Irene Castle, Harry Benham, Warner Oland, Paul Everton, Helene Chadwick, J. H. Gil- mour, Ethel Cooke, Bert Starkey who played the part of the Spider in “The Fatal Ring,” and this picture is confidently expected to prove the most successful of the entire Castle series.

For Bryant Washburn the company has purchased “Kidd-der and Ko,” story by John W. Grey and scenario by Charles Sarver, and “Twenty-One,” story by George Ran- dul, who directed Chester Keeler’s “Twenty-One” by Charles Sarver, who recently left Lasky to join the Pathé staff.

For Baby Marie Osborne, a story the working title of which is “Home,” by John W. Grey and M. Ramirez-Torres, with scenario by Louis Le-Brand, has been purchased and is now in production.

In all these feature stories it is stated that a scene by Charles Duvall and Arthur B. Reeve and another by the famous French author, Guy de Taramond, have been obtained.

AMBASSADOR GERARD HONORS MARY PICKFORD.

Ambassador James Gerard recently paid Mary Pickford a visit at the Lasky studio in California. James Neil conducted the introductory ceremony for the two international celebrities.

Much Space Sold for Exposition

Officials of February Motion Picture Show Report That Three Floors of Palace Will be Necessary.

RED W. HARTMANN, eastern representative of the motion picture exhibition which is to be held in Grand Central Palace, February 2-10, has been in New York the past two weeks working with Secretary Frederick H. Elliott, of the National Association of the Motion Picture Industry, on matters pertaining to the exposition. Mr. Hartmann will return to Chicago on December 1, after which time he can be reached at his headquarters, 1416 Masonic Temple. He will be in a position to look after the interests of western producers and exhibitors between that time and the opening of the exposition. In the meantime he may be addressed at the New York headquarters, 805-6 Times building, New York.

While in New York he conferred frequently with Sam Grant, who is to direct the Boston exposition and who will also assist Mr. Elliott in preparation for the New York show. All of these executives are elated over the prospects of a big exposition thoroughly representative of the industry.

A large amount of space on the main floor of the Palace already has been sold, many of the larger companies being included, while more than half of the applicants are new exhibitors. From the manner in which space has been contracted for to date it appears that three floors of the Palace will be required to house the huge exposition.

Numerous plans have been talked over to make the coming exposition unique and interesting to the general public from a number of standpoints. While the Palace practically cannot help but be interested. It is a well-known fact that the most successful big industrial expositions held in Grand Central Palace are those which do not appeal merely to the allied trades they represent, but to the general public as well.

The two posters chosen to advertise the exposition are attracting attention. There have been numerous requests for quantities of these posters from various sources. Both of them are so striking that they are welcome in almost any sort of company. They will be ready for delivery shortly.

MOTION PICTURE DIRECTORS WILL DANCE.

At the last meeting of the Motion Picture Directors’ Association, Leonce Perret, Chas. F. Miller and Carroll Fleming were initiated, and several applications for membership were presented.

A ball committee was appointed with Wally Van as chairman and Maurice Tourneur as artistic director, and the date set for January 26, 1918, and the place the Biltmore Hotel.

The association is starting its second year with a full treasury and a membership composed of the leading directors in the motion picture art.

A VALUABLE ACCESSORY FOR CAMERAMEN.

Every year Editor Pell Mitchell, of the Gaumont-Mutual Weekly, sends the members of his staff a remembrance. This year he has had prepared a camera accessory, which, while not of great intrinsic worth, is still so necessary for cameramen that a sufficient number has been manufactured to supply every photographer of news events in the United States with one. So, boys, drop a card to Pell Mitchell, care Gaumont Company, Flushing, N. Y., and a pleasant surprise will reach you by return mail.
**King Baggot's Leading Woman**

Marguerite Snow Signs for United States Secret Service Serial by Chief W. J. Flynn.

EXHIBITORS throughout the country will be interested to learn that Marguerite Snow has been signed to co-star with King Baggot in the serial from the story by William J. Flynn, Chief of the United States Secret Service, which will be produced by the Whartons and distributed by M. H. Hoffman, Inc., Foursquare Exchanges.

The bewitching Peggy has not been off the screen in several months, her last appearance being in support of George M. Cohan in "Broadway Jones." She has been waiting for a production offering similar opportunities to those she made so much play in with William J. Flynn's thrilling story of the Imperial German Government's espionage system in America, she has secured a part that will eclipse the memory of the justly celebrated Countess Olga.

Marguerite Snow has built up one of the largest and most loyal followings of any star whose career coincides with the development of motion picture art. Her name has a definite box office value, and when playing opposite a virile male star of the caliber of King Baggot, it can be taken for granted that she will heighten her prestige as a drawing power. This conclusion has been reached through the many expressions of satisfaction that have been voiced by exhibitors already notified of her acquisition for the production. Fans of feminine persuasion will also be interested to learn that Miss Snow's wardrobe, in some respects, outshine the famous $10,000 wardrobe which she displayed to such stunning effect in "The Million Dollar Mystery."

A native of Savannah, Georgia, Marguerite Snow was taken to Denver, Colorado, as a child and received her formal education at the Loretto Heights Academy in that city. On her sixteenth birthday she announced her determination to adopt the stage as her career, and after some haphazard surprise returned home a few days later with a contract to appear in ingenue parts with Denver's favorite stock company. After a few seasons on the road and in Eastern stock companies, where she enacted a wide variety of parts, from Ade's "College Widow" to Ibsen's Nora of "The Doll's House," Miss Snow entered the pictures.

During the past summer Miss Snow has made personal appearances in theaters throughout the South and Middle West, and everywhere has been greeted with tangible evidence of her popularity.

**COMEDIAN IS WAR HERO.**

Amedee Rastrelli, French comedian appearing in the new series of Essanay one-reel comedies released by General Film Company, is one of the very few film actors who wears a medal for valor in connection with the war. He is appearing in American comedies while resting from the effects of the third serious wound received in active service at the front. He appears as "The General" in the current release of that name, and is featured in this series, which will be produced during his furlough. In his film career he was seen often in comedies with Max Linder.

Three days after the world war opened Rastrelli was with Joffre at the battle of the Marne, where he suffered a shattered elbow. His next appearance on the battle line was during the Aisne front, where he received a jagged bullet wound in the arm. At Verdun when the French drove the Huns from the citadel, the Essanay star received a bayonet wound over the heart. Despite the loss of blood and strength, Rastrelli attempted to carry a wounded comrade back from the firing line. When he was picked up exhausted from his labors he was cited for bravery.

**He Crowned the King-Bees**

HEHOLD herewith the publicity director of the King-Bees Films Corporation—Ed. Rosenbaum, Jr. Though only recently introduced to the film fraternity through his present position with Louis Burstein, Ed. is already known to everyone. For this, his position is to blame, and as well his personality. Just take it, however, that this popular bard of the King-Bees has landed squarely and solidly with the trade press.

Of course, the gloom-dispelling scribe never peddled copy. He always has a jolly word—a smile—a bit of wit. And he is spontaneous with each phrase—delightfully so. Then, too, he is versatile—very much so indeed. He can roll off yards of news, write melodies for opera and the musical comedy stage, pilot a show on the road or handle the exclusive destinies of a star. All these things he has done in good measure—and is of the type that can repeat it, in even better measure. He is, indeed, an inseparable parcel around the offices of Nat. Spitzer.

A native of New York, Rosenbaum first crept into the amusement world as an office boy for the late Charles Frohman, at the age of fifteen years. At nineteen, he first struck the road as manager for the late Joseph Jefferson, "Rip Van Winkle," remaining in this post for three seasons. At twenty, he wrote his first falsehood, as press agent for Leo Ditrichstein, whom the latter starred in "Before and After." Just after he reached the voting age, Eddie joined F. Ziegfeld, Jr., as his first publicity man en tour, and he remained in this association for five instructive seasons. Then he returned to the Frohman staff, as manager for Donald Brian. He had carved his name by this time, thereafter followed his employment by such well-known producers as Joseph P. Bickerton, H., H. Frazee, during the hey-day of "A Pair of Queens" and "A Pair of Sibles"; Eliott, Comstock & Gest; during the runs of "Go To It," "Very Good, Eddie," "Leave It to Jane," whence to his present business domicile, where he says that his efforts as press agent for Billy West will not be satisfied until he is featured in every high class theater in America.

Among the recognized of the profession that Eddie has publicized are Anna Held, Eva Tanguay, Mlle. Dazie, Nora Bayes, Bickel and Watson, Frank Finney, Bert Williams, Richard Carle, Joseph Jefferson, Victor Moore, Jeff De Angelis, Mae Murray, Mae De Sousa, Dorothy Jardon, Ida Claire, Jack Norworth, Billy Reeves and John Emerson.

Rosenbaum is now working on a face with the film industry as a background. He has submitted the idea to George M. Cohan, so he tells us, and the latter has encouraged him to work his idea out at length.

Such is the man who spreads the pollen that makes the honey of the King-Bees.

**IDA DARLING IN NORMA TALMADGE SUPPORT.**

Norma Talmadge, who is at work on her next Select production, "The Ghost of Yesterday," in which she will be presented by Joseph M. Schenck, has added to an already excellent cast the personality of Idar Darling. Miss Darling is one of the best known character women on the stage, and her work in "Common Clay," "The Lion and the Mouse," "The High Cost of Living," "Ready Money," "Mary's Ankle," and "The Land of the Free" established her firmly in the good graces of Broadway audiences. She also played in many well-known pictures.
Deitrich Forms New Company

Former Publicity Manager of International is Now President of De Luxe Pictures.

THEODORE C. DEITRICH, who retired last week as advertising and publicity director of the International Film Service Company, Inc., announces the formation of De Luxe Pictures, Inc., a $200,000 concern, which will produce high-class feature photoplays with Doris Kenyon as the star. Miss Kenyon is at present with Pathe, starring in the new serial, "The Hidden Hand." She will sever her connection with Pathe about the first of the year, upon the completion of the serial.

De Luxe Pictures, Inc., was incorporated at Albany on Nov. 1. At a meeting of the stockholders the following day, Mr. Deitrich was elected president, and general manager, William L. Chivers, vice-president and secretary, and Edward V. Goerz, treasurer. Mr. Goerz was for many years prominently connected with the foreign department of the National City Bank of New York. He is a member of the famous Goerz family of lens manufacturers.

The board of directors consists of the officers and D. M. Kenyon, of this city, and Assemblyman Raymond Kenyon, who represents Essex county in the State Legislature. He is a brother of Miss Doris Kenyon. The new concern is now fitting up executive offices at 516 Fifth avenue, which will be ready for occupancy on December 1st.

In outlining the policy of De Luxe Pictures, Inc., Mr. Deitrich said:

"Miss Kenyon and I have decided that there is a growing demand for clean, wholesome, artistic, human interest pictures. We have reached this conclusion after watching and carefully weighing the reports from exhibitors all over the country. We purpose to make this kind of pictures in five, six and seven reel features exclusively. Miss Kenyon will appear as the star in all of the first productions of our company. It is our intention, however, to have other stars as rapidly as possible and present them in the same manner as Miss Kenyon will be presented."

"We have many splendid stories in hand, which I have been collecting during the past two years. Some are book adaptations, some original scripts. I have also commissioned two of the best known authors before the public today to write original stories for Miss Kenyon. One of these scripts will include a part for a famous actor who will shortly sign a contract with us. "We expect to start making pictures in January or March, but we will not start until I am fully satisfied with my stories. My long experience in newspaper and magazine writing and editing, and more recently my film experience fits me, I believe, to judge the quality of stories the public wants. Titles will be given the most serious consideration, and no picture will be released until the title is satisfactory."

"We are negotiating now for one of the best-equipped studios in the East, although some of our work will be done in Florida or California."

"We are not yet ready to announce our releasing plans, as negotiations with several concerns are pending."

"I believe that Miss Kenyon is one of the most popular stars in motion pictures today. She has an enormous following, despite the fact that in many of her pictures she has been poorly cast. Heading her own company, Miss Kenyon will have much to do with the selection of her roles and the cast. She is possessed of all the things essential to a star—beauty and marked dramatic ability."

One of the foremost directors of today recently declared she possessed the greatest emotional talent of any star now before the public. We shall endeavor to place her in the films that will afford her every opportunity to demonstrate her ability."

"We propose to secure the best directors obtainable and we will endeavor to combine top-notch direction with a great star and supporting cast, special stories and the necessary funds for adequate productions."

Dave Morris Joins L-Ko

IMITATION was so flattering that it was taken seriously by George M. Cohan served to give Dave Morris his real start in show business and his progress has finally landed him in L-Ko's forces, after many seasons of increasing success on both the stage and screen. It was in the Great Northern Theater, Chicago, during an engagement of the Four Cohans, that Morris, through the contraction of his brother, a stage hand, made bold to do an imitation of the "Yankee Doodle Comedian," and made so good that George M. took him on immediately as understudy and after shaking hands with his imitator in full view of the surprised and much amused audience.

The adventure at the Great Northern was the dividing line in Morris' career as an entertainer—he had "stuck in the grooves" and had hard sledding up to that time—but thereafter his progress was easier. Morris came honestly by his showmanship, for he was born while his parents were traveling and performing with Barnum & Bailey's Circus. At fourteen he was doing a trapeze number with Ringling Brothers' show. Morris made a dancing turn in the concert. After his season as Cohan's understudy, Morris went into vaudeville—doing a Cohan imitation.

While he was playing an engagement in musical comedy stock at the Olympic, Los Angeles, covering three consecutive years, he was induced to try pictures by Billy Carrol, then with the Biograph. For some time Morris played opposite Charley Murray, in Biographics, until Murray went over to Keystone—and that gave Morris an opportunity to become a principal comedian. But there were a lot of good straight parts for Morris with the Biograph, and playing these added vastly to his store of experience.

Three years ago he joined Keystone, then going to Kalem and later joining the Fox studios. Finally Morris became a comedian with the Universal, making his latest change to L-Ko for appearances in a routine of comedies to start with "Bullets and Boneheads" for release Dec. 19 as a special L-Ko with Morris the star.

CONSTANCE TALMADGE TO GO WEST.

Constance Talmadge, whose debut as a Select Pictures star was so successfully made with her current release, "Scandal," the play directed by Charles Giblyn from Cosmo Hamilton's serial of the same name, will soon leave for California, where some of her future productions will be filmed.
Williamson Wins Verdict

Jury in U. S. District Court Grants Plaintiff $3,175 in Action Against Universal.

A JURY in Judge Manton's part of the United States District Court on November 23 awarded J. Ernest Williamson a verdict of $3,175 against the Universal Film Manufacturing Company for alleged breach of contract in connection with the picturization of Jules Verne's novel, "Twenty Thousand Leagues Under the Sea."

The plaintiff had a contract with the film company to devise an artificial octopus used in screening the production and aid in the supervision of the film, and while the contract was for a definite period of eight weeks at a salary of $150 per week the jury concluded that he was entitled to some compensation for the extra period required to complete the production.

The film company contended that the delay in completing the film, which required nearly forty weeks of time and necessitated an additional expenditure of about $75,000, was due to the failure of the plaintiff to perfect a workable octopus, and objected to giving him additional compensation, particularly in view of the fact that he received 10 per cent. royalty on the film.

Williamson demanded damages of $5,500 in the suit, but before the case was submitted to the jury Judge Manton granted a motion allowing the plaintiff to amend his claim to $1,500, and sue for $15,100 following the testimony of J. J. Lodge, who expressed the opinion that Williamson's services were worth $550 weekly to the film company while the film was being produced.

The trial disclosed the fact that the production, which was produced at a cost of $200,000, has earned the film company only $42,000 up to date, according to a statement made to the court and jury by Siegfried Hartman, of Stanchfield & Levy, counsel for the film company.

Sheer-Bernstein Enterprises

Will Engage Artists, Arrange Casts and Conduct Publicity Campaigns.

WILLIAM A. SHEER, long known as one of the energetic, hard-working players' representatives within the industry, has established himself in new quarters at 1604 Broadway, under the firm name of the Sheer-Bernstein Enterprises, in which he is associated with Mr. M. M. Bernstein, a former commercial figure of Macon, Ga., and Detroit, Mich.

Under this name the organization will handle the business of players, the casting for various producing concerns, and help those who have arranged to supply artists, and, in addition, will maintain a big publicity bureau to look after the exploitation of such players as they represent.

Mr. Sheer's entry to the artist supply end of the industry began with the World-Equitable concerns several years ago, after which he branched out as an independent agent, and was virtually responsible for the bringing out of numerous players, among which were Kitty Gordon, Gail Kane, Zena Keefe, Emily King, Margarette Leslie, Joe Collins, Barbara Caselton, Alma Hanlan and others.

The new offices at 1604 Broadway, are as elaborate as good taste and art permit. The offices are composed of five rooms and a small waiting room. Only important players and those established and of recognized merit as film players, enter into Mr. Sheer's company to be of any scheme of things. "I have no desire to bring any new blood into the industry, as there are so many remarkably satisfactory people in all lines, at my beck and call," said Mr. Sheer, "and for that reason I am going to devote my time to supplying and offering only people who can back up their claims with proofs of past accomplishments."

The exploitation department is under the supervisory direction of Harry Reichenbach, who needs no introduction. An announcement of the noted producer in the picture field who has already designated Mr. Sheer as their exclusive representative, and with whom the company will be to affiliate as the casting master, in so far as supplying talent is concerned, will be made shortly.

Julian L'Estrange Emily Stevens' Leading Man

JULIAN L'ESTRANGE, an experienced player of the stage and screen, is playing the male role in "Daybreak," this play by Jane Cowl and Jane Murfin was adapted for the screen by June Mathis and Albert Capellani and is being produced by Mr. Capellani.

Mr. L'Estrange is an Englishman and has played in London with Sir Herbert Tree, Arthur Boucher, Sir George Alexander, and Ellen Terry in Shakespearean and musical plays. His first American appearance was with William Faversham in "Impudence" at the Empire theatre, New York, in 1902. Then L'Estrange returned to England, returning to America in 1908.

He was leading man with Maxine Elliott for two years, opening the Metropolitan with the star in "The Chaperson," and also supported her in "Myself Bettina," and other plays. For three years he was Billie Burke's leading man in "Mrs. Dot," "Suzanne," and "Love Watches." He played in "Her First Divorce" with Laura Hope Crews, and with John Drew in "The Tyranny of Tears."

In motion pictures, Julian L'Estrange has been leading man for Pauline Frederick in the Famous Players' productions "Zara," "Sold," and "Bella Donna." He was co-starred with Katherine Kaelred in Pathé's "The Girl with the Green Eyes," and appeared with Maurice and Ethel Walton in the Famous Players' picture, "The Whirl of Life." His role in the forthcoming Metro production is one well suited to his historic talents.

SMITH A DIRECTOR OF N. A. M. P. I.

Will C. Smith, general manager of the Nicholas Power Co., was nominated as a director in the National Board to fill the vacancy caused by the death of J. F. Skerrett, at a meeting of the Supply and Equipment Division of the National Association of the Motion Picture Industry, held on Thursday, which was attended by the largest representation of members since the inception of the organization.

The meeting was presided over by Walter J. Moore in the absence of Chairman J. E. Brander and route managers were discussed without any definite action being taken. It was decided to hold regular monthly meetings on the second Tuesday of each month, and the first meeting will be held on December 12 at 12 o'clock. At a meeting of the National Association. The following were in attendance at the meeting: Walter J. Moore, H. C. Minor Lithographing Co.; L. P. Weber, Acme Lithographing Co.; L. J. Lynch, representing George I. Brander and route managers; Theo. F. Comstock, assistant to the assistant manager of the Pathoscope Company, representing Willard B. Cook; Snowden Cassard, assistant general manager, Nicholas Power Co.; A. P. Lombard, representative of the Precision Machine Company, and B. F. Porter, Joseph F. Coulal, Novelty Slide Co.; S. H. DeRoy, Automatic Ticket Selling and Cash Register Co.; J. H. Hallberg, United Theatre Equipment Corporation, and A. H. Reichenbach of the Greater N. Y. Slide Co.; Frederick H. Elliott, executive secretary National Association.
**Allied Exchanges Meeting**

All Officers Elected Except President—Meetings Continued Through Another Week.

A DISCUSSION as to whether their recently organized committee could secure on the market marked the proceedings at the first formal meeting of the Allied Exchanges, Inc., at the Astor on Thursday. The election of the president was postponed to next week, but it is understood that the man to head the organization has already been decided upon. The other officers are: Fred Nixon-Nirdlinger, chairman; Friedman, second vice-president; Lynn S. Card, treasurer; A. J. Cob, general manager.

Due to the fact that the Astor meeting of Thursday was the first and a series of conferences between Allied members that will run through the coming week a complete report of its proceedings is not available, but an official of the organization said:

“We have had to arrange several meetings, to continue over to and through next week, in order to suit the convenience of our members. They must come from all sections of the country, and we have laid out the meetings so that those who were best able to get away from their businesses this week could be on hand for the first session, register their views and immediately be off; while the sessions of that week are for members who could not leave their businesses the present week.

“I can say this much as to our policy: all members abide by the decision of a majority of members. At the meeting just referred to on the question of whether the policy should be regular release or release according to when the New York office decided “closed” a sale. Numbers of our members thought that releasing at stated intervals had its advantages on the advertising side, inasmuch as much better preparation for handling each subject could be made, but some of us think we shouldn’t be hurried into buying by a regular release system, but ought to take our time, and purchase only under the best purchasing conditions, which, of course, gives the reviewing committee more leeway. This committee consists of Messrs. Friedman, Nixon-Nirdlinger, Cramill, Lowrie and Jackson, and two more appointments are to be made. We necessarily will not announce the policy we have decided on until all our members have been heard from next week.”

An informal dinner given at the Astor after the meeting of November 22 was attended by J. L. Friedman, I. E. Chadwick, W. E. Kemp, Eugene Felt, A. J. Cob, Herman Rifkin, H. G. Kosc, Lynn S. Card, Robert Priest and others. A visit to a leading studio is one of the post-meeting events of many of our members for the committee of the new organization will be announced to the trade next week, the present one in the Godfrey building simply being a temporary headquarters.

**Kane to Make Extended Trip for Select**

Will Visit Exchange Centers in All Western Cities as Far as Omaha.

LEAVING New York on the Twentieth Century Tuesday, November 22, Arthur S. Kane, general manager of Select Pictures Corporation, will make an extended trip in the interest of his company, visiting chiefly the cities in which the Select exchanges are established in the Central and Midwest branches. It is likely the following week a trip next week, the present one in the Godfrey building simply being a temporary headquarters.

Following his Chicago visit, Mr. Kane will proceed to Colorado, which will be the first stop, Mr. Kane will be in conference with Fred Aiken, the manager of Select’s Chicago branch. There have been a number of territorial changes in this district, and Mr. Kane will confer with Mr. Aiken on these matters.

Mr. Kane, after a brief visit to Denver, will proceed to Des Moines, which will be his next stop. Mr. Kane will confer with Mr. Aiken on these matters.

Mr. Kane will proceed to Omaha, to which point Select’s Des Moines exchange is going to be transferred. The office of the Omaha exchange will be moved to new locations. The manager of the exchange will be in charge of the Omaha branch after the transfer is made, with no doubt Mr. Kane will proceed to Omaha.

Kane City, Minneapolis, Des Moines and St. Louis will also be visited while Mr. Kane is in the West Mississippi territory.

**Claire Du Brey in Bluebird Leads**

G OOD looks and versatility have stood Claire Du Brey well in hand during the past year—for she had advanced from maids to leads, in the Bluebird brand, and has won distinction in several special productions made for Universal City. Among the scores of actresses who have played in Universal’s stock forces during the past twelve-month none have proven their adaptability in many varying roles with more convincing success than has Miss Du Brey.

According to Director Dorothy Phillips Bluebird a year ago when a maid role in "The Piper’s Price" required more than the average measure of talent usually displayed by girls who carry on cards and take callers’ wraps in society plays. Miss Du Brey had just joined Universal’s forces and accepted the role, playing it with such cleverness that she was prevailed upon to become Miss Phillips maid in another Bluebird—"The Rescue". In Miss Du Brey’s case the role of a "maid" became something different than it had ever been before—proving that a minor character may be made essential under proper exploitation and application of ability.

"The Reward of the Faithless" was the next Bluebird in which Miss Du Brey shared her role carrying the weight of the plot and developing new evidences of her artistry. When Joseph De Grasse was ready to produce "Pay Me," with Dorothy Phillips as star of a special feature, there was a part for Miss Du Brey—and she made it essential to the production. This role in "Pay Me" developed Miss Du Brey as a new type of "vampire" and Mr. De Grasse was quick to avail himself of her distinctive artistry in the first picture he made with Franklyn Farnum the star—"Anything Once," a comedy, in which Miss Du Brey displayed her gifts as a comedienne as well as a "villanous.

Again she was designated as Mr. Farnum’s leading lady in "The Winged Mystery," a Bluebird of current release (Nov. 26). That nature gave her the credentials of comeliness to begin with has been one reason for her rapid advance at Universal City—but Miss Du Brey has advanced nature by studying aptly applying her artistry to the opportunities she has had, with a resulting credit to herself and to the productions in which she has appeared.

"Madam Spy" has just been completed at Universal City with Miss Du Brey enacting a role opposite Jack Malhall.

TO RUN M. P. THEATER AT "HERO LAND".

Mrs. Henry B. Harris, head of the Entertainment Bureau of the Stage Women’s War Relief and the following committee will run the moving picture theater of "Hero Land": Mrs. George Arliss, Constance Collier, Amelia Bingham, Gertrude Garrish, Gladys Hanson, Mrs. George Caine Hudson, Mrs. Shelley Hull, Daisy Humphreys, Olive Olivar, Florence Parker, Florence Roberts, Elizabeth Marbury, advisor; Rachel Crothers, chairman.

Aside from the interest in the important films which have recently been released, there will be the novelty of an intimate view of the stars in person. The following will appear in the Stage Women’s War Relief booth: Alice Gray, June Capote, Kitty Gordon, Jane Gray, Orrin Johnson, Alice Joyce, Montague Love, Virginia Pearson.
Hiram Abrams, president of Paramount Pictures Corporation, who in company with General Manager B. F. Schulberg is touring the country, visiting exhibitors, growers and distributors, and gaining a new light on conditions, has presented his views regarding the admission price problem. Mr. Abrams believes increased admissions for picture theaters are justifiable, and says:

"Photoplay followers must pay a price for the screen amusement if they want motion picture producers to continue making the best motion pictures that it is possible to create and if they expect their favorite photoplay theaters to continue in business and to provide a suitable setting for the picture, including appropriate music, etc.

"We must realize that the entire economic standard of the country has changed and that the dollar no longer represents ten dimes but four quarters. It is war time. The dime has lost its buying power, and besides, the cost of producing pictures has advanced in a startling degree. As a matter of fact, from the beginning of the industry the cost of producing has advanced steadily. A casual mental comparison between the 'movies' of several years ago and the photoplay of today will make this readily apparent.

"Aside from the apparent increase in the salaries of the players, the elaborate staging of a production which the photoplay public has come to demand has raised the cost from 500 to 1000 per cent over the costs of a few years ago.

"In spite of this, the motion picture exhibitor has been backward in raising his own prices to meet this increased cost. This may be due, in a measure, to the fact that in the early stages of motion picture exhibiting there was a great margin of profit; the photoplay public of that day was content with a standard of production that would not be tolerated by the more discriminating patrons of the photoplay today. Pictures like those released by Paramount and Artcraft, which meet the demands of the most fastidious, are justification for an increased admission charge.

"Having in many cases made fortunes in the pioneer days of the industry, the majority of these exhibitors were content to meet the increased cost of production out of their own pockets, working on a smaller margin of profit, or no profit at all.

"This condition became so serious eventually that a number of smaller theater owners were forced out of business. The 'nickelodeon' or five-cent theater, practically disappeared, and the minimum price throughout the country became 10 cents. Even this scale was not profitable. In most cases it simply meant that the exhibitor received a small return from his invested capital, and merely earned a livelihood for a salary. On the Pacific Coast, however, 15 cents has been a minimum charge even for theaters showing inferior productions, for some time, even prior to the imposition of the income tax law.

"Naturally enough, a condition such as that cited above could not remain in force for any length of time. About the beginning of this year another decided tendency toward increased admission prices was noted. The larger and better theaters increased their prices to a scale of from 15 cents to 75 cents and even a dollar. The movement spread rapidly, and of my own knowledge hundreds of theaters raised the scale of admission prices by from 5 cents to 20 cents during the first half of the year, obeying the natural law of self-preservation in the face of constantly increasing producing and presenting costs.

"At this point, let me emphasize the fact that the increased production cost is an effect and not a cause. It is a result of public demand for better, more elaborate and more spectacular photoplays.

"With the advent of the war and the soaring prices of the material that enters into the production cost of the films themselves and the machinery necessary for the operation of the theater, the scale of prices heretofore in effect became impossible.

"Not only would the theater owner be required to waive the returns of his investments, but he would not be able to earn even a living from his labor.

"A continuation of the prices in vogue would mean that hundreds of motion picture theaters would have to close their doors, an event which can only be regarded with the utmost gravity in the present economic situation, when moderate-priced amusements for the people are an absolute necessity.

"The motion picture industry is the very last one to ask an increase for its product; clothes, shoe manufacturers, magazine publishers and food distributors have already obtained an increase in the purchase price from their consumers, but the motion picture, which we include among the necessities of life, has waited until it could wait no longer. Our industry is being hard hit by taxes, and there are more to come. It is giving a good deal to the Government and it must receive something in return in order to advance with the same rapid strides that have characterized its past progress.

"I have not the slightest fear of the industry's ability to make this justification to the public for this increase in the price of admission. From what I have already seen on my trip through the country exhibitors in all parts have already made the increase and are receiving the support of their patrons in the movement.

"It is acknowledged that the motion picture theater offers the best and cheapest amusement that the public can buy during war time. It is giving education, enlightenment and entertainment to the great public. It has been a splendid medium for the Government's propaganda, both in connection with the Liberty Loan, the Red Cross and with Mr. Hoover's Food Administration.

"There is no reason why the photoplay-follower should not wish to permit exhibitors throughout the country to continue in business, even if it costs five cents more for admission to do so. The only thing to guard against is an unfair increase of the possible expense of the country's troubles and condition of public affairs in wartime—and we are safe against that because of the Government's excess profit tax, which will very conveniently take care of this, I may say, unusual, in ours or the exhibitor's, profit over last year's.

**PARAMOUNT AND ARTCRAFT ORGANS MERGE.**

The two weekly publications issued by Paramount Pictures Corporation and Artcraft Pictures Corporation, Paramount Progress and Artcraft Advance, have been merged into one magazine and will appear weekly hereafter under the name of Progress-Advance. The new publication numbers twenty pages and will contain, as heretofore, material of interest and value to all motion picture exhibitors and more particularly those showing the Paramount and Artcraft pictures. B. P. Fuller, who for a long time has been the editor of Paramount Progress, will be editor of Progress-Advance, and Charles Kenmore Ulrich, editor of Artcraft Advance, will be associate editor of the new publication.

**TRIANGLE SIGNS GILLS AND COREY.**

Norbert Gills, well-known heavy, and Eugene Corey, junior of wide experience, are recent additions to the large playing force at the Triangle's Culver City studio. Both will be seen in Triangle releases now in course of production.

Robert Warwick and Richard Tucker, two popular players, are among those who have received commissions at the recent Plattsburg training camp. Both are members of the Screen Club.
State Rights Department
Conducted by A. K. GREENLAND

State Right Distributors, Inc., Perfected
Convention in Manhattan Lasts Two Days—Results in Complete Formation on Percentaged Territories—Sixteen Districts in All.

B Y TUESDAY morning, a large group of every member and prospective member of the State Right Distributors, Inc., had arrived for the meeting called by President Sol. L. Lesser for 11 a.m., at the Claridge Hotel. When the representative of the Moving Picture World called at the hotel he found the following on deck for the occasion: Sol. L. Lesser, of California; D. M. Vandawalker, Jr., of Chicago; Sidney B. Lust, of Washington, D. C.; F. Falkner, of Newark; Henry Grelle, of Pittsburgh; L. Goldstein, of Denver; Mike Rosenberg, of Seattle; Nathan Hirsch and Louis Haas, of New York; Frank Thayer, of Cleveland; J. A. Grelle, of Detroit; Leon D. Netter, of Cincinnati; Henry Dollman, of Illinois, and Herman Jans, of New Jersey.

Some fifteen members of the president called the body to order. The meetings lasted all day until after 4 in the afternoon, lunch being served to the members as they stayed in convocation. On the following day that in board of directors, a session from 11 to 12, when the full meeting was resumed and continued until after 4 once again. By this time the work had been completed and the rest of the week was devoted to committee meetings and looking at the various state right productions that the manufacturers screened for their consideration. The members returned to their respective offices on Thursday, though Lesser, Thayer, Haas, Hirsch and Jans are still in town and looking at pictures in this connection.

The important things developed at the gatherings are the following:

J. R. Rubin has been retained as counsel; a sum totaling $10,000 was raised for the benefit of Mr. M. Netter, who has been elected as the new chairman of the board, and is expected to be elected to the office of president as soon as it is filled by the directors of the corporation; a fund of $1,000 was raised for the benefit of Mr. J. J. Allen, who is expected to be elected as the new president of the corporation.

Carlton Takes Over Ogden Distribution
Goldburg After Inaugurating Deal Resigns As Sales Head—Scowcroft Returns—Park and Carlton in Charge.

R USIORS, which have been rife in the trade for the past few weeks concerning the taking over of the Lillian Walker releases of the Ogden Pictures Corporation by a distributing concern, were confirmed by Albert Scowcroft, the president of that company, in the issuance of the following statement:

"Carle E. Carlton, president of The Great Pictures Corporation, came in touch with our company through Mr. Goldburg in the sale of the foreign rights to the Walker productions. Mr. Carlton, desiring of extending his operations to the American market, submitted negotiations for the handling of the distribution of all the future Lillian Walker attractions, inclusive of the second release, 'The Grain of Dust,' which is just completed, and the transaction initiated by Mr. Goldburg was closed this week by Lester Park, the vice-president of the Ogden Corporation, and Mr. Carlton himself.

"The contract entered into disposed of the world's rights to 'The Grain of Dust,' adapted from the novel written by the late David Graham Phillips, as well as the few remaining states left open on 'The Lust of the Ages.' For a cash consideration paid by Mr. Carlton, the amount of which remains a secret but which, it may be stated, runs near the six-figure mark. He takes over the sole distribution and negative rights to our productions.""}

"Jesse Goldburg held a contract with our company as sales and exploitation manager which had about a year yet to run, and I shall, as well as Mr. Goldburg's interest in the Ogden corporation, was, by mutual consent, cancelled for a cash consideration.

"While to some, the closing of the transaction with Mr. Carlton may have been a business move contrary to Mr. Goldburg's interests, it would be a mistake to believe that this event would necessarily terminate his connection with the company, as much as we desired to continue with him, yet Mr. Goldburg appreciated that it was the result of the knowledge of the facts that his deal could be negotiated, particularly in view of the fact that the terms of the transaction are decidedly remunerative to the stockholders. Lester Park will be associated with Mr. Carlton in the distribution of the Lillian Walker productions from the present offices of The Ogden Pictures Corporation in the Times Building.""}

Mr. Goldburg stated: "As to my own plans, they are yet to be made excepting that whatever connections I make will, of course, be in association with the independent producing company right from the start. As things stand, Mr. Scowcroft expects to return to Ogden, Utah, within the course of the next week."

FLECKLES ON MIDDLE WEST TRIP.
Maurice Fleckles, who, with A. Welsberg, presides over the destinies of the Renowned Pictures Corporation, with offices in the Mecca building, left on a ten days' selling trip for the central west territory Tuesday, November 29. Among other things he will visit Omaha, Minneapolis and Chicago will receive his "genial once over."

State Rights Buyers!
The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the
State Rights Department, Moving Picture World
516 Fifth Ave.
New York City
"RAFFLES" SHOWING ON WEDNESDAY.

"Raffles, the Amateur Cracksmen," will be screened for the trade for the first time in the projection room of Joseph R. Miles, at 220 West Forty-second street, at 2 o'clock Wednesday afternoon, November 25. Everything, including paper, lobby display, heralds and stills, have been delivered and may be seen directly after the showing at the Hiller & Wilk offices in the Longacre building.

"Raffles" is the first big special feature to be presented by the L. Lawrence Weber Photo Dramas, Inc., and is to be followed rapidly by other high class productions. After securing the picture rights to "Raffles" the producers set out for a well-balanced cast. After much persuasion John Barrymore agreed to return to the screen long enough to play the leading role in the seven-part picture. It was a daring proposition on the part of the producers to attempt to change a matinee idol like John Barrymore into a slick crook in the role of "Raffles," but their judgment is justified in the finished production of the picture.

Barrymore has the support of an evenly divided cast consisting of Frederick Perry, H. Cooper Cliffe, Christine Mayo, Evelyn Brent, Mike Donlin and other players equally well known on the screen and on the legitimate stage. The picture itself represents six months of effort on the part of Director George Irving and the investment of thousands of dollars in sets. "Raffles" as a novel was one of the "best sellers," and as a legitimate play it was the sensation of the stage for several years. The picture is destined to be just as popular as the novel and far more popular than the legitimate play, according to the firm of Hiller & Wilk.

Scene from "Raffles, the Amateur Cracksmen."

Notwithstanding that the first trade showing will not be held until November 25, some of the territory already has been disposed of by Hiller & Wilk. The Special Features Company, of Knoxville, Tenn., has purchased the rights for the states of Georgia, Florida, Alabama and Tennessee, and the Dawn Man, of Michigan, has purchased the rights to the state of Michigan. Both of these purchasers took the picture without even having seen it.

TURKEY FOR KING BEE'S THANKSGIVING.

Word comes from Hollywood, where the King Bee players are making two-reel comedies, that on Thanksgiving Day the entire organization will celebrate with a Thanksgiving dinner and private entertainment, to which over one hundred guests have been invited, including many local celebrities and prominent screen artists. President Durstein has invited his chestnut-fed turkeys on ice. Before killing them they were used in a scene in the latest "Billy West Comedy."

The Bee Hive exchange, handling Billy West King-Bee Comedies exclusively, is a very busy office these days. Julius Sinzner, manager of the Bee Hive, has over four hundred exhibitors handling "Billy West Comedies. On Tuesday he reported to Nat H. Spitzer that one hundred and twelve checks were deposited, all of which had been received from exhibitors for the last two releases, "That Handy Kid" and "The Post."

BUCK ALIGNS WITH M. H. HOFFMAN.

A. G. Buck is now a member of the Hoffman-Pourreux interests, having taken charge of the Philadelphia office. Mr. Buck has managed the K-E-N-E Philadelphia exchange for the employe Company and his activities have made him prominent in that territory.
**Nation to See “The Fall of the Romanoffs”**

*Expected That Early in New Year Feature Will be on Screens From Coast to Coast.*

The Fall of the Romanoffs,* Herbert Brenon’s drama, depicting the birth of Russian freedom, will soon be reaching the public. The action reached the country at the psychological moment. Montreal and Toronto have been viewing the production and a Washington engagement follows, while immediately thereafter it will be shown throughout New York State. At the same time the various territorial allotments outside of New York are being rapidly arranged. By the early part of 1918 the picture will be on the screens of theaters from coast to coast.

The swiftly changing developments in Russia, accumulating in importance since the outbreak of the world war, have reached a point of absorbing national interest. On December 2 the production will open for two weeks’ run at Thomas Moore’s Garden theater in Washington.

S. J. Berman, in charge of the selling end of the New York territory, announces that the picture will be shown in New York with a staging state-wide premiere. At least twenty theaters will show “The Fall of the Romanoffs” simultaneously during the week. Offers for various territories of the United States are now being considered and important allotments will be announced within the next 60 days.

**NAOMI CHILDERS JOINS COMMONWEALTH.**

As announced in the last issue of the Moving Picture World, Naomi Childers has been engaged by H. A. Spanuth, president of the Commonwealth Pictures Corporation of Chicago, as leading lady for their next production, which is to follow their current offering as yet untitled, starring Charlotte.

The screen will welcome the comely actress back, after almost a year’s absence, except for one very brief appearance, at the “Auction of Virtue,” made by Art Drama. Her work while with the Vitagraph has made her best known to the moving picture public, for, as a member of the acting forces of the Brooklyn manufacturer, she has been in pictures for upwards of four years. Her most popular role was, probably, that of the modern Joan of Arc in the Vitagraph’s “Womanhood,” “The Glory of a Nation.” Other well known characters in films in which Miss Childers played prominent roles were, “The Turn of the Rudder,” “Wall, Wall,” “Passions Of Men,” “Joan Thursday.”

Naomi Childers was born in St. Louis, Missouri, of a long line of British ancestry, which is her pride. Even early in life the beauty of her countenance attracted artists the country over, who have characterized her the girl with the Grecian face” and have used her as a model many times over.

The new Commonwealth star will leave New York early in December to begin her work in the Rothacker studio, where the next, as also the current Commonwealth production will be staged. The vehicle has not yet been selected but will be built around the beauteous celebrity.

**“MACISTE” PROPERTY OF ITALIA FILM.**

In order to avoid confusion as to the authenticity of the word “Maciste,” Henry Raver, who represents the Italia Film, Turin, Italy, has been in this city, explaining that he has been made use of this firm and has been used to designate the star of “Cabiria,” “Marvelous Maciste” and “The Warrior.” By civic name this man is known throughout the United States, he exerts an influence on everything he does. Miss Childers was, however, claimed by Mr. Raver, who says that Maciste has never appeared in any other productions except those made by the Turin manufacturer. The statement is made on the authority of Mr. Raver, who is currently offered the market under the name of “Salambo,” listing the star of the film as Maciste.

**“THE LIAR” READY FOR MARKET.**

Arthur Sawyer and Herbert Lubin, chief executives of the General Enterprises, Inc., who have disposed of the vast majority of the American territory to “The Warrior,” and who plan to talk cold turkey on “The Liar,” the six-part drama featuring Jane Gall, ex-Universalist, have arranged to make the Sawyer-Lubin version of this feature production. It has really been entirely revamped, new scenes added, and illustrated characters. Several private screenings are already arranged for prospective buyers.

**DUNNE STARTS OWN EXCHANGE.**

J. E. Dunne, until recently associated with Louis B. Mayer in the New England offices of the Metro branch exchange, has struck out on his own to built his own exchange with the title of The Grandin Film Company. State right productions will be his specialty, and he spent Thursday and Friday, November 22 and 23, in New York buying independent productions.

Mr. Dunne had not been in New York three hours when a reel of a picture of his was shown in a theater. He was not there long before he had already secured the New England rights to two productions, namely, “A Modern Lorelei,” featuring Tyrone Power and Frances Burnham, and “Her Bargain,” starring Mary McLaren.

The state right market throughout the six states in New England can well be counted among the familiar personage of this popular exchangeman. If there is any man who knows this territory and its wants like a book it is Dunne. It is a domain in which his methods, and his knowledge of the localities and the tastes of the people in these states, gives him the advantage of the broader market.

**CABANNE SIGNED BY GENERAL ENTERPRISES.**

A contract of interest to the film trade was consummated between William Christy Cabanne and Herbert Lubin of General Enterprises, Inc. It is understood that Mr. Lubin negotiated the contract between Mme. Petrova and Septimus Pictures, Inc., with whom is associated.

In an interview with a World representative, Mr. Lubin confirmed the contractual relations and stated:

“It is really a pleasure for us to be associated with Mr. Cabanne, whom I consider one of the really capable men in the film game and a real genius as an author and producer. I can say that for thirty years I have considered two of the greatest box-office productions of the year, ‘The Stacker’ and ‘Draft 23,’ which have recently been released, and that Cabanne Pictures Corporation and Metrotone were written and directed by him.

Cabanne has original ideas of his own which I know will create a new era of advancement in the motion picture art, and though the highest acme of artistry will be achieved, yet the commercial box-office possibilities will be uppermost in the production of the ‘Cabanne Super-Productions.’ Mr. Cabanne will be given every opportunity in carrying out his ideas, and I believe that he should be allowed full scope in the production of his pictures.”

When questioned as to the method of distribution, Mr. Lubin simply said, “Another pleasant surprise to exhibitors.”

**FELTON JOINS WOLFBERG.**

William C. Felton has been added to the sales force of the Cleveland office of the Harris P. Wolfberg Attractions. The announcement was made recently by Mr. Wolfberg.

**BLUMENTHAL BUYS NEW PRODUCTION.**

Ben Blumenthal, president of the Export & Import Film Co., announces that he has purchased the rights to and will produce “The Crisis,” starring Donald C. Thompson’s “War as It Really Is.” Said theft occurred during the night of October 16. Anyone having knowledge of and information about the outbreak is urged to notify the company’s owners, the Dispatch Film Corp., 729 Seventh avenue, New York City.

**MAYFAIR IN NEW OFFICES.**

The Mayfair Film Corporation has moved into its new offices at 217 Putnam Building, 121 West 42nd street, New York. The Mayfair Film Corporation has recently entered into a lease with the premises in order to consolidate its offices.
HAPPY ENDING FOR "SHAME."

John W. Noble, director and producer of "Shame," and Jules Hirsch, the general sales manager of the largest and most effective surprises that the trade paper reviewers have had in many a day. Our readers who followed our critic, Edward Guthrie's, review on "Shame" in the last issue of The Moving Picture World, will recall that he, as did all other folk who have seen the picture, praised it as a production, but deplored the unhappiness of the distributors. As an article on superfluity, insomuch as the picture brought home its mission forcefully and solidly, owing to the able work of the director and the cameramen, without the marring of a happier and sorrowful argument. "If the purpose to be pursued by the reviewers were fully anticipated by Noble and his sales manager, and though they carefully refrained from making any announcement, their forebodings, their first print back to the distributors laboratory, lopped off the unhappy conclusion, spliced on the happy one that lay on the shelf from the time that the picture was filmed, brought it back to the office, called up the reviewers, and lo and behold! ran off the picture with a brand new and a pleasingly happy ending.

The change accomplished works wonders, and "Shame" now recommends itself heartily to all without fear of further criticism. As the Noble offering now stands in its final form, it measures 6,400 feet, divided into six parts.

HERMAN RIFKIN IN NEW YORK.

Herman Rifkin, general manager of the Eastern Feature Pilm Co. Boston, Mass., spent two days in New York last week, leaving for the land of beans on Thursday, November 22. Rifkin had been doing the business that had been in conversation with a representative of the Moving Picture World, where he was presiding over the distribution of the picture, "One Law for Bots," "Babbitt's Tongues," and "Married Name Only." Only the previous week Rifkin had secured "The Last Enemy," from the General Film Co., for the Maciste feature was the New Englander, who has booked it over the entire Poll circuit, beginning in Waterbury, Conn., on November 26, for the last week run, thence to Hartford on December 3 for a week run at this playhouse this season.

Rifkin is particularly proud of the fact that he has not charged the war tax against his rentals. This is an important consideration to New England exhibitors, and is a cogent assistance to Rifkin's endeavors to get them to every New England circuit, from their subservience to the weekly program idea. Within the last few days, this New York representative and his associated exhibitors have either canceled their program datings entirely or have interspersed their programs with many open spots.

RENOVED OFFERING WARREN PICTURES.

"Weavers of Life," the latest Edward Warren Productions offering, advances a theme that contrasts with vitriolic appeal, the sociological conditions that obtain in the world to-day. As a production that should encourage right thinking and helpfulness, the life story of the "Weavers of Life" is believed to offer an agreeable contrast, as a theme of social importance, to diversify the dramas that are equally essential in maintaining the morale of a nation.

John B. Clymer and Harry O. Hoyt furnished the story and scenario from which Edward Warren worked in creating the picture. The Renowned Pictures Corporation, 1600 Broadway, are in possession of the selling rights to both this and the Warren creation "Souls Redeemed."

U. S. E. B. C. ACTIVITIES.

Joseph Partridge, division manager of the U. S. Exhibitors' Booking Corporation, has left on a trip to the Pacific Coast in the interest of the new concern headed by Frank Hall and Thomas Partridge. This concern, which covers the entire country, will stop at every important city along the route to spread the U. S. doctrine of co-operation with exhibitors. He will stop at St. Louis, Chicago, New York, and Denver for the purpose of engaging representatives to do themselves extra credit to the promotion of U. S. subjects. It is the plan of Mr. Partridge to arrange with a long-established exchange system for the distribution of U. S. productions in the Western Territories.

William Alexander has gone to Detroit to establish the U. S. exchange system in that territory, after which he may turn his attention to the Coast in the interests of the new enterprise, "The Zeppelin's Last Raid," the initial release of the new enterprise.

THE "BELGIAN" SECURED BY U. S. E. B. C.

Sidney Olcott's pretentious production, "The Belgian," featuring Walker Whiteside and Valentine Grant, has been purchased by the U. S. Exhibitors' Booking Corporation, the Hall and Oldkohn enterprise in the Times Building. It will serve as the third release of the organization, following "The Zeppelin's Last Raid" and "Those Who Pay." "The Belgian," one of the very best pictures ever manufactured independently, will be released about January 1. 
SALES OF THE WEEK.

Here below a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

The Ivan Film Productions announces the sale of "Babbling Tongues," Marauder of the Whitney Film Rental Company of Pittsburgh for Western Pennsylvania and West Virginia.

Cinema Distributing Corporation, the domestic branch of the Inter-Ocean Film Corporation, announces "Krekeny in the Russian Revolution of 1917," has been sold for Western Pennsylvania and West Virginia to the Fort Pitt Theater Exchange of Pittsburgh, and eastern Pennsylvania and southern New Jersey to Red Spitzer for Masterpiece Film Exchange, Philadelphia, Pa.

The L. J. Schlaifer Attractions, of Seattle, Wash., has bought of the American Lifegraph Company the exclusive rights for the entire United States for the distribution of its four-reel picture, "The Story of a Boy," in 1917.

Mike Rosenberg, president of the De Luxe Feature Film Company, Seattle, Wash., announces that he has closed with M. H. Hitchcock for the "Bar Sinister" for the states of Washington, Idaho and Montana.

The Inter-Ocean Film Corporation reports that the sensational sex drama "Enlighten Thy Daughter" has been sold in the past week for the following foreign territories: Australia, France, Germany, Mexico and Russia. "In the Russian Revolution of 1917" has been sold through the same office for the West Indies. Five extra copies of "Tillie Wakes Up" have been shipped to France this week.

J. E. Dunne, of the Grandum Film Company, Boston, has acquired exclusive rights to "A Modern Lorelei," from the firm of Lee & Bankin, Godfrey building, for the entire New England territory.

Herman Ritkin, of the Eastern Feature Film Company, has secured the New England rights to "Married in Name Only," "Babbling Tongues" and "Sins of Ambition" from the Ivan Pictures Corporation.

Mayer Silverman, of the Liberty Film Service, of Pittsburgh, has agreed to handle the Western Pennsylvania and New York rights to the series of sixteen William Hart reissues from the W. H. Productions Company.

The L. J. Schlaifer Attractions, of Seattle, Wash., has secured the exclusive rights for booking the six-reel production "Hitch." the new release of the Western Pennsylvania and Washington, Idaho and Montana territory.

The firm is very busily engaged in arranging a very original lobby and exploitation campaign. The Peoples Amusement Company was the first firm to book this picture at the Star Theater, Portland, Oregon, the first week in December.

E. V. Hodapp has bought the exclusive rights of "Married in Name Only," another Ivan production, for Indiana, Missouri and Kansas.

The Grandum Film Company, Boston, Mass., have contracted for the New England rights of "Her Bargain," the David Howard comedy production featuring Mary McLaren. The deal was closed by J. E. Dunne, head of the exchange, and D. W. Russell, the Horsley representative in the East.

There is a snap and vigor around the renowned offices that indicates an increase in the activities of the company. Lately the rights for the New England states on the Warner Productions "Weavers of Life" and "Souls Redeemed" were sold to N. H. Gordon, whose voluminous interests center in Boston.

From the offices of Frank J. Senge comes the announcement that "Parentage" has been awarded the L. J. Schlaifer Attractions, of Seattle, Wash., for the states of Washington, Idaho, Oregon, and Montana.

General Manager C. E. Wallace, of the Cosmofotofilm Corp., concluded the sale on his George Loane Tucker production, "I Believe," to the American Maid Film Co. of Minneapolis, for the states of Minnesota, North and South Dakota.

The Minneapolis house of Carey & Kuhn are in possession of the Ireland feature, "The Slacker's Heart," for the states of Minnesota, North and South Dakota.

The Cosmofotofilm production, "I Believe," has been secured by William Screver, of St. Louis, for the state of Missouri.

DUNLAP AT CAMP DIX.

State right men will be interested to know that Ralph H. Dunlap, formerly of New York and the East, is now a sergeant, acting first sergeant, to be exact, of the 312th ambulance company, now stationed at Camp Dix, New Jersey. Sgt. Dunlap sends greetings to all film folk.

NEW INDEPENDENT MANUFACTURER.

The state right field now claims another addition to its manufacturing ranks in the form of the Fortoul Ryeman Co., Park Row building, New York city, until now connected with the film industry only as exporters of celluloid productions.

In a statement to the representative of the Moving Picture World, Alberto Fortoul, the president of the corporation, made the following known:

"Our negotiations have gone so far as to have completed the final touches in the organization of this company, which we do not wish to disclose at the present time, but to give you an idea of the feature we wish to state that it is considered by many prominent persons in the film business, high character, limited and ourselves as one of the most meritorious. The story takes place in the Vatican at Rome, in Paris and in America, with the French Revolution, and in the eastern states. We think this production exceptionally vivid in scenery, drama and lyric. No expense will be spared to make this production a box office success."

Mr. Fortoul expects to leave for Boston some day this week to make final arrangements. Studio work will begin upon his return.

"MACBETH" VIA STATE RIGHTS.

The W. H. Productions Co. will release "Macbeth," featuring Sir Herbert Beerbohm Tree. In speaking of the fact that this picture is among their new releases, an official of that organization says: "These productions, next to our plays, give an opportunity to link up educational to the entertaining values of a picture. Every high-school boy and girl in the country can say that they have read Shakespeare, and there is not a man or woman in the country possessing any education who does not know and appreciate him. There are those who never have the opportunity to see or study his work, but who, nevertheless, should be shown the highest artistic productions. We cannot fail to appreciate his plays, for Shakespeare is universal, he reaches everyone. It is certain that there can be no fear as to their favorable reception, as Shakespeare is never ceased to be popular and never will. It is simply a question of putting the plays on properly, for it is only in that that they can fail. We have chosen this production as the reason that it is one of the best known of his plays, and because it offers a particularly excellent opportunity for picturization. This last is such a wealth of material for the actual action that it dwarfs the efforts of the modern photoplay writer by comparison."

WARDE HANDLES H. F. EXPORT.

Foreign buyers desirous of securing Hoffman-Foursquare pictures for their respective markets will hereafter be able to make arrangements through Reginald Warde, who has recently become foreign representative for the product. A number of foreign representatives, including "The Prince of Society," "The Sin Woman," "The Silent Witness" and "Mary of the Sherry," are Hoffman-Foursquare pictures available for foreign distribution. We want no more than a picture is worth in any territory and it is this policy that is to be adhered to.

Aiming for the establishing of permanent relations with every foreign buyer possible, Mr. Warde, and Mr. Key, as sales manager for M. H. Hoffman, are working to this end. What we do in this country for the exhibitor will be done for the man who wants a subject for a territory outside the United States.

FUN-ART FILMS SHOWING.

Fun-Art Films, Inc., announces that the first two-reel comedy production, "A Rag, a Bone and a Hank of Hair," written by Yoncine Birmingham and featuring Tom and Gordon Dooley, vaudeville stars, will be shown to the trade this week. The place of showing and date will be announced in due time. Mr. Birmingham, responsible for the script and direction of this comedy production, is responsible for many of Charlie Chaplin's successes, including "Police," "The Fireman" and "One A.M." He is also a song writer of note. Tom and Gordon Dooley are favorite vaudeville entertainers. Edward Kimball, father of Clara Kimball Young, also appears in the comedy. This will be their first appearance in pictures. More comedies per year are promised the state right market by the firm.

IVAN TO HAVE THREE DIRECTORS.

A third director, for whose services the Ivan Film Company is now negotiating, is expected to take charge of a line of productions which, while not many in number during the year, nevertheless makes all of his time, both of the pretentious themes that are proposed to be pictured, the length of time for producing and expense that is to be connected with that particular line of pictures. The combined efforts of all concerned in the company should soon enable Ivan Film Productions to take its place in the very front ranks of the industry. Directors Edward Lawrence and F. J. Grandon are both busy on productions.
Manufacturers’ Advance Notes

Accident Holds Up Artcraft Productions

Hart Again Injured—Marjorie Daw, Leading Woman for Fairbanks, Breaks Leg.

The production of two Artcraft releases on the West Coast is being held up temporarily as a result of accidents. From the Thomas H. Ince offices comes the news that William S. Hart has again met with an injury in staging a perilous adventure. This is the second accident he has had during the past two months. A telegram from Douglas Fairbanks also announces the temporary discontinuance of work on the new picture being staged at Grand Canyon, Arizona, due to the fact that Marjorie Daw, leading woman, has broken a leg. The actress was thrown from her horse. Soon after her accident Miss Daw received the news that her mother passed away and her condition immediately took a turn for the worse.

Director Allan Dwan has been compelled to hold up work, and the completion of the film will have to await Miss Daw’s recovery. This picture marks the debut of the talented actress in the capacity of leading woman to Douglas Fairbanks.

RUGE IN “THE DETECTIVE.”

Will Huntem, a shrewd and calculating detective who isn’t afraid of anything from bombs to gunpowder, is introduced in the current Sparkle comedy of General Film Company, “The Detective.” Billy Ruge as Huntem no sooner emerges from one triumph than he is plunged into another laugh-making adventure. He saves himself from an untimely fate by sweeping copiously upon the fuse attached to the barrel of powder upon which he is tied, and returns to the pursuit of the captors of Jennie Million.

In the current Jaxon comedy, “Disappointed Love,” Burns and Stull present some of their liveliest fun-making stunts as heartbroken suitors.

“NAN OF MUSIC MOUNTAIN” (Paramount).

If story is what is desired it will be found in good measure in “Nan of Music Mountain,” adapted from Frank H. Spearman’s novel of that name, soon to be released by Paramount. Wallace Reid will play the role of de Spain, and Ann Little will appear as Nan Morgan, from whom the story takes its name. An exceptional cast will be found in this picture. For example, there is Theodore Roberts, Western heavy par excellence, who has been seen in innumerable Paramount pictures. James Cruze has an important role to which he will do full justice. Raymond Hatton, who has played everything from king-to-crook, is one of the bad men. Charles Ogle, a remarkable character actor; Hart Hoxie, a genuine puncher; Guy Oliver, Henry Woodward, Ernst Joy, H. B. Carpenter, James Mason, and Alice Marc complete the cast. The direction is by George Melford.

AUTHOR AND INTERPRETER TO INTRODUCE “THAIS.”

In “Thaïs,” Goldwyn’s forthcoming and most ambitious production in which Mary Garden will bring to the world of motion pictures the character she has made famous to the smaller public of the opera, an attempt will be made to bridge cinematographically the ocean lying between Miss Garden at the Goldwyn studio and Anatole France, the author, in his home in Paris.

With this end in view a French moving picture photographer has been charged with the important task of visiting M. France and filming him among his books in the act of removing a splendidly bound and tooled copy of “Thaïs” from his shelves.

The author will come toward the edge of the picture and hand out of the imaginary frame into the supposed grasp of Miss Garden the volume of “Thaïs.”

Then in Fort Lee a parallel picture will be taken of Mary Garden receiving a book from someone outside the frame, and voicing her pleasure. When the two scenes and titles are thrown upon the screen at the beginning of “Thaïs” the effect visually will be the bestial to M. France upon Miss Garden of a copy of “Thaïs,” and, although no attempt will be made to simulate double exposure by running the two films simultaneously, the effect will, however, be calculated to establish a certain connection in the minds of the audience and visualize both the creator of “Thaïs” and her interpreter in a charming, gracious exchange of compliments.

CAST FOR “PASSING OF THIRD FLOOR BACK.”

Herbert Breno has been putting the finishing touches on the cast of his forthcoming production of “The Passing of the Third Floor Back,” in which Sir Johnston Forbest-Robertson is to appear in his famous characterization of the Stranger.

In addition to Sir Johnston and Molly Pearson, whose engagements already have been announced, a notable cast of players has been selected. Ketty Gaxchina, who made so successful a screen debut in “The Fall of the Romanoffs,” and is soon to be seen as Maryla in “Empty Pockets,” will play Vivian, and Ben Graham and Grace Stephens are to be the Major and Mrs. Tomkins respectively. Miss Kite, the painted lady, will be played by Nicola Allen, and Mrs. Sharpe, the landlady, by Augusta Haviland. Dora Mills Adams has been chosen for the part of the aristocratic Miss de Hooley, while Germaine Bourville is to be the sister.

The roles of Jape Samuel, Larkcom and Joey Wright will be played by Sydney Golden, Thornton Bastion and Robert Fisher. This comprises the entire company, with the exception of Christopher Penny, the young artist, which is yet to be cast.

MADGE KENNEDY—SUNSHINE—MAD BULL.

Word comes from Georgia that work on the outdoor scenes of “Oh, Mary, Be Careful!” Madge Kennedy’s third Goldwyn is moving along satisfactorily at Savannah, where Miss Kennedy and eighteen players are putting in two weeks. The sunshine the party went in search of has been available in great quantities daily, and the mad bull demanded by the scenario couldn’t have been madder.
Cecil De Mille Returns to California

Now finishing the Geraldine Farrar-Arcaft Picture, "The Devil Stone," to Be Released in December.

AFTER a month's vacation, during which time he visited New York City, Cecil B. De Mille, Arcaft director, has returned to the Lucky studio in Hollywood, Cal. Immediately after his arrival there, Mr. De Mille took up the work of finishing the Geraldine Farrar production, "The Devil Stone," which will be Arcaft's first release in December.

Scene from "The Devil Stone" (Arcaft).

The underlying theme of the narrative, namely, the sinister effect of the world-old stumbling block of man, Superstition, furnishes the basis for a story of interesting study, since it links with the ancient tale of Grenolda a modern development of the curse placed upon the possessor of the Devil Stone, carried down into the events of the life of Marcia Manot, as a Breton fisher girl and later as the wife of Silas Martin in America.

The scenario of "The Devil Stone" was written by Jeanne Macpherson, and is based on the story by Beatrice De Mille and Leighton Osmun. Miss Macpherson, who also recently visited New York with her mother, has just returned to Hollywood and commenced work on a new script.

FOX TRANSFERS A STANDARD FOR CHRISTMAS.

William Fox claims credit for having added three weeks to the holiday season this year. As a year-end gift to exhibitors, and particularly to those who have contracted for his Special Features, he announces that one of his most elaborate Standard Pictures—the one he had selected for his Christmas release—will be transferred December 2 to the Special Features classification.

The production is "The Babes in the Woods," in which Francis Carpenter and Virginia Lee Corbin are starred under the direction of C. M. and S. A. Franklin. It is a big, spectacular six-reel feature in the same class as "Jack and the Beanstalk" and "Aladdin and the Wonderful Lamp," both of which received flattering press notices during their extended, extra-price runs at the Globe theater in New York.

"Our intention has been to handle 'The Babes in the Woods' on exactly the same basis as the other Carpenter-Corbin productions," Mr. Fox explains. "We had set it down for release as one of the Standard pictures on December 23. We had prepared all the elaborate advertising material, press sheets, lobby displays, lithographs and exhibitor helps which we have been accustomed to furnish with our extra-special attractions.

"We had been planning also to give practical experience during the holiday season of our appreciation of the hearty support we have had from exponents of this year. The idea of releasing a Standard Picture as a Fox Special Feature suggested itself and 'The Babes in the Woods' was selected as being the production which would prove the most generally satisfactory to exhibitors and at the same time permit of carrying out our idea of making the transfer early in December so that all the theaters might have an opportunity to profit from the gift before the first of the year."

DISTINCT FIELD FOR SCRIPT WRITERS, SAYS BEACH.

The author who cried that the child of his brain has been brutally murdered to make a play or a motion picture is not Rex Beach. This creator of "The Auction Block" and a score of other equally entertaining and equally popular novels of the time had never encountered, until he came into close contact with motion picture work, that odd genius the motion picture dramatist. Having watched him at work and measured the results of his labors, Mr. Beach is ready to admit that he has his place.

"It is obviously impossible," says Mr. Beach, "to enact for the screen all of the incidents of a novel. That means that certain ones best adapted to picturizing must be selected. It means, too, that even some of these must be changed—and sometimes changed so that the man who wrote them in the original would scarcely recognize them.

UNIVERSAL SALESMAN'S GUIDE TO "THE MYSTERY SHIP."

For the first time since the Universal has issued serials, the full story of "The Mystery Ship" with scenes from all episodes, has been compiled in catalog form and delivered to salesmen. With this handsomely bound, extensively illustrated and attractively printed bank-book, Universal's traveling men can spread before the exhibitors on whom they call, a comprehensive outline of what they are contracting for in advance.

Sixty-five "stills" are interlarded with sixty-four pages of text, all based on the various covers of the work. The story is done in narrative form and the "punches" brought out in distinct paragraphs by the use of bold-face type. There are pluses of Ben Wilson and Nева Gerber, stars of the serial, and their supporting principals, Kingsley Benedict, Duke Worne, Nigel De Brullier, Elise Van Name and Malcolm Blevins.

The "stills" have been selected to tell the story in pictorial sequence, augmenting the text. In ten minutes an exhibitor can run through the "stills" read the "punches" and gain a clear idea of what "The Mystery Ship" will have of thrills, scenes and adventures. Every salesman, working out of the various branches of the Universal organization, has a complete reproduction of the complete story in the two catalog pages, which it is hoped will be more and more extensively promoted than any serial the Universal has ever distributed.

Scene from "The Babes in the Woods" (Fox).
Striking List of Paramounds for December

Five Women and Four Men Stars Featured in the Releases of Final Month.

OF the notable Paramount pictures for December is the presentation of Lina Cavalieri's first Paramount picture, "The Eternal Temptress," by Mme. Fred de Grasse, the screen version of a novel which was directed by Emile Chautard, and is said to be one of the most exquisite examples of the perfect photoplay ever released. The debut of Lina Cavalieri is made in this picture, released in all play offerings, noteworthy, but this is only one of the features of Paramount's Christmas schedule.

"Elkie Burke's "The Land of Promise," in which she also starred upon the stage. This play is by W. Somerset Maugham, and it is said to be one of the best pictures in which Miss Burke has appeared.

Christmas in Marguerite Clark's own month. It is the season of beautiful films of fantasy, that goes to make the name of Christmas in its popular sense wonderful. And following an annual custom begun last year with "Snow White," a picture will appear in December, "Swans," directed by J. Searle Dawley, from all accounts to be the most elaborate production of its kind ever attempted. As a little princess of a mythical and mystical kingdom, Miss Clark will assuredly appeal alike to young and old.

Another picture in the nature of a Christmas gift to readers of the world-over is "Tom Sawyer," in which Jack Pickford will create upon the screen Mark Twain's immortal hero of boyhood's happy days. It will bring back old friends to those who have passed the half line of life; it will evoke from the past figures dear to memory. Also the rising generation will laugh at the divinities of life, for "Tom Sawyer" is all-American. It is the quintessence of boyhood. Its appearance on the December schedule of Paramount is well-wrought by a singular note. The picture was directed by William D. Taylor.

Wallace Reid, screen hero of manly and virile type, appears as Captain John Smith in "The First Settlers," another of the General Film Corp. series for Paramount. Reid—a vital story of the spreading West written as a novel by Frank Spearman, a novel that has reached three or four editions.

Dorothy Dalton is the heroine of a dramatic story by Shanon Fife called "Love Letters," the production of which was supervised by James H. Ince, and which forms an interesting release for December.

Charles B. Fitzsimons, the major star in Paramount pictures, is to be seen in "His Mother's Boy," a picturization of "When Life is Marked Down," by Rupert Hughes. Victor Schertzinger directed this picture. It is a story with the Texas oil fields as a background.

Susse Hayakawa will play the role of a Japanese detective in "The Secret Game," which is particularly timely because it deals with a Huns plot in the United States. It was through a clue in this story, written by Marion Fairfax and directed by William DeMille, that a secret agent was enabled to apprehend a German spy in Southern California. The picture bristles with exciting and tense situations, and affords Hayakawa one of his best roles.

Vivian Martin is heroine of "The Fair Barbarian," a story written by Frederick Fenn, and scenario by Edith Kennedy, and directed by Robert Thornby. This is said to be a quaint and colorful little story of England, with a vivacious American girl as heroine. In book form it was a favorite years ago.

M ary MacLane picture finished.

Mary MacLane, whom Essanay enticed into motion picture acting with her glint of her seven-reel vampire photoplay, "Men Who Have Made Love to Me." Coming to the Essanay studios without ever having thought of screen, the author of "L. Mary MacLane," a novel that genius that drives the pen can often illustrate the thoughts it transcribes.

Miss MacLane's talent as a screen actress even exceeded the producer's expectations. Not only does she photograph clearly but she always her role with natural stage presence and true dramatic instinct.

Miss MacLane herself was surprised at her interpretation of a vampire, in reviewing the picture at the studio projection room, her comments were many and interesting.

Miss MacLane wrote the script out of a gifted writer's fund of knowledge, and women and world knowledge, combined with her dramatic talent, has produced a film classic that must rival the popularity of her strange book.

The story of "Men Who Have Made Love to Me" concerns the fates of six admirers, each of a different type, each differing a different appeal to the heart of the vampire.

CHANGE TITLE IN FAIRBANKS PICTURE.

The title of the new Douglas Fairbanks-Artcraft picture, now in the process of production, has been changed from "D'Artagnan of Kansas" to "The Modern Musketeer." This photoplay Douglas Fairbanks portrays the part of a modern Musketeer, fighting for his country under the pen as a romantic chivalry. In the cast are such popular players as Mary-Je Dau, Frank Campeau, Kathleen Kirkham, Eugene Ormonde and Tully Marshall.

Scene from "The Volunteer" (World).
Pathie Program

Best Russian Art Film Yet, Serials and Lloyd Comedy on Pathie Program For December 9th.

The feature of Pathie's program for December 9 is "Her Sister's Rival," a Russian Art Film (special), in five reels, released through Consolidated Film Corporation. "Overland Tour," the first announced, is a powerful story artistically and beautifully handled by a cast composed of the finest actors and actresses in the Pathie Company, under the able direction of Doris Kenyon and under the supervision of the noted writer of the studio, Doris' Uncle Abner is attempting to gain control of the Whitney estate, the first by proving that Doris is Whitney's daughter and marrying her, and the second by proving that she is not Whitney's daughter, but the girl of the Mad Monk's prophecy and a princess of Russia.

Producers in "The Seven Pearls," No. 13—"Over the Falls"—with Creighton Hale and Leon Bary; serial; episode in two reels; produced by Astra. In this episode Perry Mason, and having stolen Tina, a beautiful young girl, to deliver her to the Sultan. They imprison her in a warehouse. Picking up Stayne's smuggling cigarette butt, she blows it on, and both the heat and the automatic sprinkler system in action. Harry, hearing the big guns, rescues her.

Harry's car is "Move On," a one-reel comedy, produced by Rolin; one sheet. Harold Lloyd, Harry Pollard and Bebe Daniels form the trio that makes this comedy a laugh producer with large laughs for the police force. Our National Park—"Yellowstone Park—Its Terraces" and "The Grand Canyon" form a split reel, Pathie colored travel picture; one sheet. Also "G. B. Show"; one sheet and Hearst-Mutual No. 99; one sheet and Hearst-Pathie News Nos. 106 and 101; each issue having a special block 1-sheet.

STIRRING EVENTS IN GAUMONT-MUTUAL WEEKLY.

In these history-making days the newspapers may be pardoned for using all of their display type in headlining events connected with the war. Keeping abreast of the times, the Gaumont-Mutual Weekly is pleasing its patrons by devoting a big part of every issue to scenes of preparation for, and actual fighting in the great conflict.

Get Out or Get the Gaumont-Mutual Weekly, which is released on Sunday, November 25, contains several pictures relating to the war. The War Department and the Bureau of Engraving and Printing show two extremes: the former making big guns to annihilate the latter turning out Liberty Bonds which make possible the actual "sinews of war."

Many thousands of extra clerks have been employed to handle the mail of the Department connected with the enlistment of a big army, and Uncle Sam has found it necessary to erect new huge buildings in Washington to house this increased force.

In Philadelphia, the U. S. Ambulance Corps dine in the street to demonstrate the efficiency of the traveling ambulance. In Pasadena, California, even the firemen are heeding the slogan, "Knit a bit," and plying their needles between calls.

Pictures from abroad show Mr. Mussolini, former French Premier, and his cabinet, which recently resigned; the President of Portugal, on a visit to the French battle front; American made submarines arriving at a European port; the Prince of Connaught decorating French soldiers with war medals; and the King and Queen of England attending the opening of the American War Bond office.

It must not be supposed, however, that war pictures are allowed to monopolize this entire issue of the Mutual Weekly. American made serials are presented in "The Ants," "The Smugglers" and "The Story of the Cross," with scenes of

CAVALIERI SUBJECT RELEASED DECEMBER 3.

The story of "The Eternal Tempst," written expressly for Lina Cavalieri's first Paramount appearance by Mme. Fred de Grasse, is now made available by Eve Unsell, is said to be one of the most powerful, dramatic subjects for motion picture purposes. Emile Chautard directed this production, and his handling of the story, due largely to the splendid cast headed by Lina Cavalieri, Elliott Dexter, Alan Hale, and others equally well known, supports the star. This picture will be released on December 3.

Scenario Writers Win Autos

Consolidated Film Corporation Makes Awards in "Crimson Stain Mystery" Scenario Contest.

Our individuals in the United States are happier today than any of their fellow beings, because Consolidated Film Corporation, in this issue, presents "Overland Tour," a brand new $5 6-cylinder, seven-passenger Overland touring car, valued at $295.00.

The closing chapter in the great scenario contest held recently by Consolidated Film Corporation, in connection with the presentation of the "Crimson Stain Mystery," the master serial, which was released through the Metro Pictures Corporation.

The contest consisted of the submission of the best idea for a film serial scenario by means of a circulation of competition cards and situations in the "Crimson Stain Mystery" and the winning idea sent in from each of the districts in which the United States entered. The winning idea was then adopted and was promised an Overland touring car. The contest opened September 1916, when the "Crimson Stain Mystery" was released, and closed November 1917.

The three judges in the contest are Arthur James, Director of Publicity of the Metro Pictures Corporation; Albert Payson Terhune, author of the "Crimson Stain Mystery," and N. T. Granlund, director of publicity of the Marcus Loew Enterprises.

So many manuscripts were submitted from all over the country that it took the three judges a long time to decide upon the winners in each district. The wines were announced and completed and further announcement of winners will be made next week.

The first four lucky ones in the contest are as follows: Ellen D. Gehling, 124 Norwood avenue, Brooklyn, N. Y.; William Power, 108 Fifth avenue, Richmond, Virginia; Ellen Dawatie, 194 Watson avenue, Detroit, Michigan; George S. Lambert, 218 Oak street, Ironon, Ohio.

Both O. E. Goebel and Ludwig G. E. Erb, president and treasurer, respectively, of Consolidated, announce that they have found this another great step forward in the development of an artistic effort that holds the interest, at the same time giving the audience the message that can be interpreted only through reading titles.

The new titles, which will be used for the first time in the production of "Madam Who," are animated scenes but in such a manner that the wording appears to stand out in mid air. In one instance where the title is descriptive of a battle which is to be shown, the title will be taken from the title and showing, just for an instant, a field of battle with the cannon smoking. This is the only element of battle that is shown in any of the titles and is used to represent the tension and conflict, but of the secret service that is the great unseen power that guides the destiny of the armies. The other titles are all worked in so effectively, that never for an instant be broken by the pacing of the audience. Whether do they appear as a part of the action of the great romance thriller.

New style of titles marks another important step in the advancement of the photoplay art, a step which is bound to have a marked effect in future productions.

MUCH TAX PUBLICITY FOR EXHIBITORS:

Free service for the exhibitor—practical, dollars-and-cents operation that pulls its own weight, and is box office support—that is what up-to-date producers are endeavoring to give. William Fox's helps for his Special Features, the fifty-two-year-old ready-reckoner, are one of the most striking illustrations of this tendency.

Mr. Fox's free service includes a four-page weekly newspaper sheet, weekly music cues, a weekly service on matrices, and special cut-to-your-measure publicity as desired. In addition, he supplies a full set of special housekeeping devices; one, three, six and twenty-four sheets, and three sizes of lobby displays, the largest, fourteen by twenty-two, being in blocks.

As to special helps, obtainable without cost to application to the director of publicity, there practically is nothing the exhibitor does not help himself to. The publicity department is always on the alert for new ideas, and it is the Exhibitors' "Word of the Day" that is being set up as a daily, with the idea of making the most of the opportunities afforded, to use what is provided for him.
Edna Goodrich Leads Mutual Schedule

Her Vehicle Is the “American Maid”—Billie Rhodes and George Ovey in Comedies.

MUTUAL'S schedule for the week of December 3 is led by Miss Goodrich, who will be seen in a new stage business, "American Maid," which is the fourth of the series of feature productions in which Miss Goodrich appears for Mutual. "American Maid" was directed by Albert Capellani, at Mutual's Long Island studios.

"American Maid" is the story of a typical American girl, doing her bit behind the trenches in France, who falls in love with an American doing "his bit" in the trenches. She is wounded and retired from active service, returns home, discovers the man she loves, which sends her heart and brings her back to the West. Miss Goodrich represents in the picture the American womanhood, the blended product of many races and many countries.

Appearing with Miss Goodrich in "American Maid" are many well known players, chief of whom are George J. Henery, who portrays a judge in "Get-Rich-Quick-Wallingford," and William B. Davidson, who has had a long and successful career in dramatic work.

Billie Rhodes plays the role of a little girl in "Just Kidding," the one-reel Strand Mutual comedy, scheduled for release on December 4. She wears a Buster Brown suit, plays with a Teddy Bear and gets her face smeared with blueberry pie. The plot affords many laughable situations, and ends in a romance.

"Jerry Takes Gas" is the subject of the Cub comedy, released by Mutual December 6, which shows popular George Ovey, with suicidal inclinations, and results, and a mistaken dose of gasoline. A match, a tube and—puff.

The first line trenches, where the news is thickest, considered Weekly Number 153, released December 3. This lively, newy one-reel subject, is gladdening the hearts of parents whose boys are at the front, for it shows, in vivid pictures, what letthers never could.

WALTHALL'S FIRST PARALTA PICTURE COMPLETED.

Those people who believe that our courts are ruled by corrupt politicians will delight in "His Robe of Honor," the story of Chief Justice John Marshall, who was the chief justice of the United States under the direction of Rex Ingram, and which will mark Henry B. Walthall's debut as a star in Paralta Plays. The Dorrances have been found for lawyer who has good instincts and results. The good instincts are aroused by his determination to win a young woman whose noble instincts rebel at the thought of the methods which have won for him the success he has achieved. To get his hands clean he has to break from a corrupt alliance with the "traction trust," whom he has bid unmercifully with his damage cases. Then he is called upon to defend the brother of the boss of Tammany Hall, and seizes this opportunity as a means to compel his appointment to the Supreme Court bench.

His reputation is so bad that the boss and the organization both shy at the nomination, but the "boss" younger brother faces the electric chair and the shyster lawyer drives a hard bargaine. Yet, when the end comes it is seen that there is more to the lawyer than meets the eye. He cannot handle the organization down and establishes himself as the people's judge, dealing out justice with no regard to where the hardship falls.

The final assembling of the production were completed last week and the first print is now on its way to the New York offices of Paralta Plays. Those who have seen it have described it as "The most successful story on the screen" which Mr. Walthall has appeared and is one that will win for him still greater laurels than those which have placed him in the exalted position he now enjoys in the realm of the silent drama.

"A DAUGHTER OF THE GODS" (FOX).

"A Daughter of the Gods," heralded as "the best advertised picture ever made," and which will be released to exhibitors December 2, has been before the public for more than a year, during which time it has been shown in all parts of the country. It has thrilled many a family—and its keynote, as one reviewer has said, is beauty. The cost is said to have been in excess of $1,000,000 and the total number of persons appearing in the picture is estimated at 4,200. It was shown in a single screen being 19,744. Most of the scenes were taken on an island in the Caribbean. According to William Fox, the producer of "A Daughter of the Gods," "several long weeks were spent in eight columns, or eight reels, are shown.

There is an unusually large assortment of publicity material available to this picture. This includes two styles each of one, three, six and eight sheets and a handsome twenty-four sheet newspaper set. It also includes photopgraphs, poster prints, rotogravure heralds, cuts and maps varying in size from four columns, piano score, an elaborate music score, a variety of special advertising films and presentations, and among the various supporting company are Jane and Leo Leach, who, since this picture was made, have become celebrated as "the Fox Baby Grandes."

"UNEASY MONEY," A GEORGE K. SPOOR SPECIAL.

"Uneasy Money," Taylor Holmes' newest vehicle, soon to be released by George K. Spoor as a special feature, combines as much slickness and flash as could be expected from the productions of this company.

The picturization has lost none of the verve and humor that emphasized the original story in the Saturday Evening Post. Taylor Holmes is ideally cast, though wholly practically, Englishman, whose love for justice overbalances his desire to be a "vulgar millionaire."

Scene from "Uneasy Money" (Essanay).

Taylor Holmes knows how to wear a monocle, Virginia Vail, in the role of Elizabeth, knows how to wear overalls and to handle brother "Nutty," even if she cannot regulate the acquisitions of love. Lillian Drew plays Claire Edmont, the fortune-hunter who finally wins a fat, puddy new-rich, Frederick Tiden, Rod La Rocque, Virginia Bowker, Charles Gardner and Arthur Bates are others in the cast.

JOSEPHINE WHITTELL'S SCREEN BOW IN "ALIMONY."

One of the most striking and popular favorites known to the musical comedy stage, Josephine Whitteill, will make her debut in "Alimony," the sensational divorce drama to be released early in December by The First National Exhibitors' Circuit. Miss Whitteill has the important role of Mrs. Bernice Flint, who with the other two characters interpreted by Lois Wilson and George Fisher, forms the big triangle of the play.

Miss Whitteill was born in Phoenix, Arizona, and educated in the San Francisco private school. She realized at the age of fifteen years that she possessed a beautiful voice. This inspired her parents to send her to Europe to study. She remained in Paris for two years studying voice culture.

Upon her return to America in 1912 Miss Whitteill met and was married to Robert Warner, the noted matinee idol. Shortly after this she was sought by George Cohan, who made her his leading woman in "The Little Millionaire" at the Cohanim Theater. Her success was so prompt that she was with Lina Marcev, "Miss Princess"; the prima donna in Victor Herbert's operetta, "The Madcap Duchess"; in Victor Herbert's "The Only Girl," and with Donald Brian and Julia Sanderson in "Sibyl."

Miss Whitteill visited Santa Barbara and Hollywood and evinced a keen interest in moving picture work, with the result that when offered a part in "Alimony" by Director Flynn, she readily consented.

PATHÉ ACQUIRES "RUNAWAY ROMANY.

Pathé has acquired the rights of "Runaway Romany," the five-part feature starring Marion Davies which had had so much publicity during the last two or three weeks, and will release it as a Gold Rooster play December 23d. It is felt that the picture will make a superb attraction for Christmas week.

The advertising campaign in the illustrated Sunday magazines which for some weeks has been conducted upon it will be continued through December.

The story from which the picture was adapted was written by Miss Davies herself and was syndicated through some forty newspapers, the first installment appearing on September 16. In addition to this, large advertisements have been appearing weekly in the illustrated Sunday magazines, which, as everyone knows, have a circulation of well over a million. In other words, this feature has been given an exploitation equal to that given some serials. There is no question but that this exploitation has given the picture an exceptional box office value.
Hodkinson's Opening Gun

Distributor Announces a New Film Process with Promise That It Will Stabilize Industry—Details Later.

W. HODKINSON came with a new film process, or "Motion Pictures Plus," as his announcement in the advertising pages reads this week. Declaring that the business had advanced along every line but mechanical development, Mr. Hodkinson states that his signature in the advertising pages of the Moving Picture World that it was to bring this new process into the industry that he made his peculiar re-entry into the field a month ago.

The announcement this week is in keeping with the revolutionary developments which have marked Mr. Hodkinson's career in the past. Nothing will be given out at the offices of the Hodkinson Corporation regarding the details of the new process, but it was pointed out that the adoption of some new process, whatever its point of improvement, is regarded by Mr. Hodkinson as vital to the stabilizing of the industry today. This statement was motivation in the picture.

"We feel that the business has followed out every line of advance except making actually mechanically better pictures. The trade has stars and stupendous productions, and the field swarms with them, until the investment of capital in production or in theaters is simple gambling. The W. H. Hodkinson Corporation will give this business a new hook to hang on, a new rock on which to drag itself out of the ocean of competition just as Mr. Hodkinson has done in the past, as even his enemies will admit. But, as in the past, he has streaked out into a new line something probably not one man in a hundred in the business has even thought of, but, for all that, the one line of safety. Our advertisements for the next few weeks will develop our process and our plan." The signed statement appearing in the advertising section this week answers many questions in the minds of the trade. There has undoubtedly been a great deal of wonder over Mr. Hodkinson's plans, as well as over what induced him to return as he did, virtually alone, and with his connection with Pathé, Inc. Important though it was, obviously not big enough to control the interests of this commanding figure in the industry.

HAROLD LOCKWOOD IN TWO METRO DECEMBER RELEASES.

During the month of December, Metro will offer Harold Lockwood in two Metro wanderers, "The Square Deal," released December 3, and "The Avenging Trail," released December 31. The two vehicles differ widely in type and nature, the former being a comedy drama while the latter is frankly melodramatic.

PERILOUS STUNT IN "THE LOST EXPRESS.

Helen Holmes does the most risky bit of business of "The Lost Express," the new chapter of the serial "Mutual," which will be produced by "The Lost Express," Chapter XII, which is released December 3.

Helen crosses the railroad tracks on a temporary footbridge, built on the principle of the suspension bridge, with ropes instead of cables. The action of the chapter provides that as Helen is midway across, the plotters are to cut the ropes.

"Daughter of Destiny" Release

December 23 Has Been Fixed as the Date of Issue for First Petrova Subject.

In answer to the thousands of inquiries from exhibitors all alike who have poured into the office of the Petrova Picture Company, a statement was issued this week announcing the release date of the initial starring vehicle of Madame Petrova for the first time in the world. The company's novel, "Daughter of Destiny," the first of the eight great pictures in which the famous star will appear during the forthcoming year, will be shown throughout the entire week at the Rialto theater, New York, and at all of the largest photoplay temples in the country.

"Daughter of Destiny," the first picture to be produced under the auspices of the Petrova Picture Company, was finished and ready for showing on the date originally scheduled, but following a conference between the staff of the Petrova organization and the First National Exhibitors' Council, it was through the offices of which the Petrova productions will be issued, it was deemed advisable to withhold the film until all of the exchanges were in actual production. However, now that the producing and releasing factors to have the second Petrova picture entirely completed and its successor in course of production before definitely fixing the release date of the initial presentation.

As much as the objects outlined above have been completely attained, "Daughter of Destiny" will be given to the first-run theaters in the United States on Sunday, December 23. The selection of this date is regarded by the officials of the First National Exhibitors' Council as advisable because of the holiday season and the many exhibitors who will offer Madame Petrova in her first picture to their patrons will therefore receive an unexpected Christmas gift.

NEW PICKFORD PICTURE NEARING COMPLETION.

Mary Pickford's newest photoplay to be released by Artcraft Pictures is rapidly nearing completion at the Lasky studio in Hollywood. The production is an adaptation from William J. Locke's novel, "Stella Maris," prepared for the screen by Frances Marion and staged under the direction of Marshall Neilan.

For the first time in her career the Artcraft star portrays two roles in the same production. The two parts that Miss Pickford enacts are those of Stella Maris, who has been a paralytic for ten years, living in a home of wealth surrounded by luxury and pampered by the circle of friends who are worshippers at the "Court of Stella Maris," and that of Unity Blake, a veritable middle-class, twenty-six-year-old orphan, who, living on the streets and working in the rags which are given to her in the name of charity. The uncouth character forms a remarkable contrast to that of the beautiful Stella Maris.

SECOND SUBJECT WILL BE FIRST RELEASED.

Mabel Normand, Goldwyn star, is quite likely to find her second Goldwyn picture, just begun under the direction of George Loane Tucker, the first subject to fall from the Goldwyn imprint. Having completed her patriotic comedy-drama, "Joan of Plattsburg," a sudden official request made it necessary to postpone it for the moment, being two main material of a military character that it is not desirable or wise to show at the moment.

This means that Miss Normand will first be seen by her admirers in a beautiful production representing the skill and genius of George Loane Tucker.

Even before Goldwyn had "Joan of Plattsburg" in completed form, Miss Normand was working with Mr. Tucker in her next picture, which is a most unusual story about which Goldwyn is making something of a mystery as regards authorship and title.

ALICE BRADY WORKING IN FIFTY-FOURTH STREET STUDIO.

Alice Brady at work on her next Select production, a picture of Charlotte Bronte's immortal novel, "Jane Eyre." Brady, according to a change of base, "Her Silent Sacrifice," Miss Brady's first Select picture, was made at the Paragon studios in Fort Lee, N.J., in order to facilitate the mounting of the production. Activities were transferred to Select's Fifty-fourth Street studio in town, thereby doing away with the time waste attendant on the long New Jersey drive.

The picture is going forward under the capable direction of Edward Jose, who has set a high standard in previous productions, "Poppy," "The Moll," and "Her Silent Sacrifice." All have grown to ultimate screen triumphs under his generalship. When completed, Miss Brady's new vehicle will be released through the exchanges of Select Pictures.

THIRD "BAB" RELEASED NOVEMBER 26.

In the third of her sub-deb stories, "Bab's Matinee Idol," adapted by Margaret Turnbull from Mary Roberts Rinehart's best-selling tales, Mabel Normand as Bab, Lyman Broening, and J. Searle Dawley, and the photography by Lyman Broening. The subject will be released by Paramount November 26.
Work at Triangle Studio

Japanese Settings Constructed Next to the Venetian Canals Being Used in "I Love You"; Directors and Large Stock Company Making Phenomenal Progress in 1918 Programs.

FIVE new productions, including some of the most elaborate and unusual things yet attempted at the Triangle's Culver City studio, have been commenced during the past week, and companies are busy night and day to keep ahead of the tremendous production schedule recently set.

Among the new subjects are offerings from the pens of some of the best known magazine writers, as well as an exception to the usual Triangle story. Authors, the research department under Miss Elsa Lopez and the costume department directed by J. S. Fishenden have been working overtime to furnish materials and costumes for these new subjects, which include a beautiful Japanese story.

Two directors, Walter Edwards and Jack Dillon, have completed a beautiful story, set among the beautiful Japanese action which have been engaged for leading parts in this new Triangle picture, "The Butterfly." The story, written by E. Magnus Inleton, is a reversal of the situations and characters in the famous story, "Madame Butterfly," by John Luther Long.

Thomas Kuhlina, in the role of the father, and Jack Abbe as the disappointingly poor, are well known actors who have been engaged for leading parts in this new Triangle picture. "The Butterfly," well known screen beauty, has also been engaged by Casting Director Arthur Hoyt, who declares she will make a winsome Japanese girl. Darrell Foss, popular Triangle star, will play the rôle of Mr. Butterfly. No previous expense has been spared by J. S. Fishenden, head of the costume department, to make the costumes critical proof, and this expense promises some decidedly beautiful effects which have been turned out by Bert Isgrigg, Triangle tailor.

Director Hopper is working on the exteriors now, and will begin the interiors, the first of the week at least, soon. The principal cast, which will work in a Japanese garden belonging to one of the wealthiest families in that city. This garden is one of the show places of the city, and the studio plans to have tourists visit when in Southern California. On his return from San Diego, Hopper will begin work on the interiors, and the Triangle experts are now busy turning out the "props" for these settings.

Edwards Has New Script.

Director Walter Edwards, who has just completed "I Love You," a story of life in Southern Italy and France in which Alma Rubens has the leading role, has begun work on "Evidence," a new play by Jack Cunningham, which promises to be one of the most interesting of the forthcoming Triangle productions. Cunningham also did the continuity.

J. Barney Sherry will appear in "Evidence" as a noted lawyer who will be supported by such well known players as Audelle Higgins, Pauline Starke, Eugene Corey, and Howard Davies. Miss Higgins and Davies are new faces at the Triangle studio.

Stewart Supported by Fritzie Ridgeway in Next Western.

Director Cliff Smith is now well under way on a new vehicle for Stewart, the cowboy star, the story title of which is "The Law's Outlaw." The screen adaptation was made from a story in a current magazine written by Ethel and James Dorrance. Smith's cast is considered exceptionally good for a Western subject. Stewart will be supported by Fritzie Ridgeway, who played the leading feminine role in Stewart's last picture, "The Learin' of Jim Benton." Others cast in- clude Norbert Gills, William Ellingham, and Percy Challenger.

Texas Guinan as "The Gun Woman.

Frank Borzage, who has just completed "Until They Get Me," in which Joe King, Pauline Starke, and Jack Curtis have the leading roles, has begun work on Texas Guinan's new picture, "The Gun Woman," a brilliant and unusual Western story which has a surprising climax.

Miss Guinan will be seen as the self-reliant woman who was the product of the early frontier days, the woman who held her own gun to her shoulder and save her own life with a deed remarkable. Included in the supporting cast are Francis McDonald and Ed. Brady, the former as the Gun Woman's sweetheart, and the latter as a character juvenile lead.

Red Book Story for Olive Thomas.

Jack Dillon, who has just completed Olive Thomas' latest vehicle, a comedy drama called "Betty Takes a Hand," which won first prize for the "short-play" category in the recent "photoplay" contest, is about to begin work on Miss Thomas' next subject, "Limousine Life." It is a screen adaptation of Ida M. Evans' story, to be published in the Red Book Magazine. The supporting cast for this picture has not yet been announced.

Wells Directing Painted Desert Drama.

Director Raymond Wells is making record time on his latest Triangle offering, "Man Above the Law," a story of life among the Navajo Indians on the Painted Desert. Jack Richardson, one of the best known heavies in the business, has the lead in this picture. Claire MacDowell, Josie Sedgwick, Jessie Hallcott, Della Tilgh, Carlyle, Curley Wulp and Dark Cloud, a real Indian, are in the supporting cast.

Hickson Made "Gown of Destiny.""}

Lynn Reynolds is putting the finishing touches on "The Gown of Destiny," the screen adaptation of a Saturday Evening Post story by Earl Derr Biggers. It deals with the world war and the way in which a remittance man was made a hero through a wonderful gown created by a little French designer too frail to do his bit for his country.

Alma Rubens and Al Sears have the principal roles in this picture, and other members of the cast include E. Johnson, Frederick Vroom, and Pietto Buzi, a French actor engaged for the part of the designer. Miss Rubens will wear a gown especially created for this production by Hickson, of New York.

Thomas N. Heffron, who directed William Desmond's last picture, "The Sudden Gentleman"; Jack Conway, whose last Triangle offering was a seven-reel feature, "Because of a Woman," and Gilbert P. Hamilton, who handled the megaphone on "The Maternal Spark," are waiting for stories, and expect to begin work within a few days.

"THE BEAUTIFUL MRS. REYNOLDS" (World).

World-Pictures Brady-Made will put forward another characteristic star cast when "The Beautiful Mrs. Reynolds" is published in January. The members of this acting company whose names are included in the advertising matter are Carlyle Black- well, June Elvidge, Evelyn Ffreeley and Arthur Ashley, and the remaining cast, which is quite numerous, contains Finna Neable, Rose Tapley, Lionel Bellmore, George MacQuarrie, Ethelbert Hale and others who are well known.

This picture introduces to the screen the romantic career of Alexander Hamilton, one of the most fascinating personalities of the early history of this country. This story, written by Samuel M. Weller, a prominent New York newspaper man, is not similar to the stage play upon the same topic acted by George Arliss for a long run at the Knickerbocker theater, excepting that both introduce many of the same characters and certain episodes of great national importance appear in each version.

In addition to Hamilton, the film story embraces George Washington, Martha Washington, Aaron Burr, Gen. Israel Putnam, Thomas Jefferson, James Monroe, James Reynolds, Mr. Reynolds, etc.

Carlyle Blackwell assumes the role of Hamilton, and Arthur Ashley that of Aaron Burr, while June Elvidge is Mrs. Rey- nolds and Evelyn Ffreeley is Margaret Moncrief, over whose young charms and graces the men have their first hostility—a situation that grows more and more bitter through later years until it culminates in the fatal duel on the Jersey heights overlooking the Hudson.

The scenes in and around New York in those early times— including one picturing the Staten Island shore from the Battery—as well as those showing the Washington headquarters at New Brunswick and certain points up the river, are exceedingly interesting in contrast to present views of the same localities.
From Screen to Stage

Metro and Frohman Estate Co-operate in Ethel Barrymore's Play for the Coming Season.

The celebrated star, Ethel Barrymore, will have the co-operation of Metro Pictures Corporation and the Charles Frohman estate in making out the program of plays for the coming season. She is now completing her latest series of Metro productions with a screen version of the Kellett Chambers comedy, "An American Venus," an early date will begin her season of new plays and dramatic revivals of the speaking stage, in accordance with the plan arranged for in advance by the late Charles Frohman.

One of the most important features of this program will be Miss Barrymore's creation of the leading role of the new version of "Camillo," adapted by Edward N. Albee. Miss Barrymore is not from the old stage production but from the book itself by Dumas. The star's screen career, however, will not be forgotten during the development of this program, for in her numerous hours, during the day-time, at her home in Mamaroneck, Miss Barrymore will read manuscripts of new screen productions produced on their merits, deciding upon the exacting program of feature motion pictures to follow. One activity is thus made the relaxation from one and the preparation for the next. Miss Barrymore's great screen work for the coming year will include stories by celebrated American novelists and scenario writers, and the most notable directors in the screen world will be in preparation.

Some time ago it was announced that Miss Barrymore had permanently given up the stage for the screen, and she began a long series of feature productions. Under the management of Metro, the only motion picture company with which she has ever been associated. Later, this program was vacated by the appearance of the star in a revival of Barrie's one-act play, "The Twelve Pound Look," the leading role which Miss Barrymore created in this country, although she did not interrupt her screen work for the purpose. For these performances the star refused to take any money for her own work, donating the amount of her salary to the work of war relief.

Miss Barrymore finds that her health and happiness are best preserved by occasional journeys into the work of the dramatic stage, and accordingly the present agreement between Metro Pictures Corporation and the Charles Frohman estate has been reached.

In her coming stage season Miss Barrymore will play, in addition to the new version of "Camillo," other works by famous playwrights, to the play called "The Bridge of Sighs," some of her greatest successes of previous years, including Pinero's "Mid Channel" and Clyde Fitch's "Captain of the Guards." Among the star's screen features of the past season have been "The Eternal Mother," "Life's Whirlpool," "The Lifted Veil," "The Greatest Power," "The Call of Her People," and "The White Raven," in addition to the production now being completed, "An American Widow."

"HOW DOES NUMBER ONE' FINISH?" ANSWERED.

Paramount has taken particular care to make sure that "Who Is 'Number One'?" the new Paramount serial starring Kathleen Clifford, will "hold up" to the very end, that the interest is increased instead of decreased. In the last number was the prime necessity of a continued story of any sort; namely, that the interest shall be so tense that the reader or the theatre-going public returns unconsciously to the story. The eleventh episode of the Anna Katharine Green serial is even better than any of the other fourteen.

To many serials have started with a rush, and interest has latched away toward the finishing. Paramount has made sure that the pulling power of "Who Is 'Number One'?" grows stronger in every reel, and reports that the last reel of the episode of the Anna Katharine Green serial is even better than any of the other fourteen.

This is the first reel of this serial. The stars are Kathleen Clifford as a detective, in a studio dress for the position of "Number One," and the story is a mystery of the very first order. Paramount did not play their big cards at the start, preferring to make a picture that would pull business for an exhibitor rather than make a picture that was like a skyrocket— dipping at the start, but dead at the finish.

In the eleventh episode of "Who Is 'Number One'?" for instance, Kathleen Clifford is called upon to ride on the hood of a motor car pursuing a speeding train down the track.

She loses the train, ties it up to her motor car, and goes hand over hand to the rear car of the train.

In the twelfth, "Number One" is exposed, but the story, instead of dropping there, becomes even more complicated and more exciting.

Pursued, after being kidnapped aboard a vessel by the conspirators, Kathleen, in the thirteen, flees to the rigging of the vessel and dives into the sea from the top plank. In the fourteen she swings on a rope, like a pendulum, across a street from one wall building to another, crashing through a window, and toppling from a room where Graham Hale is held captive.

The fifteenth is a triumph. Nearly all of this episode was made at night in one of the largest sound stages. The light effects and the photography are splendid, and the serial comes to an exciting finish in automobile crashes and battles and races through the night in the terrific rainstorm.

TWO TANKS BUILT FOR SUBJECT.

Having reproduced the Sphinx and the pyramids of ancient Egypt in "Cleopatra," "Paramount, the Oriental Biograph for "Aladdin and the Wonderful Lamp," the Nashville of 3500 for "The Conqueror" and the mob-swept streets of Paris in "Les Misérables," the last few months, the William Fox technical department has added another to its list of achievements in the construction of tanks and trenches which are duplicates of those "over there."

These newest products of constructive genius will be seen in "The Pride of New York," a photoplay starring breezy George Walsh. Unable to borrow the original tank that was brought overseas to aid in the Liberty Loan drive, Director R. A. Walsh told his needs to the technical staff and in a comparatively short time the armor, wheels and motors of two were produced.

The chassis of two automobile trucks were used as bases. Sheet iron was employed for the body and caterpillar tracks were made out of iron truck wheels and turrets. Because they were not as heavy as real tanks, the director was fearful that they had been tampered with, through usage, so he put them through a severe preliminary test. A long line of trenches had been dug on a location near the Fox studios in Fort Lee, N. J., and the tanks were sent rough-shod over them. They made the trip without the slightest difficulty.

Of all the most spectacular scenes in "The Pride of New York" shows the trenches being stormed by several companies of United States troops attached to a regiment now encamped in the Empire State.

PRIZE WINNERS OF PATHÉ'S CONTEST "IN THE NEGLECTED WIFE."

After months of work on the more than fifty thousand letters that were received by the makers of the "Pathé's "The Neglected Wife."

The judges, who were Mabel Herbert Urner, the author of the serial; Mr. J. A. Berst, vice-president and general manager of Pathé, Urner; and Mrs. Universal Stanhope, one of the foremost writers of America, after reading the letters were steeped with enough maxims to regulate the domestic problems of America.

TURNER & DAHKNEN TO MAKE PICTURES FOR THE GOVERNMENT.

Turner & Dahknen Circuit, through the War Department of Washington, have secured permission to make propaganda pictures at Camp Lewis, Washington, where 40,000 of our new troops are entraining. Ray Ewell, who for some time has been the photographer for the Navy, has been asked by Turner & Dahknen to make these pictures. The scenes which are being taken will show how our young men become soldiers and the different camps and hospitals from the various cities which will be taken separately. Prints of these pictures will be sold by Turner & Dahknen throughout the United States.

NEW HART PICTURES IN GREAT DEMAND.

As a result of flooding the market with releases of William S. Hart pictures, the new Thomas H. Ince productions, starring this popular actor, and released by Artcraft, have become in great demand and thus extend the business of the country. The Hart pictures are now being shown, bringing about a great wave of popularity for the well-known delineator of Western characters, and the new Artcraft demand "The Last Trail." William S. Hart's pictures have caused no little competition among exhibitors for booking on "The Narrow Trail" and "The Silent Man," the first and second Hart-Ince films to be released by Artcraft.

December 8, 1917

THE MOVING PICTURE WORLD

1522
December 8, 1917
THE MOVING PICTURE WORLD

1523

Tabulates all Film Rentals by Machine

Laborious Weekly Accounting Task Easily Accomplished by
Auditor W. M. Gulick's Department of General Film Company.

AFTER more than six months of successful operation General Film Company has adopted a new system of tabulation for its large volume of accounting details with bookkeeping machinery. General Film's bookkeeping department is picture oriented that employs such a labor-saving aid in its auditing department. The system is used in the same as that by the 35,000-exhibit chain by its mysterious order.

By the use of several sets of machines, consisting of three units in each set, General Film makes weekly a minute and separate account of all the rentals and expenditures by city, exhibitor, manufacturer, subject, date, branch, exhibitor and price throughout the United States. Auditor Gulick has placed in the office of 14,000 to 16,000 ordinary bookkeeping entries per week, and that it would need about forty clerks to do the same work that is done by the machine.

What swells the volume of necessary entries in the General Film Company auditing department is the company's position as a distributor and a producer. The data required about film rentals is virtually multiplied by the number of manufacturers, whereas it would be comparatively simple to keep account of the film rentals as a whole. Each separate manufacturer, however, is entitled to an accounting of each day's rental of each reel of film in each of the department's twenty-reel boxes, and the accounting General Film Company successfully undertakes to render.

With the use of the machines it is possible, promptly and regularly, to give each manufacturer a report presenting in exact detail the performance of each reel of film in dollars and cents.

Auditor Gulick recommended and installed this system after a thorough study of similar equipment and statistics. The machinery is well known in all really big business institutions, but its adoption by General Film marked its debut into the film industry. The equipment can be tabulated separately in as many different ways as there are punch holes in the card. The classification can be arranged in a number of thousands through the use of a machine that automatically sorts them, assort them and add up their value for each type of machine, a sorting machine, a computing machine and a tabulating machine—comprise the system of mechanical adjuncts. Girls, who are lightning-quick at the punched card machine, do the preliminary task of treating the cards to conform to invoices sent in from each branch that report the exhibitor's account for the week. From this form the girl punches a card for each reel of film, indicated on it, branch, exhibitor's account number, day used, reel number, film rental charge and invoice number. The cards are then subjected to the machine which analyzes them and control successively into as many groups as there are topics to be considered. These cards run through tabulating machines which in turn tabulate the invoices, and are finally sensitive, providing in a moment all the data, and these totals can be checked against the invoices from the branch invoices. As a result every exhibitor can be told about how much he earned on any day, anywhere, by subject or by bulk, for the number of reels, or for the exhibitor, or for the long list of rent, to which he has been handled, and whether its value is on the decline or in the ascendency, it tells him everything he could want. Of the knowledge. The punch is the tiniest detail.

A force of four or five girls, and as many young men, as the work varies, is kept on the tabulation of film rental charge by General Film. This work is under the manage- ment of C. H. Coburn, an expert in this sort of accounting. The completeness and accuracy of each piece of film among the thousands handled each week makes the system regarded as indispensable by the company.

HARRY EDWARDS ASSIGNED FIRST COMEDY SCRIPT.

Harry Edwards, the newest member of the Triangle-Keystone directorial staff, started production this week on a two-reel Triangle-Keystone comedy with a cast including Fritz Schade, Margaret Gargiulli, Millicent Myrev, Alva McEachin, Rose Carter, Sylvia Ashon, Dorothy Hagar and Tom Mack. The story has to do with two artists, and gives Alatia Marten the part of a "literary" wife. In the cast are Alex Jacobs, the Keystone child actor, who was recently loaned to the Culver City studios for a prominent part in "The Maternal Spark," has a prominent part in the story.

CLEVER SITUATIONS IN "THE WIDOW'S MIGHT.

The clever paraphrase of the famous saying embodied in the title of Julian Eltinge's third Paramount picture, "The Widow's Might," is a feature of this two-reel comedy in which the female impersonator will star. The picture abounds in clever situations and highly amusing acrobatic stunts. The fact that it was written by Marion Fairfax, distinguished author of dramas and comedies for the stage and screen, is an assurance that it will be superior in character and sentiment. In fact its favor is that it was directed by William C. DeMille.

Lockwood Supported by Fine Cast


A SUPREME cast has been engaged to support Harold Lock- wood in his forthcoming Metro production, "The Avenging Trail," an adaptation by Fred J. Babischof and Mary Murillo of Henry Oen's novel of the North woods, "Gaston Olaf," now in course of being screened under the direction of Francis Ford.

Mr. Lockwood, of course, plays "Gaston Olaf," and in this he has the most powerful role of his eight years before the camera. Gaston Olaf is a man of the woods, a fine specimen of physical manhood, with a well developed sense of justice and of unyielding courage when pitted against wrongdoers. The part offers wide scope for the star. Mr. Lockwood's leading woman is Sally Crute as Rose Havens.

The heavy role of Taggart is interpreted by Walter Lewis. Warren Cook is cast for Dr. Saunders. William Clif ford plays Hale, the storekeeper, while Art Ortega is cast for an important part. Tom Blake is also in the cast.

Mr. Lockwood and his company are now in the Northern woods making exterior scenes for the production.

PATHE'S ARGUS PICTORIAL No. 2.

Argus Pictorial No. 2, released by Pathé on November 25, contains four subjects of varied interest. The first shows the cause and prevention of forest fires. The picture was made in the New York State forests in the Adirondack Mountains under the auspices of the New York State Conservation Commission.

This is followed by a story showing how easels are made in winter. Starting with a diagram which shows how eels hibernate in the soft mud under eight or ten feet of water the picture goes on to tell how the easels are caught through the use of a muli-beamed spear the eels are readily awakened from their winter's sleep.

Professor R. H. Thatcher, of the Department of Fine and Applied Arts of Teachers College, demonstrates in a very clear and interesting manner the ancient art of stenciling and compares the modern work to that of the Japanese by which it was originated.

A farce comedy in clay entitled "Pride Goeth Before a Fall" is enacted by the grotesque little clay figures created by Helene Smith Dayton, the sculptress. These figures are so grotesque and true to life that they cannot fail to amuse and interest an audience.

EDNA GOODRICH IN "AMERICAN MAID.

A romance which began in a base hotel in France amid burning shulls ends in a quiet cabin in the mountains of the American far west in "American Maid," Edna Goodrich's fourth Mutual production, scheduled for release December 3. "American Maid" is from the story by Julius Rothschild, scenarized by Hamilton Smith. It was directed by Albert Capellani and produced at the Long Island studios of the Mutual Film Corporation.

"American Maid" follows "A Daughter of Maryland," "Queen N and "Reputation," three successful photoplays, starring the well-known Broadway stage beauty. She is now at work on the fifth of her series, "Her Second Husband," which will be released shortly.

The scenes in "American Maid" are laid in France, in Washington and in the far west, providing a widely diversified setting for the production. Miss Goodrich appears in the uniform of a Red Cross nurse, in typical western garb and, at the embassy ball scene, in her most gorgeous gowns.

Scene from "American Maid" (Mutual).
Triangle’s First December Features


TRIANGLE will open its December program with two features which will probably make a wide appeal. “The Sudden Gentleman,” featuring the popular screen heroine Dorothy, William Desmond, with petite Mary McVey and villainous Jack Richardson in the supporting cast, is scheduled as the first release of the week of December 2, followed by a rapid-action marine called “The Ship of Doom,” which will present Michael Carr and Claire McDowell in the leading roles. Desmond, who has nineteen Triangle successes to his credit, has come in for a large share of admiration from the ladies’ side of the picture houses throughout the country, and his muscular personality has a certain genial quality which also appeals to male critics of the screen. In “The Sudden Gentleman” he has an opportunity to do some character work which is right in line with his early training, and it may be expected that Michael will win a large ground of his newest play. As Garry Garrity, the village blacksmith in a small Irish hamlet, whose grace feed on the commons and blend picturesquely with other barnyard idylls, Desmond puts at rest all doubts as to his lineage. He proves himself a true son of Dublin, especially aided by his grandfather’s “dudeon,” or clay pipe, which is very much in evidence in the early scenes. A carefully selected cast of Triangle stock players supports Desmond. The picture was directed by Thomas N. Heffron.

In “The Ship of Doom,” written and directed by Wyndham Gillette, Triangle has produced some remarkable photographic effects. The story is based on the rash action of a jealous suitor whose affection for the coquette of a fishing village leads him into a struggle in which his rival is fatally stabbed before he loses his balance and falls from a high cliff into the sea. The Triangle barkentine, Fremont, which does service as the pirate ship, has been the center of action for nearly one hundred motion pictures. The boat was built in Philadelphia, Philadelphia being the largest city in the world with a Behring Sea fisherman. It was put out of commission in 1912 and sold to motion picture interests. Supporting Monte Blue, and Claire McDowell in the leading roles are Edwards, Frank Brownlee, and a capable cast of assisting players.

EMILY STEVENS IN “ALIAS MRS. JESSOP.”

Miss Emily Stevens, in her forthcoming Metro production, “Alias Mrs. Jessop,” which is scheduled for immediate release, has a role which gives her ample opportunity to display her brilliant gifts. There are two characters in the story, a womanly woman, Janet Ford, and a worthless vampire, Lillian Ford. Miss Stevens will portray the Annette of the story, as well as in name. She shirks her responsibilities. By an ingenuity of circumstances, she is the man mistaken for her, and she is obliged to preside over the Jessop household as its mistress. Everybody, friend and servants, is delighted over the change that has come over Sir Anthony’s supposed wife, Janet finds herself. In spite of anything she can do, falling in love with her cousin’s husband is an extremely intense and dramatic one, and is handled with great skill in Metro’s new “Alias Mrs. Jessop.”

Miss Stevens is supported by a cast of favorite players. Howard Hall playing Sir Anthony; William H. Tocker, Michael Ford, father of Lillian and uncle of Janet; Donald Hall and Little Edean Stuart, who plays the part of “Bobby” Jessop. Albert Shelby Le Vino adapted the story, and William S. Davis directed it.

Fox December Releases

Four Standard Pictures and Five Special Features Constitute the List.

Nine releases, four Standard Pictures and five Special Features, are scheduled to be made by William Fox during December. Internationally recognized actresses Jane and Katherine Lee will be represented in the Standard Pictures and Francis Carpenter and Virginia Lee Corbin, George Walsh, June Caprice, Jewel Carmen and Virginia Pearson in the Fox Features.

“The Daughter of the Gods,” the Kellermann production which ran from October 17, 1916, to February, 1917, in the Lyric Theater, New York, and which since has been shown and advertised in the showings of the new of the month release, has a Special Picture. On the same date the Carpenter-Corbin picture “The Babes in the Woods,” originally scheduled as one of the Standard Pictures of December 22, will be offered as a Special Feature. It is a picturization of the fairy story of the same name.

“Accession” is a Standard Picture released December 9 and in which Jane and Katherine Lee perform pranks that keep adults constantly in hot water. The Special Feature of the week is the forthcoming Fox feature, “The Pride of New York,” tells a story beginning with the draft and ending in the trenches. The star is George Walsh.

William Farnum will be seen in a December 16 issue, “The Heart of a Lion.” This is a visualization of Ralph Connor’s novel, “The Doctor,” a tale of the Canadian Rockies. At the same time there will be released the drama “Beulah Brown 274,” in which is told the story of a foundling’s troubles, ending in her unexpected restoration to her father.

A week of December 16 in which there will be no release of Standard Pictures, has been expected, it is reserved for Miss Carmen, who will make her debut as a star in “The Kitkins Farnum,” Annette Kellermann and a young woman’s career in a mining camp and especially with a minister’s interest in the pictures, which ran from October 17, 1916, to February, 1917, in the Lyric Theater, New York, and which since has been shown and advertised in the showings of the new of the month release, has a Special Picture. On the same date the Carpenter-Corbin picture “The Babes in the Woods,” originally scheduled as one of the Standard Pictures of December 22, will be offered as a Special Feature. It is a picturization of the fairy story of the same name.

THE MOVING PICTURE WORLD

December 8, 1917

SELF-PROVING TAX REPORTS.

It is absolutely necessary that every exhibitor be able to know positively that the tax returns he furnishes the Government are correct. For this reason, particular attention is called to the new Automatic Self-Proving Monthly Report of business done and war taxes due. This blank, which has been devised by Mr. Blanton, enables any exhibitor to keep a perfect record of the amount of money taken in for admissions and amount of taxes due under each admission price. It would be a very simple matter for a Government inspector to see at a glance that the exhibitor was keeping the true record on this account. These figures are instantly available not only for every day, but also for every week, every month, and they are so arranged that if any changes are made the figures show up on each sheet. The origination of this blank is just another evidence that the Automatic Ticket Selling and Cash Register Company can make a saving in making its ticket systems of the utmost service to exhibitors.

FIFTH MINTER PRODUCTION FOR AMERICAN FILM COMPANY.

Mary Miles Minter will start work on her fifth American Film picture immediately. The new play makes its bow as “The St. Josephine Tiptop,” and is written by Arthur Barthelet. Henry King will supervise the direction. Miss Minter is so interested in it that nothing but a baseball game—of which she is very fond—took her away from the studio the other day when she was asked to study the script for her new play. But Bill Russell offered her the chance to throw the first ball at a benefit game for the Santa Barbara boys who are in camp and promised to knock the kingdom come if she would pitch for him. Mary couldn’t resist, bless her heart, so she drove out to the ball grounds and put the ball only ten feet from the plate. Russell says he liked it so well that, so they let the rest of the bunch play ball while they looked on.

LOBBY DISPLAY FOR “THE MATE OF THE SALLY ANN.”

Mutual has devised a new and novel lobby photo display, the first of which will be issued with “The Mate of the Sally Ann,” through the agency of Mary Miles Minter and the following and Miss Minter has been everybody by an extremely intense and dramatic one, and is handled with great skill in Metro’s new “Alias Mrs. Jessop.”

In working out the sets an entirely new process has been used which has resulted in a most striking pictorial effect. The lobby display has been heretofore a “closed” proposition from an advertising standpoint. The new Mutual lobby photos will not only attract people from a distance, serving the mission of a poster, but at the same time present a photographic realism
ESSANAY December Program

Entire List Complete for the Month—Many Interesting Subjects Noted.

ESSANAY now has ready for exhibitors its entire December program, and has delayed to January the opening of the new pictures of the year. In the December list are two comedy dramas, "The Small Town Guy," featuring Mr. Taylor Holmes, and "Sawdust to Silver," starring Mary Moms. Their latest picture, and "The Dream Doll," a novelty picture with "living dolls." "The Small Town Guy," Mr. Holmes' fourth picture, is the famous comedian in a new role, that of a rube, as the title indicates, with offers new opportunities for his heart. The play is from the novelette, "A Picture of Innocence," in Munsey's magazine, and has a screen time of sixty-five minutes. It is scheduled to be released December 3 through branches of the George Kleine System.

"Sadie Goes to Heaven" also offers new opportunities for six-story Massachusetts speller. The play is an adaptation of the famous comic romance of Mrs. Howard and is the story of a child of the tenements and then is seen in the home of a rich matron. "Sadie Goes to Heaven" is from the pen of Dana Burnet and has a screen time of sixty-five minutes and will be released December 24.

"The Dream Doll," in which dolls have a major part of the screen time, is the work of Howard S. Moss, an expert doll-maker and the inventor of the system by which the manikins appear as life-like on the screen. Essanay players also have parts in the picture being used to demonstrate the system, and "The Dream Doll" is a Perfection Picture and will be released December 10. It has a screen time of approximately sixty-five minutes.

Other Essanay December releases are an Essanay-Chaplin, "In the Park," and a weekly scenic, and a slapstick comedy to be released through the General Film Company. "In the Park," will be released December 8.

Amedee Castrell and Arthur Higson are being featured in the weekly scenic, and the director supports the screen play. players who worked with Chaplin in his Essanay pictures. Arthur Hotaling, formerly with Lubin, is the director. The picture itself, which has a screen time of sixty-five minutes, will be released December 1 is "The General," with "All Aboard" to follow December 8.

The fifteen-minute scenic releases are "Lake Louise" for December 1 and "Banff National Park" for December 8.

EVERYTHING HAPPENS IN "WHO IS NUMBER ONE?"

One of the many reasons for the success of "Who Is Number One?" is that Paramount has been careful to keep away from the obvious. In "Who is Number One?" gets into a predicament she always escapes by some new method. And Paramount has avoided the old "nicks of time" rescues that have lost their thrill now that the motion picture fan is educated in melodrama and knows that when the ordinary is in the system somebody is going to happen conveniently around and save her.

In the fourth episode, for instance, Kathleen is locked in a room with a burglar. As the time is in, Kathleen uses a large window blind as a weapon. One of the scenes planted to keep the buzzers away leaving the child to play with the messages that would break the deadlock with the gassers.

In a later episode, Kathleen is in danger of death from a dynamite blast. A rescuing party is on the way. The fans state that the rescuer will arrive in time to prevent the blast. But they don't. The blast is shot, the building is wrecked, and in an astonishing closeup of the falling wreckage Kathleen is buried and crushed by falling timbers. This is a sort of treatement, the departure from the obvious, the introduction of continual surprises, that is making "Who Is Number One?" a serial with a powerful pull that is holding the big following it has created.

LOIS WEBER PRODUCTION FEATURES GOLD MINING SCENES.

Lois Weber is busily engaged in the photographing of her third independent production, "The Man Who Dared Gold," an intensely dramatic portrayal of a strong man's redemption, based upon her own story of the same name. An especially attractive role is secured to support Mildred Harris, who is featured in the role of a minister's daughter. Playing opposite Miss Harris is William Stowell, who has been leading man for Essanay, "The Man Who Dared Gold" is a story of gold mining in the American Southwest, and the leading characters of the cast may be named Clara Whipple, Alfred Paget, Helen Holmes, and Willy Marks.

The theme of "The Man Who Dared Gold" is gold mines, and gold mining is a sort of general background in developing the story. With the exception of detail, Miss Weber took the principals of her company, some thirty strong, to Oatman, Arizona, in order to get an accurate portrayal of this background.

The managers of the Great Eastern, one of the largest mines in the United States, were cordial in their welcome, showing the entire party, headed by Miss Weber and Phillip Smalley, her husband and co-director, every process of the work, from the first opening of a new slope with pick and shovel, through drilling, blasting, crushing, and reduction, to the final pouring and shipping of the pure gold. In fact, the pouring of the gold from its crucible, in molten form, which is to be shown in the finished picture, represents the actual pouring of $4,000 worth of real gold.

CAST OF SECOND MARGARITA FISCHER PLAY.

The complete cast of the American-Mutual production, entitled "Molly Go Get 'Em," has been selected wisely. This is the second Fischer feature, in which Miss Fischer will play a wholly different role from any that she has yet done. True Boardman has been engaged by the American Film Company, which believes in having an excellent supporting cast. Emma Kluge has a prominent part and others in the cast are Hal Clements, Margaret Allen and Alfred Ferguson. Jack Mower will play opposite Miss Fischer, who, as Molly Addison, a mischievous girl, manages to gather a remarkable amount of fun in life at the expense of a long-suffering family. Lloyd Ingraham will direct it. Mr. Ingraham also directed Miss Fischer's first picture, under the working title of "A Daughter of Joan," but which will be released under "Miss Jackie, The Army Girl." Beatrice Van wrote the story of "Molly Go Get 'Em," and Elizabeth Mahoney adapted it for the screen.

"SONG OF SONGS" FOR ELISIE FERGUSON.

The motion picture rights to Edward Sheldon's great play, The Song of Songs, have been acquired by the Famous Players-Lasky Corporation, with a view to an early release. Miss Elisie Ferguson will star in the production, which is a powerful sociological drama. The play was produced three years ago by A. H. Woods, who thought so well of it that he engaged a star cast. The play proved a sensation, though the limitations of the stage could not do justice to this virile and broad subject. The adaptation for the screen has been made by Charles Maigne.

Miss Ferguson has completed her work in "Rose of the World," which is another strong story, and has already started work on the Sheldon story. The play is intensely human, and in film form should prove more popular than the stage presentation.

FIFTH HELEN GIBSON STUNT.

Helen Gibson performs one of the neatest feats she has ever attempted in "The Deserted Engine," this week's General Film release in the new "Daughter of Daring" series. Noting that the train speeds are too great to enable the engineer to stop, Helen takes a short cut across country to a nearby trestle and drops a barrel from the top of the last coach, which then prevents a collision between the mail train and a special. This release completes the current "Daughter of Daring" series, which has become an even greater favorite with the exhibitors than the earlier subjects in which Helen Gibson was featured.

"DEEP SEAS AND DEEPER DEEDS" (L-Ko).

Universal exchanges will distribute as the L-Ko for December 12, "Deep Sea and Deeper Deeds," which has already been previewed by J. G. Blystone, with Myrtle Sterling doing the principal stunt. Russell Powell and Babe Emerson will head a company of reckless

Scene from "Deep Seas and Deeper Deeds" (L-Ko),

less adventurous in getting the laughs out of a number of complicated situations.

Vin Scoot had direct charge of the production and has applied several examples of ingenuity in developing low comedy on the screen that have not been generally applied. Miss Sterling's generous proportions, as in all of her L-Kos, contribute naturally to a great deal of the fun making in which she proves that good nature follows good health as consistently as a good laugh follows good comedy.
Universal Develops Unusual Pictures
Centers Efforts of Producing Forces on Subjects of Special Merit.

Out of the routine work of production at Universal City has come several features that are considered of special merit, and to fittingly exploit them, an effort to advertise and promote these attractions, not alone to exhibitors, but before the general public has been inaugurated. Universal producers seem to have found uncommonly good subjects for a group of consistently ambitious releases and this fact will be heralded through a campaign for increased publicity that will draw attention to these particular offerings.

The Payless has made a feature especially suited to the holiday season. In "Beloved Jim," featuring Harry Carter, Priscilla Dean and Joseph Girard. While the Christmas spirit pervades the plot, the "round valle" has been created from Joseph Girard's story. The full cast employs Morris Foster, Charles Hill Malles, Frank Dachio, Sidney Dean, E. A. W., L. F. and J. W.

Jack Ford's unusual production, reflecting both the East and West, engages Harry Carey as the star of "Tucking Broadway." Molly Malone will be featured as Edify Bobbin and J. Griffith, Haywood Mack, Edward Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support. "The High Sign," an Elmer Clifton production, created by Walsendar Young and J. Griffith, Haywood Mack, Edward Brady, Mark Fenton, Nellie Allen, Frank McQuarrie and Harry Mann provide the support. When Harvey Gates had finished his presentation of "Madam Sany," featuring Henry Muhl, Donna Drew and Claire Du Brey will be featured, another unexpected career developing. Directed by Leonard Emerson, the play is in Julia Mier's story of intrigue and adventure. The scenic equipment and the supporting cast are supposed to be elements that contribute to the considerable merits of "Madam Sany." Louise Lovely, in "Painted Lips," a production made by Ed. Wood, Le Saint, and J. Griffith, Harry Carey feature, "Phantom Riders," created by Jack Ford, are among the productions that promise to attract more than the customary election of the picture-going public.

WARM TREATMENT OF COOL KEYSTONE SUBJECT.
Lovers of the comedies will find great satisfaction in the way that St. Claire makes things hot for Eddie Gribbin, the stalwart hero of "An Iceman's Bride," the Keystone comedy for the week. As the eccentric soda-mixer, Mal falls in love with the alluring cashier, Alina Matron, and mixes up more than plain sodas in the complications which follow. He manages to imbibe too much of the strong stuff he beverages at a dance, which puts him on the inside of another man's overcoat. When friendly officers escort him to the address in his pocket they are surprised to find the comedy of his career, for Dora Rogers arrives home and finds him in her bed. The finish is fast and furious.

BLACKTON TO PRODUCE ON WEST COAST.
J. Stuart Blackton, producer for Paramount of "The Judgment House" and "The World for Sale," will go to California on October 30 to produce the third in his series of pictures, "Wild Youth," at the Lasky studios. Mr. Blackton will be surrounded by all the extensive facilities afforded by the Lasky organization in making high class pictures, which will enable him to give even more time to the actual work of supervision and provide him as well with greater scope for the realistic filming of what is undoubtedly one of the most interesting stories of the great British novelist. Whether Mr. Blackton will remain to make further films in the West is not at present known.

NEW SALESMEN FOR E. I. S. CO.
L. G. Harkness Smith and Esmore B. Remington have joined the sales force of the E. I. S. Motion Picture Corporation, 203 West 40th street. Miss Camilla Fenworth's resignation has been accepted.
Mr. Smith was vice-president of the Motion Picture Specialty Company and Mr. Remington was for twenty years with the J. Walter Thompson Company.

SAN FRANCISCO, CAL.—New Jewel theater, located on Market street near eighth, has been opened.
SAN PEDRO, CAL.—Auditorium theater has been leased by Elmer Workman and Carey Chandler and reopened.
HARRISON, IDAHO.—John Niyek will erect a moving picture house, 25 by 75 feet, with seating capacity for 300 people, to cost $6,000.
Nampa, Ida.—Extensive improvements are being made to the Nampa theater recently purchased by H. J. Brown, of Boise. Pipe organ will also be installed.
CHICAGO, ILL.—George A. Rubin will erect theater, 40 by 150 feet, on South Fifth avenue.
CHRISTOPHER, ILL.—Robert Cluster's new Globe theater will soon be completed.
KILLOWINE, ILL.—Liberty theater has opened.
MIEANSHIRO, ILL.—Harry Tohall, of Carlo, plans to open a moving picture house here in the near future.
CROTHEVILLE, ILL.—George Terrell is erecting a concrete moving picture house, 30 by 70 feet.
PORT WAYNE, IND.—Elmer E. Davis, of Toledo, O., has purchased the Eagles theater building.
GOSHEN, IND.—B. D. Deardoff has disposed of the Lyric theater to O. Hansen, of St. Joseph, Mich. Goshen Amusement Company has leased the house.
INDIANAPOLIS, IND.—Schlegel & Roehm, 608 Lombard building, have the contract to erect a one-story addition to moving picture theater for Goebel & Kees, 1126 Laurel street, to cost $3,500.
MUSCATINE, Ia.—Harry C. Wittman has purchased the American theater on Sycamore street from Nana M. Wilson.
WICHITA, KAN.—Empress theater is to be reopened.
WICHITA, KAN.—South Topeka theater has been renamed the New Liberty.
PINEVILLE, KY.—Gaines theater has been remodeled and reopened under the management of Ernest Youkhan.
WATERVILLE, ME.—New Haines theater will soon be completed. It will be conducted under the management of Edward B. Kolo.
WORCESTER, MASS.—Work is rapidly nearing completion on the new moving picture theater at 41 Milbury avenue for R. J. Crohan. The structure will be three stories high, and cover an area of 185 by 191 feet.

"SPOILERS" for New York City and State

Send for FREE SAMPLE VIOLIN PARTS
of NOVELTY ORCHESTRA FOLIO
PARAMOUNT ORCHESTRA FOLIO
and BOSTON CONCERT ORCHESTRA FOLIO

These collections are specially adapted for Theatrical business. We also publish hundreds of separate numbers that are just what you need.

Write for Complete catalog, sample parts, etc., sent upon request.

No Fee For Performance Is Required
to any of our publications.

Oliver Ditson Co., 178 Tremont St., Boston, Mass.
Haverhill Common Council Puts Foot Down

"Enlighten Thy Daughter" Cause of Aldermanic Flurry—A Threat to Remove City Marshal if Picture Is Shown at Strand—Theater's Reply.

By Richard D. Howe, 80 Summer St., Boston, Mass.

Haverhill, Mass.—Speaking at a city council meeting in this city, Alderman Roswell L. Wood declared that if "Enlighten Thy Daughter," being exploited in New England by the Globe Features Film Corporation of Boston, is allowed to be exhibited at the Strand theater, he would immediately move City Marshal John J. Mack from the head of the police department.

Alderman Wood moved that communication be received and placed on file, and the motion was seconded by Alderman Hoyt. It was carried, and then Alderman Wood moved that the city clerk notify the management of the theater that the picture could not be exhibited, and this was so voted.

The communication to the council was as follows:

"To the Honorable Council and Board of Censors,

"We have been notified by the city marshal that a film drama is scheduled for showing at the Strand theater, and we feel that a few words are necessary to explain our position in the matter.

"About two months ago we approached the mayor and the city marshal, whom, we believe, were the active members of the censoring board, to prevent showing this picture at the Strand. On several different occasions we were asked to come over to the theater and see the picture, none of which we were able to keep. Finally, we arrived at 12 o'clock and were asked if we were going to see the picture, and if so which place at your council meeting this morning regarding the exhibition of the motion picture picture. "Enlighten Thy Daughter," and we feel that a few words are necessary to explain our position in the matter.

"About two months ago we approached the mayor and the city marshal, whom, we believe, were the active members of the censoring board, relative to showing this picture at the Strand. On several different occasions we were asked to come over to the theater and see the picture, none of which we were able to keep. Finally, we arrived at 12 o'clock and were asked if we were going to see the picture, and if so which place at your council meeting this morning regarding the exhibition of the motion picture picture. "Enlighten Thy Daughter," and we feel that a few words are necessary to explain our position in the matter.

"We believe this picture is the most big, most exciting drama ever produced, and it has this reputation all over the country. To support this statement are the many personal opinions upon the moral effect of the motion picture, "Enlighten Thy Daughter," which we request be read to the council. We thank you for your kind attention.

"Yours very truly,

"STRAND THEATER,

"Signed, B. J. KALLAN.

Alderman Wood said the people did not realize that the country was at war, and, with other short movies, the time were serious. He declared that the moving pictures took $75,000 out of Haverhill in a month, and that it would be a God-send if every one of the picture houses were closed, although he had no objection to good pictures.

"A person who saw that picture through would not be a respectable person," said Alderman Hoyt. He said that after the thing was once settled it was up to the city council to stand on its dignity, and "if we cannot have an officer to carry out what we vote, let us have a new one," re-explaining to Marshal Mack.

The moving picture "fans" of this city are all "set up" over the situation brought about by the speech of the Alderman Hoyt. "Enlighten Thy Daughter," and are waiting anxiously to see the outcome of the discussions now going on regarding the production.

Medford Collects $700 For Y. M. C. A.

Medford, Mass.—Francis B. Sayre, son-in-law of President Wilson, who is working in the interests of the Y. M. C. A. War Camp Community Fund, gave an address at the Medford theater, this city's leading photoplay house, and when he had finished speaking, usher passed through the audience and collected $700 for the fund. Mr. Sayre told the Medfordites of the great amount of work the Y. M. C. A. was doing for our soldiers in France and outlined the work that the organization is planning to carry out in the future.

Loew Interests to Build Beautiful House.

Fall River, Mass.—The Savoy theater, which has been purchased by Marcus Loew from William Durfee through his representatives, was given as the building site for a new theater in this city, was opened Monday, November 18, as a moving picture house.

The policy of moving pictures will continue until the ground is level and excavating in the spring for the magnificent new playhouse, which is to be erected pictures, the corporation has plans to construct one of the most costly and beautiful theaters the country has seen in a long time, utilizing every inch of the wide area of land given it under the long-term lease.

Boston Exchanges Mail Cancellation

Boston, Mass.—All of the Boston film concerns have determined that New England exhibitors shall not escape paying the 15-cent red tax on films delivered to them. Only a very small per cent of theater managers have realized the necessity and "come across" willingly. Most of them have tried to avoid it. Letters have been mailed to every New England exhibitor stating that if they do not immediately pay the tax on every roll of film they have been supplied with since November 1, the date on which the tax went into effect, that their service will be canceled at once.

Brockton Appoints Censor Board.

Brockton, Mass.—As a result of continued agitation against harmful pictures being shown in the city, Mayor Stewart B. McLeod, the popular chief executive of Brockton, Mass., has appointed a moving picture censor board, which, in the future, will carefully review and act upon every photo-

"Eight Bells," which is going over big.

Mr. Vennett has been identified with the amusement business for several years and is an experienced roadman as well as executive.


Boston, Mass.—J. H. Curran, well-known New England film-man, has been appointed the new representative in the northern Maine territory for the World Film Corporation.

J. C. Bullwinkle Transferred.

Boston, Mass.—J. C. Bullwinkle, who has just returned from a most successful trip through New Hampshire and Vermont, has been transferred to the western Massachusetts territory for the World, and R. H. Ford is now "covering" New Hampshire and Vermont.

Guild Theater Doing Good Business.

Northfield, Vt.—The Guild theater, a new moving picture house, has been opened here by the Whitney-Beach corporation, and is now doing a very good business. Manager Robin Beach is a professor of English at Northfield University, and is very successful in his new capacity. Fifteen and twenty cents is the admission price for the new house.
PICTTUR, N. A.—The new Center Square Theatre in Pittsburgh, Pa., will be formally opened Monday, November 15, Thanksgiving Day. The house is the latest addition to the chain of theaters operated by Marx Brothers, of the Rex Amusement Company, and is one of the finest. The opening attraction at the Center Square will be the Fox Square theatre, Wheeling, W. Va., with the starring role of William Farnum. In the Center Square theater, Mr. Brothers has achieved a moving picture picture of completeness. The house is of the latest approved design and construction, and has an orchestra pit and a stage at which live feature pictures obtainable will be offered, and an orchestra of five pieces will furnish music. The company of which Mr. Brothers is manager now operates four modern theaters, St. Louis, St. Paul, the Rialto, 1500 Fifth avenue; the Orpheum, Squirrel Hill, and the Center Square.

F. J. Marion Now Guiding Columbia Theater.

Pittsburgh, Pa.—F. J. Marion has succeeded Owen Wetherill as manager of the Columbia theater, Fifth avenue, Pittsburgh, previously having been in charge of the management of the new Liberty theater, Wheeling, W. Va. Mr. Marion is an experienced manager and has formerly operated several theaters in this city.

G. H. Cronin Takes Avenue Theater.

Erie, Pa.—The Avenue theatre, Erie, Pa., formerly conducted by L. V. Smith, has been taken over by G. H. Cronin, the owner of the well-known theater, who continues the house with high class feature pictures.

Empire Theater Will Charge 5 Cents.

Pittsburgh, Pa.—The Empire theater, Collins avenue near Penn avenue, Pittsburgh, has been taken over by John P. Harris, of the Harris Amusement Company, and a new policy of exclusive moving picture pictures has been inaugurated. The house has been entirely renovated, and presents an attractive feature attraction. A unique price of 5 cts. has been put into effect, the admission being 5 cents and no larger audiences are expected, an important place in local theatrical history, and the new policy of high class moving pictures. At least minimum admission is expected to prove very successful.

At Work on New Davis Theater.

Pittsburgh, Pa.—The Harry Davis interests have announced that the Grand opera house, Fifth avenue, Pittsburgh, which was destroyed by fire about six months ago, will be re-equipped and operated as an exclusive moving picture theater. The work of rebuilding is now under way, and it is planned to open the house about December 14. Mr. Davis, who operates a part of the Grand opera house building, but which was not destroyed by fire, has been busy renovating the theater, which has been leased recently from 300 to 400 seats. An attractive new lobby has been installed.

New Theater at Wheeling Opens.

Wheeling, W. Va.—Who says that the new Liberty theater, Wheeling, W. Va., was formally opened November 14. This house is the latest addition to the chain of theaters operated by Marx Brothers, of the Rex Amusement Company, and is one of the finest. The opening attraction at the Liberty was "The Moth," featuring Norma Talmadge, and an Alice Howell comedy, "Automateland." Owen Wetherill is the manager of the Columbia theater, Fifth avenue, Pittsburgh, for the past two years, and has been appointed manager of the Liberty.

Fire in Poster Company's Plant.

Pittsburgh, Pa.—The loss of unknown origin on November 15 threatened to destroy the plant of the American Poster Company, 200 Grand street, Pittsburgh, and caused damage of about $1,500 to the stock. The loss consists chiefly of posters belonging to various film exchanges. The building is being repaired, and business has been continued as usual, Manager Ferry reports.

Scarelli and Marini Building Theater.

Belle Vernon, Pa.—A new moving picture theater is being erected at Belle Vernon, Pa., by the firm of Scarelli and Marini, well known exhibitors. The house will have a seating capacity of 400.

Buffalo Newspapers Fight False Economy

Hysterical Advocates of Penurious Saving Advise Against Attending Picture Shows—Value of Active Money Pointed Out.

By Joseph A. McGurie, 152 North Elm wood St., Buffalo, N. Y.

BUFFALO, N. Y. —False economy advocates are shouting to the people to go light on their amusements, and what the penurious ones are saying is that they have requested patrons to use these small coins whenever possible in purchasing tickets. Managers of the "opera houses" in Buffalo, Niagara Falls, and Tonawanda are being considered. Elimination of the penny fractions in pay envelopes at local plants has been suggested. At many of the factories piece work is in vogue.

Pay envelopes, therefore, contain pennies. The employees may be asked to surrender the pennies to his employer, who will add enough to make a nickel of the fraction and turn the total gain over to the Government for redistribution. This would offset many who have already melted up many pennies and sold the metal at a profit to junk dealers. It is also pointed out that the practice is followed at all industrial centers throughout the country the Government would have tangible help.

Business Good at Winter Garden in Jamestown.

Jamestown, N. Y.—"Although hundreds of young men have left Jamestown for military service our business is satisfactory," said Mr. Wood, K. M., Pearson & Wood, proprietors of the Winter Garden and Mozart theaters, that city. "At the moment we are looking forward to the time when the first of the winter vaudeville to the moving picture program, and charge ten and fifteen-cents."
December 8, 1917

THE MOVING PICTURE WORLD

Baltimore Film Trade Notes of Week

Parkway Theater Absorbs War Tax—Changes Among Exhibitors and Exchange Men—Patriotic Benefits Are Merry

By L. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Baltimore, Md.—On Saturday, November 17, a meeting was called by the directors of the Fruit Belt Motion Picture Company at which it was decided that the Parkway would include the war tax in the admission prices to do away with making small change and delay at the box office. The prices will now be: Matinees, 10 and 15 cents, and evenings and 25 cents. This ruling went into effect on Monday, November 19.

**Patterson Theater Reopens.**

Baltimore, Md.—The Patterson theater, 1202 Laurens street, closed for some time, has been reopenend by Mr. Bungamun, a newcomer, as far as we know, in the film game.

**Nat Glasser Now With Select.**

Baltimore, Md.—Another noteworthy addition to the Philadelphia row is Nat Glasser who has made arrangements with the Select Pictures Corporation to handle the company’s new production, “The Closed Door.”

Bluebird’s Latest at Loew’s

Newark, N. J.—Bluebird will take over in the vaudeville bill the Newark Loew’s theater, 59 Springield avenue, is putting on some excellent features. For the latter half of the week beginning November 22, Franklin Furnace in the “Winged Mother” and “Mr. Beardsfield” are on the program, while World’s “Over Here” was also shown. Eugene Meyers is resident manager of the show house.

**George Stalter at Hill.**

Newark, N. J.—George Stalter, formerly of the Fox’s Terminal theater, Park place, is the new superintendent of the new Hill theater at the junction of Springield and South Orange avenues, whose opening was announced in these columns last week. A good Anglo-Saxon, the well-known sporting man and bicycle rider, has been appointed assistant manager to A. J. Black.

**New Theoretical Publication.**

Newark, N. J.—A new periodical known as “Events of the Week” has made its appearance here. The publication contains announcements and programmes of the various amusement houses in the city, Nathan and Emanuel London, of 186 Broad Street, Newark, have filed the trade name. The registered office is 445 Broad street.

**Leo Abrams New Bluebird Manager.**

Newark, N. J.—To succeed George R. Cables, who left Newark for Hollywood from their New York office Leo Abrams, a lively, enthusiastic young man, to manage their New Jersey territory here. Mr. Abrams covered the Brooklyn territory for Bluebird, but was not sufficiently familiar with the Jersey exhibitors. Mr. Abrams was in Newark some four or five months ago, and made most favorable impression, he gives him an opportunity to renew old acquaintances. He has taken hold of his work in a business-like manner, and the indication that he will make an able and successful manager.

**Theda Bara at Terminal.**

Newark, N. J.—Theda Bara will be seen the coming Saturday in “The Rose of Blood,” at the Terminal theater, 83 Park place. Mr. Krieger is the manager of the playhouse.

**Maritime Provinces News.**

From Alice Fairweather.

**Women Exhibitor Robbed by Burglars.**

Montague, N. B.—Mrs. Walter Davidson, of the Dreamland theater, Montague, suffered a burglary in her absence last Friday. On the latter side on Saturday evening, November 16, Mrs. Davidson, who manages the theater in her husband’s absence, and the office to settle things for the week. She was suddenly surprised by the entrance of three men who forced an entrance to the building or remained secreted in the theater till the absence had departed.

Mrs. Davidson grabbed the telephone to call for help but it was snatched away from her. She started the burglar gag was put in her mouth. Then the thieves went through the office. Fortunately they found only $5 in cash receipts, as the week’s earnings had been deposited in the bank on Friday. It is not known how much was taken.

Mrs. Davidson suffered from the nervous shock and was bruised about the head. So far no one has been arrested in connection with the case.

**J. Kaufman Heads New Globe Office.**

St. John, N. B.—The Globe Film has, as promised in this column recently, opened an office in the territory of St. John. The manager is J. Kaufman. The Globe has a large number of releases available and has just added the Parallel pictures to its list of trump cards.

**Interesting Notes from Eastern Canada.**

St. John, N. B.—The first Goldwyn picture, “Polly of the Circus,” was shown at the Imperial on Wednesday and did good business.

St. John, N. B.—“Joan the Woman” at the Lyric theater in St. John did such splendid business that it took five policemen to handle the crowds the third night. The management kept the film for two more days. Mr. Proctor and Mr. Har- ley were warmly congratulated on a fine production.

Fredericton, N. B.—There is a possi- bility that a large number of the local inhabitants may have to close on account of the smallpox scare. There were twenty-nine cases in New Brunswick, and the authorities are watching the situation. This would affect Woodstock also.

Truro, N. B.—The first Arcturus pictures were shown at the Rivoli theater. The manager is “The Little American,” followed by “The Law of the Land.”

St. John, N. B.—The Specialty Film is opening its office in Truro. The picture was produced in the first picture featuring Mrs. Vernon Castle on Saturday, November 17. At the present time the pictures of “The Hidden Hands” are being presented.

St. John, N. B.—L. Sourske is the man- ager of the Trinidad theater, a busy body in that line, especially for the Keystone Comics.
Small Theaters Taxed Out of Existence

Washington Exchanges Receive Many Cancelations of Orders from Small Town Houses Which Are Running on Small Margins of Profit.

By Clarence L. Lins, 622 Rugs Bldg., Washington, D. C.

WASHINGTON, D. C.—Practically all of the exchange managers of the larger exchanges have received cancellations of orders for films, and it is evident that the market is ready to bloom again, as a glance at the book of orders in the exchange offices shows. These orders are valued at about $5 per night, and are located in towns of around 1,000 and 1,200 population. These places are quite badly hit, because so many of their young men, ordinarily patrons of the pictures shows, have been called to the colors.

Added to this direct military causes the larger cities, with their war plants, called the men of the small towns with orders of paying them for their socially-minded efforts. The exhibitors, with a large part of their patronage gone, started closing up several nights a week Thursday, in order to pay out today in Federal, state and local taxes means closing up.

A discussion is going on that formerly earned a net profit of perhaps $5 per night, they are located in towns of around 1,000 and 1,200 population. These places are quite badly hit, because so many of their young men, ordinarily patrons of the pictures shows, have been called to the colors.

S. E. Kent Will Manage Triangle Exchange

Washington, D. C.—Sidney E. Kent, who has been connected with the local Triangle exchange for the past two months and who has been named to succeed Gerald Payne as manager of the latter, has been assigned with no longer connected with the company. Pending the Triangle, Mr. Kent was engaged in the practice of law.

H. P. Mulford Visiting All Paramount Accounts

Washington, D. C.—The local Paramount exchange is doing all possible to help exhibitors who use its service. H. P. Mulford, of the publicity department, has just returned from a trip on the road made under the orders of Manager Barron to visit all of the accounts not with a view to selling or offering to sell service, for the reason that all of the towns in the territory have been signed up, but to go over every business of public utility in the town to see if the exhibitors show them what others are doing in this line.

Mr. Mulford also assisted in the making up of booklets and programs. He took with him a collection of samples of the programs and posters to be placed out by others. Being experienced in this line of work, Mr. Mulford was of great assistance in advising with the exhibitors upon whom he calls. One of the important things was helping the exhibitor to understand the importance of the newspapers and the exhibitors, showing the latter also how they could use the various advertising material of the newspapers and advertising done by Paramount.

The placing of one and three sheets and the putting of pictures thereon, while the other circular matter, ads, etc., also gone into detail in every town where he stopped.

Mr. Mulford states that he is well pleased with the reception he received (Continued on page 10)

Albert C. Eckardt Joins General Film Co.

Washington, D. C.—Albert C. Eckardt, formerly traveling representative for the K-E-K Company of Redfern, has joined the General Film Co., and will represent General in the capacity of road salesman, having been assigned the territory consisting of Virginia and the eastern half of West Virginia. He began his new work yesterday at 15, and carries with him in his new position the best wishes of all his friends.

Manager Nelson Is Kept Busy

Washington, D. C.—Manager A. J. Nelson, of the General Film Company's local exchange, has been very busy these days until the first of December not because of a pending birthday, holiday, or other joyous even, but because Uncle Sam, under the kind Providence intervenes, he expects to find himself homeless so far as his exchange, the Nelson is experiencing the fun of finding new quarters for the Government he is trying to find even an office since the war began can sympathize with him. But he is up to his old tricks, even more so, of the pending fire regulations which become cold facts on January 1.

One of the biggest problems is grubbing up everything—even including the building the General Film company now occupies—since the trouble. As soon as new structure is nearly completed steps Uncle Sam with a requisition paper, and another possible home disappears. Just as soon as Mr. Nelson gets a look at a lease N.Y. as if Uncle Sam's minions are hot on the trail, for the next day or so finds the lease withdrawn.

He has already been on Twelfth street—almost. But the lease will not be available for a couple of weeks, and then those who are trying very hard to get anything that will not, will not comply with the fire regulations, and a vault would have to be built to the height of 1,016, and all alterations made. The orders of the Government are that he vacate December 1, and he'll be all packed up with no place to go.

Goldwyn in New Quarters

Washington, D. C.—Walter R. Liebmann, who has been looking after the Goldwyn special features, "Maxim Man," an exclusive picture of Goldwyn's, is in charge of that company's offices at 714 Eleventh street. Northwest, during the absence of Manager Winifred H. Bradley. Mr. Bradley was recently recalled to Boston to look after the money matters in the company, he being familiar with the territory. Before joining Goldwyn both Mr. Bradley and Mr. Liebmann were connected with the Boston Triangle exchange.

The company is now in its new quarters at the second floor of a large building, the place well lighted, roomy, complying with the proposed new fire regulations; the manager's office is in the front of the building only a half block from Seventeenth street. It is neatly outfitted with mahogany-finished furnishings contrasting greatly with the old and dilapidated.

As one enters the exchange from the outer hall he finds himself within a raised enclosed space, on the opposite side of which are the desks of the bookkeeper, cashier, and stenographer. Behind this going toward the rear is another space for a reading table and other furniture for the convenience of salesmen and waiting exhibitors.

The next room on the back, entirely separate from the others, is the "theater." This is something unusual in connection with offices. A fire-proof operator's booth, a room in itself, was built especially for the purpose. The floor is covered with a cement of about two feet above the level of the floor of the room proper. The walls are about three inches thick, and extend to the ceiling.

Adjoining the projection room is a closet where the "double-exposed" telephone that may be used by exhibitors. The room is quite sound-proof, and is excellent for giving lectures, etc.

The floor above is divided for the proper accommodation of the sales departments. The space at the head of the stairs has been fitted out for the use of express office, and others receiving and returning films and equipment. On the one side of this is the film department; on the other the paper and advertising departments. There are windows opening into each of these through which business can be transacted without the expressman, operator or other person an employee of the exchange seeing the plans.

The rear half of the building contains the projection room, receiving and shipping room; the second is the repair and rewinding room. Besides the projector room, there are in accordance with the proposed new fire regulations. The other half of the floor is used for the paper and advertising matters of all kinds.

Mr. Liebmann started in the film business with the Kinetoscope Company of New York. Later he joined the Mutual Film Corporation, and during the year and a half of employment with this concern he was located in New York City, Annapolis and Baltimore. The last two years with the Triangle in Boston as traveling representative, leaving that company to join the Goldwyn exchange in this city.

NORTH CAROLINA NOTES.

By D. M. Bain.

Regular Shows in State Prison.

Raleigh, N. C.—Regular motion picture shows every week within the State Prison are the result of the innovations installed by Superintendent J. R. Collie, beginning November 1st, and gained the respect of men who previously regarded the prisoners as engrossed in the everyday routine of their penal life and terms or very long terms for misdeeds committed before the advent of motion pictures. The inmates of the prison were suddenly brought face to face with one of the twentieth century's greatest tri- umphs, something that had never before happened. Now for the first time to have a picture that moved with all the animation of life and blood.

There are about two hundred prisoners here who had never before witnessed the projection of a motion picture on a screen, those with long prison terms or very long terms for misdeeds committed before the advent of motion pictures. The ones who could not be made to believe that there was anything but the blank sheet were then shown pictures that moved with all the animation of life and blood.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade paper weekly than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.
Philadelphia Filmdom Doings Last Week

Madge Evans Visits Three Local Theaters in Person—Changes Among Exhibitors and Exchange Managers—Trade Jottings.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

PHILADELPHIA, PA.—Madge Evans, the dainty World star, paid a visit to this city accompanied by her mother last week, and delighted several thousand by visiting the Fairmount, 25th and Girard; the New Coliseum, 60th and Market, and the Tioga, 17th and Venango streets. W. R. Priest, manager of the local World Film exchange, escorted little Miss Evans with her mother, who were driven around the city in the Columbus Stamper's car. Upon their arrival at the Fairmount, Manager H. Kendrick experienced considerable difficulty in making a passage way through the immense crowds who came to see her. She was heartily received here, and presented with two large and beautiful bouquets from Mr. Kendrick. At the New Coliseum and the Tioga theaters, which are under the management of Mr. Stamper, the crowds cheered and applauded when she appeared on evidence of her popularity. Miss Evans made her debut in each theater immediately following the presentation of her latest production entitled "The Adventures of Carol."

W. D. Neilds Gets Important Appointment.

Hagerstown, Md.—W. D. Neilds, former manager of the Tioga theater, has been assigned to direct the management of the Academy of Music and the Colonial theater in Hagerstown, Md. Both of these new and up-to-date theaters have an attendance of about 1,400 each, and have recently been acquired by Ford Niddlinger. A combination policy of vaudeville and picture is scheduled here.

Two Pre-Release Showings at the Keystone.

Philadelphia, Pa.—A large gathering of exhibitors and newspaper men were present at the private presentation of Florence Reed in "Today" and Robert Warwick in "The Mad Lover" held at the Locust theater Sunday, November 18. By a majority of the exhibitors who saw them both these pictures were considered as productions of merit. "Today" and "The Mad Lover" will be released through the Keystone Distributing Corp., 1134 Vine street, a new exchange, of which D. Glenn, formerly of the Mutual, has been appointed as manager.

Walter Murray Manager of Colonial Palace.

Philadelphia, Pa.—Walter J. Murray, formerly occupying a prominent position with one of the exchanges, and one of the tireless members of the Motion Picture Operators Union, Local 367, has been appointed manager of the Colonial Palace, 12th street and Moyamensing avenue, where he has installed exceptionally efficient projection for the pictures.

B. Amsterdam Gets "Revolution" Rights.

Philadelphia, Pa.—B. Amsterdam, of the Masterpiece Film Attractions, has secured the state rights of "Kerensky in the Revolution" and is now being offered for immediate release. The Franklin theater has been the first house capacity to secure this production for a two-day's showing.

Private Showing of "Cleopatra."

Philadelphia, Pa.—George Denhow, manager of the local Wm. Fox exchange, presented "Cleopatra," with Theda Bara, to the Piper's Club of the C. U. S. Army. Mr. Troxell entertained a considerable number of regular army boys at his theater during the screening, and looks forward for his time to go with apparent good grace and enthusiasm.

Chas. Campbell Returns to Philadelphia.

Philadelphia, Pa.—Charles Campbell, formerly manager of a Pittsburgh exchange, has returned to Philadelphia as assistant manager of the Mutual exchange.

A. J. Buck Gets Important Appointment.

Philadelphia, Pa.—A. J. Buck, formerly manager of the Perfection Pictures Corp., has been appointed the manager of that Four Square exchange and district manager of the entire eastern Pennsylvania territory.

Anna Albrecht Booker at Mutual.

Philadelphia, Pa.—The local Mutual exchange consists of only Miss Albrecht, who is her name, and her ability in the city is second to none. Miss Albrecht has worked in film exchanges for the past three years.

One Exhibitor in York Not Popular.

York, Pa.—George Benethum, owner of the Hippodrome and a chain of up-to-date motion picture and vaudeville houses, states that on account of one exhibitor the motion picture business in York is suffering considerably. The trouble is all on account of the paying of the war tax. While Mr. Benethum and the other exhibitors in this town agreed to allow the public to pay the tax this one exhibitor paid for it out of his receipts thereby cutting in on the other exhibitor owners to do the same. Consequently, owing to the lack of organization for mutual interests, the picture business has had to pay the penalty.

Wallace Reid Expected.

Philadelphia, Pa.—Wallace Reid, the Paramount star, will pay Philadelphia a visit in the early winter. He is scheduled here for a three day stay, during which time he will visit several theaters in person.

Office at Famous Players Film Service at Cleveland, Ohio.
Cincinnati Theaters Quick to Save Coal

Electric Signs on City's Theaters Curtailed at First Suggestion that They Were Wasters of Coal—Lights Cut Off Early.

By Kenneth C. Crain, 307 First

CINCINNATI, O.—The suggestion of the Government, before any order was issued based on the suggestion, that a decreased economy in fuel could be effected by a less generous use of electrical current in signs, met with unanimous approval on the part of Cincinnati moving picture exhibitors, and they have taken steps to cut down the use of their electric signs materially. At the request of the Association of the State of the Walnut and the Family moving picture theaters, all of which use large and elaborate signs, it was decided that the company, which was formerly manager of the dome theater, in Youngstown, and is well qualified for the work.

Plans New Theater in Akron.

Akron, O.—The Akron Theater Company, which has a capital stock of $70,000, is planning to build a large and handsome photoplay house, a portion of which will be put up and occupied by the theatre company. The plans and the opening date at first tentatively fixed was not possible, it is still in ample time for the cream of the winter season.

The Sixth Street Business Men's Club, of which McMahen & Jackson have for a long time been prominent members, will be active in “boosting” both the opening of the theatre and the attendance at its productions. The entire block has been sold to the club for the first evening, when the new mayor-elect and other prominent citizens will attend the opening of “Folly of the Circus,” a recent Goldwyn release, which is said to be as good as its name. The theatre will be the main attraction of the opening bill. Special music, refreshments and flowers will be the chief order of the evening.

Buckeyes Using Less Electricity.

Canton, O.—The general movement for the conservation of fuel by limiting the use of electric signs is meeting with complete approval of the part of Canton exhibitors, men, as well as others using electric display advertising, and a marked decrease in the use of such signs has already been noted. The Lyceum and Valentine theaters are among the prominent downtown houses that have already reduced the use of signs, with no appreciable effect on attendance, as far as the movement of the two theaters can ascertain.

Big Convention of Ad. Film Men.

Cincinnati, O.—Business meetings at whichiletters and greetings from exhibitors of the country who are interested in the advertising field will get down to brass tacks, and entertainments on an unusually elaborate scale have been arranged for the National Convention of the Advertising Film Producers' Association, held at the Sinton, November 23 and 24. W. H. Harris, sales manager of the Bluebird exchange, is president of the association. It is expected, from letters which have been received from leading producers, that a majority of the 200 producers doing business in the United States will be present.

J. M. Kennedy Goes to Ashtabula.

Youngstown, O.—James M. Kennedy has been adopted as secretary of the Strand theater at Ashtabula, O., succeeding E. M. Crawford, who has taken charge of the Granada theater in Columbus.

Will Build Attractive House.

Mansfield, O.—A modern moving picture theater, to be called the Bluebird, will be built on West Fifth street, between Race and Film, and made arrangements to run Tri- angular features and comedies. The opening bill under the management of the city.

Evolution Tanguy Makes Hit in Film.

Cincinnati, O.—The first Eva Tanguy picture, recently released in this territory and scheduled to be shown in the eccentric Eva on the screen meeting with as much applause as her appearances on the stage. "The Wild Girl," as the picture was called, was especially designed for the star. One of the popular "Mutt and Jeff" moving cartoons was shown in the program for the week at the Walnut.

Violet McMillan Appears in Hamilton.

Hamilton, O.—Manager Goodwin of the Grand, offered his patrons an unusual treat in the personal appearance of little Violet McMillan at his theater. The little girl has an excellent aptitude for picture dealing, as this one does, with the work of the student officers at the various theaters of the Andrew, of the Military Training Camp Association, visited Cincinnati with the film, to arrange bookings, and met with marked success.

Interesting Trade Notes.

Cincinnati, O.—One of the most successful of recent Paramount releases in this territory was shown beginning Sunday, Nov. 18, at the Strand, the picture being a film dramatization of the successful novel, "The Arrow of Destiny," featuring Mrs. Vernon Castle.

Cincinnati, O.—The management of the Colonial theater, one of the popular booths in the city, has leased the building to the Walnut.

December 8, 1917

Wise Neighborhood Exhibitors Watch Films

-Bad Films Make Parents Wrathy and Are Poor Business.

-Bad Film Make Parents Wrathy and Are Poor Business.

OHIO VALLEY NEWS SERVICE, שנה—Attention was recently given to the spreading of moving picture exhibitors in some of the rural districts and in suburban districts of the larger cities in exhibiting questionable films at a time when the community is stirred up by some questionable film that has already been shown, or by a general reform movement.

A short time ago one of a certain suburban district in Louisville adopted resolutions condemning the class of films being handled at a suburban house, and made a strong plea for cleaner pictures, arguing that their children had shown them to be something like their own, and that they didn't have a chance to see such shows themselves to say nothing of allowing their children to attend.

Within a month of this protest the theater was closed, and the chief theme of which was a talk of disease, a wronged woman, a gambling woman selling pictures, and an evil disease man, and the shooting of said man by the other woman who had been wronged. A general howl went up from the neighborhood by people who had not been told when the theater was closed, and that time. Some of the regular patrons of the house are dropping off, while it is certainly no place for young children if such shows are going to be continued.

Sexual plays, etc., may be alright for the downtown theaters, which do not have many youngsters, and do not want them.
Aids Fund For Fireman Hero's Family.

Louisville, Ky.—J. T. Brown, manager of the Shawnee theater on West Broadway, on Tuesday, November 26, gave one-fourth of his total gross receipts of the day to a fund being raised by the local newspaper in memory of Edward McCue, a Louisville fireman, who lost his life in rescuing patrons of a hotel that burned last Saturday night, was arranged for the occasion, and the event was accomplished with the passing of handbills and slide advertising.

Interesting Bits of News.

Maysville, Ky.—The Gen theater, closed for several weeks, is now operating again and has made a number of improvements, including a new electric organ. A better class of patrons is being seen and the outlook for the house is much better than it was last season.

Mt. Sterling, Ky.—W. P. Baxter, formerly manager of the Richmond, Ky., opera house, which recently sold his interests in that theater, has closed a lease on the Liberty theater, of Mt. Sterling, Ky., with J. R. Miller. Mr. Baxter has moved to Eddyville, Ia., opened a theater, and with better-class films expects to do some big business.

Eddyville, Ky.—R. M. Dunn, manager of the Liberty theater, of Eddyville, Ia., and R. M. Dunn, Sr., and his wife, had a narrow escape when the building caught on fire, early in the morning, and burned to the ground. The Dunns escaped, but lost their clothes and personal belongings and were forced to take to the street in night clothes. The building was valued at $4,000, with insurance of $3,000, while the theatrical equipment was a total loss and not insured.

In Illinois and Michigan

By Frank H. Madison.

Labadie Russell Productions Incorporate

LANSING, MICH.—The Labadie Russell Motion Picture Productions of Detroit has been incorporated on the state floor of the legislature. Capital stock is $10,000.

Among Michigan Exhibitors.

Springfileld, Ill.—The moving picture theater, located on the corner of Sixth and Second street operated by Fred Fordyce was damaged by fire, supposed to have started from defective equipment.

Bushnell, Ill.—The Coby theater has advanced its admission to ten and fifteen cents and absorbed the war tax.

Carrollton, Ill.—The Lyric theater was closed for two weeks by Bourbonnais Bros. for remodeling.

Sault Ste. Marie, Mich.—Dreamland theater, Chas. DeFaulx, proprietor, has purchased a $4,000 pipe organ and two new projectors.

Battle Creek, Mich.—The Michigan Studio, 2 East Main street, has begun the week with a lineup of Mosle talking and the local feature each week for the Rescue theater.

Laurium, Mich.—The Lyric theater ran "Her Name Is Florence" for the benefit of the Sacred Heart church.

Escanaba, Mich.—Kenneth Cleary is now in charge of the Strand theater, A. T. Cubelkoff having his time to his theater at Menominee.

As good as gold. "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

December 8, 1917

THE MOVING PICTURE WORLD

1533

Among the Toronto Film Men Last Week

Griffin Pictures Moves to New Quarters—Local Trade Conditions—Personal Notes and Changes Throughout the Territory.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The head office of Griffin Pictures, distributors in Canada of a number of the finest features and other releases, has been moved from 12 Queen Street East to 23 Adelaide Street West. The new quarters consist of a suite of nine offices on the ground floor of a five-story building. The facilities include three vaults and a large room, which is being converted into a private theater. Griffin Pictures has lately acquired several large productions, including "Civilization" and "The Love of Honor," and is preparing the market for more big features for the Dominion.

Former Griffin, head of the company, controls a circuit of sixteen theaters in Ontario, and the pictures secured are sent around this circuit, as well as being offered at other houses. In Western Canada "The Lone Wolf" is being shown on the big Walker circuit, and other Griffin-controlled pictures will follow. Incidentally, Mr. Griffin also announced that the admission price at all theaters on his circuit had been raised to a flat twenty-five cents per show.

On November 19, Charles Stevens, chief of Super-Features, Ltd., who is associated in the Detroit program, announced that he had secured the Canadian rights for the special production, "I Believe," the sensational feature produced in Stevens. He now has a dozen film specials on his list. He is producing "When Old New Orleans Was Under the Sea" at the Grand opera house, Toronto, as a road show early in December at $1 prices.

Interesting Notes About the New Oakwood.

Toronto, Ont.—The staff of mechanics and the mechanical equipment of the OAKWOOD SUBURBAN THEATER opened here on November 12, are both high class. Charles Bobo, manager, is the chief operator, and he is assisted by Thomas Hoey. The projection is with three 'Grand' projectors, by "Loomis," and one of the accessories includes a $500 Hertner transferer. The throw is 137 feet. The theater has four exits and is equipped with every facility for the comfort of patrons, and is one of the largest and finest theaters in the city.

Closer to home, we have the new OAKWOOD SUBURBAN THEATER in its opening week. The theater is located on the corner of St. Clair Avenue West and Oakwood Avenue, and is one of the largest and finest theaters in the city. The theater is well-equipped and has a capacity of 1,400. The interior of the theater is beautifully decorated and is one of the most attractive theaters in the city. The playbill of the theater is printed in three colors.

Bert Applegath Leases Another House.

Toronto, Ont.—Bert Applegath, owner of the Sunset Theater, Toronto, which has recently been leased by W. D. Mather, Toronto, has leased the former home of the manager. These two houses are two of the earliest downtown houses in Toronto, but their attractiveness has been improved with the times. His Majesty's was formerly the Crystal Palace and seats 600.

James Davidson Joins Regal.

Toronto, Ont.—Regal Films, Toronto, has added James Davidson to its sales staff. He was formerly manager of the Toronto Pathe branch and was a brother of the late Wally Davidson, who also had a position up to the time of his death.

Changes at Independent Film Supply.

Toronto, Ont.—K. Allen Christie, formerly of St. John, N. B., has been appointed Montreal manager of the Independent Film Supply, a Canadian company. Mr. Christie is well-known in the Eastern film supply business and has previously been associated with the Art Dramas distributors, S. Starkfield, of Montreal, formerly special representative of the company, has gone to St. John.

Two Demolished Clean-Ups.

Toronto, Ont.—There were two "clean-ups" in Eastern Canada during the week of November 11. One was at the Strand theater, Toronto, where J. R. Davidson and W. H. Robson presented "Les Misérables." The other was at the St. Denis theater, Montreal, with "The Fall of the Romanoffs." The Pathé feature broke all house records for the Toronto Strand, while the St. Denis was attended by some of the best patrons of the René film drama. The attendance of the Independent theater, Toronto, according to an official announcement, was 11,750 last week. "Les Misérables," however, was the feature which thrilled the crowds at every performance.

At the close of the run of "Les Misérables," at the Metropolitan, Toronto, Manager Robson immediately contracted for a return engagement.

W. A. Sault Will Assist Manager Travis.

Toronto, Ont.—W. A. Sault, formerly manager of the General Films, and also associated with the local office of the Metro, has joined the local staff of the Belknap Wholesale Film Service to work off mutual to assist Manager Travis.

Charles Brick Weds.

Toronto, Ont.—Walter Brick, chief operator of the Regent theater, Toronto, one of the most prominent projectors in the city, is recently married to his bride of the local library. The officials of the theater and of Regal Films, Ltd., increased his happiness by presenting him with a beautiful chest of silverware.

E. L. Ruddy Aids in Victory Loans.

Toronto, Ont.—E. L. Ruddy, chief of Regal Films, officer of the Regent theater, and head of E. L. Ruddy, Ltd., the large bill-paying concern, acted as chairman of the Toronto Publicity Committee for Canada's Victory Loan. The work was started by W. P. Gandy, but the latter was called to Ottawa on official business.
Demand for Sunday Shows in Nashville

NASHVILLE, Tenn.—After a period of quiet following attempts to open movies in church houses on Sunday in Nashville some months ago, and with pictures running seven days a week in Memphis, there has recently been a clamor for Sunday shows. While exhibitors have not officially canvassed the potential market with much favor in the past the constant demand for entertainment of some kind during the windy weather when the parks and driveways are not very comfortable means of spending the Sabbath, has induced the theater men to take up the question in a vigorous manner with the view of creating a permanent concession of this nature.

As soon as the excitement incident to the county election of November 22 is over an attorney employed by the theater men will seek an injunction through the Supreme Court of Tennessee closing the houses when they are opened on Sunday, and, although little success has greeted the attempts to prevent the showing of the shows on Sunday in the past, encouragement is taken in the fact that the Supreme Court recently held Sunday baseball in Nashville to be entirely within the law and had no intention of the agitators that a nuisance was created. It was at first threatened to remove the church houses and baseball park, after a fight, during the continuance of which games were played as usual, success rewarded the baseball men for their efforts.

The moving picture operators last week proceeded to a number of theater houses before a meeting of the Nashville Tremont Theatres Corporation, in a conference for the unanimous endorsement of that body. The operators are not the only ones wanting baseball in a hearty manner in which the labor men responded.

It is hard to understand just why moving pictures on Sunday would be objectionable in a town as quiet and conservative as Nashville. In fact, the city has not only been made to bear the expenses in consequence of the same but is making more of a nuisance than a quiet moving picture show, and, as long as the Supreme Court of Tennessee holds that Sunday baseball is not a nuisance provided that the same court, should proceedings to that point, would kill Sunday pictures. There are a sufficient number of them sure, which would have to be opposed, but as long as ice cream parlors, cigar stands, and other places of business on Sunday it is thought that moving pictures may enjoy the same privilege.

Consideration for composition was experienced when the shows were opened in Chattanooga on Sunday, but after a few run-ins with the authorities, and a few details being straightened out the shows are running every day. The same holds good in Memphis, although in some cities the proceeds are said to be donated to charity.

Strand Turns to Simple Service.

Nashville, Tenn.—The Strand theater found its four-brand high-grade program service one house to stand under, and consequently turned off two program brands. Select Pictures and Fox were dropped. Victim Vitagraph and Metro. W. H. Wassman, manager of the Strand, said the playing of the Fox pictures, and is now running them as his regular service.

According to Manager Bradford, of the Strand, the selective draft has left its mark in Nashville. Many young women, he said, have come to the Strand and alterations three or four nights a week with escorts now have cut this number down to one or two matinee visitors on account of their friends being in the army. Then, too, the departure of several thousand soldiers from Camp Jackson to the divisional camp at Greenville, S. C., added to the profits of the shows in that line, and took away many admissions from the Nashville houses. There is no military camp in the city where the officers have common complaints of several, one of which is just over the Chattanooga line.

Many Oro Bookings.

Memphis, Tenn.—Unusual booking success has been reported by Kaufman Specials in handling the Oro Features. President A. H. Kaufman recently returned from a trip over the South, and reported many bookings closed with central and suburban houses in New Orleans, Alexandria, La.; Little Rock, Argen., the Strand, Delphina, Portland, Ala.; Brookhaven, Miss., and other points.

December 8, 1917

Nashville and other cities in this territory will be worked in the near future. Pictures at the Strand will run from one to three days.

Billy Arnold Goes to Ospreum.

Nashville, Tenn.—Billy Arnold, known to theater and moving picture men over the South, has joined the advertising department of the Ospreum, which was formerly with the Strand, and more recently at the Knickerbocker.

Alabama Censor Board Appointed.

Anniston, Ala.—Mayor L. L. Scarbrough, an Orpheum exhibitor, was recently appointed a member of a city board of censors whose duty it will be to pass judgment upon the class of moving picture and vaudeville exhibits in this town. This announcement was made on authority granted by a resolution adopted at the meeting of the city council last week.

Dayton Manager Tackles the Footage Tax

Manager Bert Fiala of the Alhambra Has Film Seized to Find Whether He Must Pay the Fifteen-Cent Charge.

By Our Dayton Correspondent.

DAYTON, O.—All Dayton exhibitors have been served with footages recently, where it is said, they would not pay the footage tax, as they considered it not just. They paid the tax amounting to about one per cent of the total. When the various film companies notified the Alhambra theater here of the tax and the operator, Mr. Fiala, took action to have the film seized, as he contended that the other Dayton exhibitors. The thing went along for a few days, but recently shipments have been going to the Alhambra theater came with the amount of the war tax as a C. O. D. shipment. The operator was supposed to remit charges, but later paid under protest. He also plainly marked the check so.

By reason of this action, and after consulting an attorney who told him that the charge was unlawful as stipulated by the exchange, Mr. Fiala took action to have the film seized by local authorities, and when it was seized, he is doing nothing. In this matter he is associated with the backers of the Exhibitors League, and had their moral support. As a result it was necessary for the World Film exchange at Cincinnati to deposit a heavy bond to have use of the film. The case will be taken up in the next session of the courts within the next week, a definite date having not been set at this writing.

Attorney A. Marshall for the defense, when interviewed, stated that he was assured his was a clear case with only one result, sure, that the tax would be declared illegal by the courts, as he had received a ruling to the effect that the tax was to be paid by the manufacturers, not the distributors. The tax, which was recently declared in the World it was stated that it would be interesting to watch developments in Dayton and by the new tax, and the united stand taken by the local exhibitors. The trial is declared by many to be beginning of the nearest approach to a test case of the question that has yet been offered by any of the pictures being involved.

What the Strand's New Sign Cost.

Dayton, O.—To illustrate the seeming lack of knowledge concerning the cost of electric signs even among those who are supposed to know, the World's Dayton representative recalls the day last week when he and Paul Allison, of the Pathe exchange, were in the Strand and met Clay Brehm. Of course the topic of discussion was the new electric sign that graces the front. Clay said he would give the two Pauls each a chance to guess at the cost of the sign. Allison, of Pathé, was given first chance and he said he thought the entire cost would not run over six hundred dollars. The Strand man, of course, knowing the six hundred and fifty would purchase the new addition. We were both surprised when Clay informed us that the sum total would run well into a thousand dollars. Naturally, the announcement that all theater signs in Dayton are to be turned off to conserve the fuel supply. Let us hope the war does not last long enough so that the new sign will be able to attract more business for the Strand, and Clay now flies his pictures at reduced rates if the expenditure had not run over the figures as stated by Paul Allison.

L. C. Pollack Opens National Film Office.

Dayton, O.—L. C. Pollack, well known to the theater men and a familiar person at the "leisure" rooms, is now a full fledged regular. He announced last week that he had established a National Film Company had opened in Dayton under his management. His quarters are to be on the ground floor. Though having been open but a short time, Mr. Pollack says he has five prints now working.

Chifos Will Show Films at Victoria.

New York City.—The management that Theodore Chifos is to present films at the Victoria here most of the time leads the public to believe that one house will be swelled considerably at the other two legitimate houses. Mr. Chifos is taking a lease on the Strand and the Roosevelt and the street is the new Dayton theater to be opened within the next two months. The house will seat about twenty-five hundred, and will also be equipped to play legitimate attractions.
Clay Brehm a Good Neighbor.

Dayton, O.—A little incident that speaks of true friendship is related in connection with the coming of the Auditorium. Although the Strand and the Auditorium are the two largest picture houses in Dayton, the Strand lost in time of service in any way possible. This is indeed a compliment to Mr. Clay Brehm and this is one of the reasons why the Strand is enjoying such prosperity and prominence in front of Clay Brehm. The writer thinks that these business methods are of the best, and from a man who is a gentleman in every sense of the word.

Bits of News and Trade Gossip.

Dayton, O.—After three disappointments, Elsie Mooney, the advance Pennington in “The Antics of Ann” for three times in advance, Clay Brehm promises that the picture will surely play at this house starting Thursday for three days.

After being closed for about a week the Apollo opened with an entirely new line of pictures. The interior of the house looks better than before.

Mr. Chifos states frankly in his newspaper advertisement that the Apollo is Dayton’s largest theater, but that they are to have the largest productions. The old price at the Apollo, twenty-five cents, increased, according to the raise in the standard of pictures shown, Mr. Chifos says it is imperative to raise the price to thirty cents.

One of the successes of the week was Normal Talmadge in “The Moth” at the Strand.

Although it played Dayton before, Clara Kimball Young in the “Yellow Ticket” seems to get in at the Ideal this week.

Mr. Robert Patterson, vice-president of the Mutual Company, made a special trip to the Alhambra last Sunday night to see Elsie Ferguson in “Barbary Sheep.”

Notes of the Trade in Dayton.

Dayton, O.—The Ideal in Dayton made a success with the Mutual feature, “Every Inch a Man,” with William S. Hart. It is one of the most successful pictures that the new famous star in the lead. The picture was advertised heavily in the papers.

A representative of the S. Exhbitors’ Booking Corporation, while in Dayton recently, called on the writer and among other remarks declared that the company was to make an effort to lighten the burden of exhibitors. He also said the company had discontinued the advance deposit system. Quite a few Dayton exhibitors have evidenced a desire to join the organization as franchise holders and “get in” on the Thon. H. Ince feature. “The Zepplin’s Last Race” is to the company lightening the burden of the exhibitor the writer thinks it an almost superhuman task to attempt to sell to anyone to boast of, in fact, I am almost forced to say “get in.”

But thinking again, I say “go for it,” ye who hath the ”Times Building,” and good luck to you.”

The Strand at Dayton has another new sign which makes its front look like a possible beautification of Broadway. The old sign merely had the name of the theater in large letters, while this does not completely answer the purpose of the new, and it was seen that the name of the star and feature is the key to the help business considerably. Thus the change and theatrical Dayton agrees it is for the best—and good.

William Jenkins of the Majestic worked night and day filling windows, fences and every other available space with paper on the “The Official Italian War Pictures.” This is the first time for quite a while the Majestic has “billed” the town, that is—a circus fashion.

Field Carmichael Now Fox Manager—New Name Change.

Detroit, Mich.—A. S. Hyman, general representative for the Fox Film, and Paul Mooney, central division manager, were in Dayton on Monday and Tuesday, Nov. 19 and 20, and the result has been a number of important changes.

Field Carmichael, formerly manager for Fox on the coast, has been appointed Detroit manager. Joe Kaliska will continue with the Detroit exchange as road sales manager. I. J. Schmerts, formerly in charge of the program department, returns to the home office in New York, J. O. Brooks, formerly with Paramount, Madison and Goldwyn, affiliates with the Detroit Fox exchange and will be in charge of a section of the state on program, standard pictures and the comedies. Other men who will have charge of certain parts of Michigan on the road are E. Grimes, Mr. Galiska, Jack Loranger and J. E. Powell. It will give Fox unquestionably the strongest staff of road representatives of any company operating in Michigan.

While here Mr. Mooney announced that C. G. Kingsley has resigned as manager of the Fox exchange in Indianapolis.

Gilligham Leases Grand Rapids Theater.

Detroit, Mich.—A. J. Gilligham, of the Empire theater, Detroit, and of the firm of Gilligham & Smith, in Grand Rapids, has formed the Sibley Amusement Company and leased the Colonial theater, Woodward and Sibley streets, giving him the newest and one of the largest and most beautiful theaters in Michigan. The Colonial opened only a few weeks ago with a vaudeville policy. Mr. Gilligham is running it strictly as a picture house, playing only first-run attractions at popular prices, and a full week. William Newkirk continues as manager, but Mr. Gilligham will do all the booking.

Dow Thompson Represents Vitagraph.

Detroit, Mich.—Dow Thompson, formerly with Fox Feature, is now a special state representative for Vitagraph.

Detroit Exchanges Not Charging Tax.

Detroit, Mich.—The Detroit exchanges not charging the film tax of 15 cents are Mutual, General, George Kleine, Triangle, Foursquare, Dawn, Masterplay, Harry L. Garson productions, Strand features, Star Film, Casino Feature Film, Jones Film and Howard Gale.

Barnett Film Leaves Detroit.

Detroit, Mich.—The Barnett Film Attractions, Peter Smith building, Detroit, has discontinued business in Michigan and Ohio. E. Barnett and his son, Bert Barnett, are now at the Barnett Film Attractions in the Film Exchange building, Minneapolis.

Warnings on Standing Room Laws.

Detroit, Mich.—The Board of Fire Commissioners have notified Detroit theater owners and managers that they must not break the law regarding standing room. The law is clear and permits a limited number to stand in the rear aisles. The department insists that theaters live up to the letter of the law, and threaten to penalize those who fail to do so.

Detroit, Mich.—A. S. Hyman has returned from an extended and successful trip to the productions part of Mutoscope, Mr. Hyman is general manager of the Dawn Masterplay Co., Detroit, handling “Redemption” and “The Whip.”

Joe Horwitz is receiving many congratulations as Detroit manager for Four-square pictures.
Indiana Film Men Have Cause for Thanks

Safe for a Year from Adverse Legislation—New Theaters and Newly Reopened Houses—Business and Personal Notes.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

Indianapolis, Ind.—The motion picture exhibitors of Indianapolis—now just recovering from effects of a tax which has crippled business and threatened all the upward trend—are thankful that the levied tax war has at least one thing to be thankful for, and that is that it probably will not be enacted with similar legislation during the coming year. The legislature does not meet until 1919, unless a special session should be called before then.

However, the possibility of a special session is well-nigh nil, in the light of some talk of such a thing—and it is quite likely that if it should meet, the legislation that will be enacted will be to the advantage of the industry. A majority of the shows in the state are operating without Sundays now without any opposition whatsoever.

Orpheum's Tobacco Bowl Falls.

Gary, Ind.—V. U. Young, manager of the Orpheum theater, is scoring a big hit with a novel plan which he arranged at his theater recently to raise money and to bolster the morale of the soldiers, and is known as the Soldier Smoke Bowl.

When the idea first came to Gary, a few weeks ago, Young bought a large glass bowl, which he placed in the lobby of his theater. Through a series of slides thrown on the glass surface, inside, the patrons are invited to drop either cigarettes or pennies into the bowl. The first week there were several hundred cigarettes and some pennies in the bowl, and the number of pennies and cigarettes has increased materially every week since then. He intends to make it permanent, he says, or as long as the boys are fighting overseas.

Majestic Reopens to Crowds.

Logansport, Ind.—The Majestic theater, formerly known as the Nelson, which has been closed for the last few weeks, undergoing a thorough renovation and redecorating, was reopened Monday, November 12, and was crowded at all three shows. The theater has been pretty well decorated, a new screen installed and several feet of new carpet added for the convenience of the patron.

New Amusement Company Formed.

Evansville, Ind.—The Crescent City Amusement Company, a newly organized concern of this city, has filed incorporation papers to engage in the exhibition of motion picture shows. The capital stock is announced at $50,000, and the directors are E. L. Fawcett, G. C. Clow, Horace H. Holf and Chester H. Hoti. The new company proposes to erect a new theater some time soon. It is said.

Fairmount's Royal Will Be a Beauty.

Fairmount, Ind.—The Royal theater, Fairmount's popular motion picture home, has been completely redecorated throughout the interior and presents a very pleasing and attractive appearance. In addition to the silents, and high-grade picture machine have been added and with high-grade film service, such as Harry Busbaum, new York Republic Exchange, Inc., is slated to return East next week a new permanent manager for the Minnesota Falls. Follows his predecessor's dictum, "be on the job" next Monday. W. K. Kofeldt, a Pacific coast man, is said to be in line for the position.

Indiana Film Men Have Cause for Thanks

Safe for a Year from Adverse Legislation—New Theaters and Newly Reopened Houses—Business and Personal Notes.

By Indiana Trade News Service, 861 State Life Building, Indianapolis, Ind.

Indianapolis, Ind.—The motion picture exhibitors of Indianapolis—now just recovering from effects of a tax which has crippled business and threatened all the upward trend—are thankful that the levied tax war has at least one thing to be thankful for, and that is that it probably will not be enacted with similar legislation during the coming year. The legislature does not meet until 1919, unless a special session should be called before then.

However, the possibility of a special session is well-nigh nil, in the light of some talk of such a thing—and it is quite likely that if it should meet, the legislation that will be enacted will be to the advantage of the industry. A majority of the shows in the state are operating without Sundays now without any opposition whatsoever.

Orpheum's Tobacco Bowl Falls.

Gary, Ind.—V. U. Young, manager of the Orpheum theater, is scoring a big hit with a novel plan which he arranged at his theater recently to raise money and to bolster the morale of the soldiers, and is known as the Soldier Smoke Bowl.

When the idea first came to Gary, a few weeks ago, Young bought a large glass bowl, which he placed in the lobby of his theater. Through a series of slides thrown on the glass surface, inside, the patrons are invited to drop either cigarettes or pennies into the bowl. The first week there were several hundred cigarettes and some pennies in the bowl, and the number of pennies and cigarettes has increased materially every week since then. He intends to make it permanent, he says, or as long as the boys are fighting overseas.

Majestic Reopens to Crowds.

Logansport, Ind.—The Majestic theater, formerly known as the Nelson, which has been closed for the last few weeks, undergoing a thorough renovation and redecorating, was reopened Monday, November 12, and was crowded at all three shows. The theater has been pretty well decorated, a new screen installed and several feet of new carpet added for the convenience of the patron.

New Amusement Company Formed.

Evansville, Ind.—The Crescent City Amusement Company, a newly organized concern of this city, has filed incorporation papers to engage in the exhibition of motion picture shows. The capital stock is announced at $50,000, and the directors are E. L. Fawcett, G. C. Clow, Horace H. Hoti and Chester H. Hoti. The new company proposes to erect a new theater some time soon. It is said.

Fairmount's Royal Will Be a Beauty.

Fairmount, Ind.—The Royal theater, Fairmount's popular motion picture home, has been completely redecorated throughout the interior and presents a very pleasing and attractive appearance. In addition to the silents, and high-grade picture machine have been added and with high-grade film service, such as Harry Busbaum, new York Republic Exchange, Inc., is slated to return East next week a new permanent manager for the Minnesota Falls. Follows his predecessor's dictum, "be on the job" next Monday. W. K. Kofeldt, a Pacific coast man, is said to be in line for the position.

Week's Film Trade News in Minneapolis

New Manager at the Triangle Exchange—Foursquare Opens a Minneapolis Branch—Picked-up Notes of the Trade—Among Exhibitors.

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

MINNEAPOLIS, MINN.—This city has another new exchange manager this week, and, if rumors are to be believed, still another one is on the way here. Dan Michalove, for the past six months chief executive of the Triangle exchange, has been transferred to the St. Louis triangle office, and he will be succeeded by J. C. Corbett, former ball player. Mr. Corbett has been connected with the New York and St. Louis offices for some time, and left here with a record for fairness and aggressiveness. As Harry Busbaum, new York Republic Exchange, Inc., is slated to return East next week a new permanent manager for the Minneapolis Falls. Follows his predecessor's dictum, "be on the job" next Monday. W. K. Kofeldt, a Pacific coast man, is said to be in line for the position.

George Law Will Manage New Foursquare.

Minneapolis, Minn.—Simultaneously with the announcement of the appointment of Mr. Corbett as Triangle manager comes the statement that George Law, former Mutual manager, is to be the manager of the new Hoffman-Foursquare exchange to be opened here this week. The new exchange will be located in the former Bluebird offices on the second floor of the Film Exchange building. F. J. Fisherty, of the Chicago foursquare office, has been here since Minneapolis last week getting Mr. Law started off with the new proposition.

Theater Equipment Will Have Detroit Cables.

Minneapolis, Minn.—Manager J. George Feingleberg, of the Theater Equipment Co., will open for business in the Liberty Building, November 25, to open a branch office for his firm in the Ford village, and see it open the day after. During the past two months Mr. Feingleberg has visited practically every first class city in every box office territory this is not within, and having opened branches in Great Falls, Mont.; Pacific coast; Pacific coast; and San Francisco, Calif. Mr. Feingleberg believes a good bet will be over 200,000,000 in business, and opened immediately with a good stock ready for the opening. In two years the Theater Equipment Co. has risen from a second-story room business to a $50,000,000 corporation with five branches.
**Kansas City Film Trade Notes of the Week**

Exhibitors of This Territory Are Paying Footage Tax—Business in Larger Theaters Is Prosperous—Changes and Notes of Interest.

**Kansas City, Mo.**—It is common opinion among the exchanges that the recent tax of 15 cents per reel per day being imposed upon the exhibitor is meeting with remarkable success, and that the majority of the exhibitors are raising little or no opposition during the month that the tax has been in effect. It is almost a certainty that it will remain in effect, and that any revision will be upward.

**Milton Feld Says Larger Theaters Are Prosperous.**

Kansas City, Mo.—Milton Feld, manager of the Jewel, recently made a trip to St. Louis, Mo., to see the effects of the war tax. He says that the smaller houses are suffering, but that the larger houses are prospering as formerly. He bases his assertions on personal visits to about 25 houses in that city.

**Samuel Forstein Managing the Regent.**

Kansas City, Mo.—The fact that a first class downtown moving picture theater of good management, but when the manager is a boy 18 years of age the fact becomes unusually interesting. Formerly known as its manager Samuel Forstein, who was formerly advertising manager of the Royal theater, has been succeeded by New Regent. The young fellow is no novice at the motion picture game, having worked under the direction of Frank Newman, owner of the Royal and Regent theaters here. Young Forstein has the house, the location, and the picture, and it is certain that he will make a success of the work if he exhibits the same life and hospitality that characterized his three years at the Royal.

**“Freedom” Picture Makes Good.**

Kansas City, Mo.—The big feature picture, "The Freedom of the World," is "getting away good" in Kansas City if the success of the Coliseum is any indication thereof. This picture ran for two weeks straight at the Columbian theater.

The first week was such a victory for the picture that the management booked it for another week with the same success as the first week.

**J. H. Gilday Will Represent K. C. Feature.**

Kansas City, Mo.—Joe H. Gilday, formerly manager of the Wood theater here, when that house was showing pictures, has been made special representative of the Kansas City Feature Film Co. He will also assist C. L. Matson, advertising and publicity manager. Recently he was an exhibitor at Bartlesville, Okla.

**Select Offices Get More Territory.**

Kansas City, Mo.—The Select Pictures Corporation announces that northwest corner of Arkansas and the northern half of Oklahoma are now added to the Kansas City office. This territory was formerly served by the Dallas, Tex., office. W. H. Bell is in charge of the Kansas City office.

**Don Woods Showing “Mask of Life.”**

Leeds, Ark.—Don Woods, manager of the Opera House at Leeds, is displaying his confidence in the people of the smaller communities to appreciate a good picture, and has accordingly booked "The Mask of Life" to five small towns on a trip extending from Leavenworth to the following towns: Cluca, Lerado, Cowgill, Braymer, and Gault, Mo. He is using billboards, heralds, mailing lists, and slides to advertise the picture, and in working in co-operation with the managers of the houses of the towns mentioned.

C. H. Jones Now Metro Booker.

Kansas City, Mo.— Lester Burland, who for the last few months has been booker at the C. H. Jones Silver Screen, resigned his position, and will go to Detroit, Mich., where he will be booker in the Metro organization, is succeeded by H. H. Jones, who was formerly booker at the local office of the Southern Pictures Corporation.

**Oklahoma Theater News.**

Clinton, Okla.—Don H. Cattlin has arrived in this city and taken over the management of the Liberty theater.

**Percecell, Okla.—J. W. Graves, of Pauls Valley, has purchased an interest in the Red Oak theater here, and is here assisting in the management. Mr. Graves was formerly manager of the Cosy theater here.

**Tulsa, Okla.—Farnell Edick, connected with theaters in Chicago, New Orleans, and other cities, will be manager of the new theater here. The theater is under construction of course of construction. It will give Tulsa the largest playhouse in the Southwest. It will be opened in January.

**Mangum, Okla.—Charlie Grebsey has purchased the interest of George Stalen in the Bluebird theater.**

**Among Kansas Theaters.**

Leoti, Kan.—Howard Metzger has purchased the equipment of the New Gem theater, and has opened it to the public.

Horton, Kan.—The Gem theater has changed hands. Yaple and Hall are the new managers. They expect to put in extensive improvements. Dr. Haviland was the former owner, and is here assisting in the management.

Stilwell, Kan.—J. A. Mundell and Hendrix are the new owners and managers of the Liberty theater.

**Oklahoma City, Okla.—The Lincoln theater, 413 Twenty-fifth street, was damaged by fire November 7 to the extent of about $550 in the face.**

**Moherly, Mo.—Frank L. Newman, proprietor of the Fourth Street theater, will make some extensive improvements in the near future.**

**Middle West Notes and Changes.**

Ida Grove, la.—Frank G. King has purchased the Princess theater of this place.

Varner, la.—Claymatt and Rels will open a new moving picture show here in the near future.

Mason City, la.—E. G. Brown has purchased the Ranks theater.

Toledo, la.—W. B. Parsons has sold the Grant theater to J. F. Farney.

Langdon, N. D.—Alvin Orton has transferred his lease of the Electric theater to Frank B. C. Mercer.

Milnor, N. D.—Dick Willie sold his interest in the Iris theater to Mr. Nordstrom.

Little Rock, Ark.—The Belmont Amusement Company chartered, with a capital stock of $15,000, by W. G. Erskine, W. G. Hurst, and T. J. Baker, is under the management of Allen Hughes. The company will erect a building in which to operate a moving picture show and furnish other amusements for the soldiers at Camp Pike.
Lone Star Exhibitors Have Many Things to Be Thankful For—Fewer Hours for Signs Make Less Expense—Rain and Optimism.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEXAS.—Oh yes, things have been better. You see, there's been some rain recently in west Texas, and electric signs don't cost near as much as they used, and people feel their deaths. Also most kick over the war tax and the outlook is better and the general belief is that everything is going to be all right, and there you are.

In both the big towns and "out in the country" we are "wrestling" with the outdoor situation by moving picture folk during the second week in November. Whenever it rains, and we have a drought, people begin to take on a more optimistic view of things. They forget about the dry-as-dust feeling they've worn for so long, and they begin to "loosen up." That's about what has happened during the week to bring about the generally better feeling and the general optimism in the industry.

The new order of things as applied to the burning of electric signs went into effect in the big cities promptly on Nov. 15. None of the big blazes were turned on in the theater district until 7:45 p.m., and even in the outlying areas, even in Texas, is considerably after dark. Things look a whole lot different up to the present time. The big glare that comes on, it seems to be brighter than ever. Whether it is conserving any coal, as is the statement frequently made, is another matter— one thing it is doing, and that's to cut down the picture show man's electric bill, and considerably at that.

**Week's Dallas Attractions.**

Dallas, Texas.—Leading pictures shown in Dallas theaters for the week beginning Oct. 18, and which started with excellent attendance at the opening Sunday screening of the new comedy, "False to the Finish," at the Old Mill, with the opening of the new Mac Bennett comedy release, "A Bedoom Blunder." These were followed at this theater by Fairbanks in "Teaching the Moon." A feature at the Old Mill during the week just closed was several feet of film featuring Camp Travis, San Antonio, in which the star appeared.

Flashes on Laurence Stuart, former Old Mill manager, now "doing his bit" at that army installation, and training the men on the job.

"The Stainless Barrier" was the opening offering at the Washington theater, with two Dallas young women, Alita McAlister and Shirley Stone, running "False to the Finish," a new Keystone comedy. Olive Thomas followed during the latter part of the week in "Indiscreet Corinne."

At the Hippodrome Manager Arthur Clare offered "Tyrone Power in The Planter," which followed an excellent week's run of "Redemption," with Evelyn Nesbit.

Censor Didn't Do It.

Dallas, Tex.—Justly incensed over an article which appeared in another publication devoted to moving pictures, Mrs. Juanita Zippo, Dallas moving picture censor, says she didn't do it, and is backed up in the assertion by Herschel Stuart, of the Metropolitan theater. The account of a recent review of a picture in the other publication said that the Dallas censor had made a cut in the recent Chaplin picture, "The Gimlet," which spoiled the continuity of the story. Here's what Mr. Stuart says about it: "In justice, we feel that if the Dallas censors did not order a single cut in the Chaplin picture, I understand the objectionable sequence to appear. All portions of the picture eliminated had to do with the comic sequence, as a pin to a lady. This scene was not censored. The actual striking of the pin never was in the scene in the first place. We have had no complaint of the Dallas censor's work. We act our relations with her have been of the most pleasant character."

To Rebuild Queen Theater.

Dallas, Texas.—The Queen theater, operated formerly by E. H. Huey, which was gutted by fire some six weeks ago, is being reconstructed. Announcement is made by Mr. Huey that reconstruction will begin at once, and that $50,000 will be spent in the remodeling of the building. Stanch fire walls of concrete were unharmed by the fire. Interior decorations will be changed, and the new theater will surpass even the handsomeness of the old, it is announced. A magnificent new pipe organ is one of the improvements which will be installed. John De Stefano will continue as manager.

Select Incorporates in Texas.

Dallas, Tex.—The Select Picture Corporation, of Dallas, capital stock $1,000, has been issued for a new picture set. The incorporators include C. G. Ezell, Dallas; Ike D. White, and E. Cartledge, Austin.

Texans in U. S. Exhibitors' Corporation.

Dallas, Tex.—Early showing in Texas theaters of the new race spectacular, "The Zeppelin's Last Raid," released in this territory through the U. S. Exhibitors' Corporation, in which a number of Texas picture men are interested as stockholders. The avowed purpose of the corporation is to purchase, lease, or build new motion picture theaters, and to lend a movie picture theater and house.

Prairie State Jottings

by Frank H. Madison.

Notes from the Dakotas.

Fargo, N. D.—Abel Erickson, former manager of the Strand and the Princess theaters, and F. C. Johnson, general contractor and builder, are interested in a project to form a stock company to erect a $100,000 theater which will seat 1,500 persons.

Cleveland, N. D.—Theodore Hell and H. A. Scott are planning a moving picture theater in the Brule building.

Milnor, N. D.—M. Nordstrom has purchased the interest of Dick Willie in the iris theater.

Aberdeen, S. D.—Local photoplay houses which have been charging five cents for children and ten cents for adults have raised their prices to six cents for children and fifteen cents for adults.

With Exhibitors in Nebraska.

Schuyler, Neb.—The Favorite theater is now under the management of the secretary of A. Van Housen.

Bloomfield Springs, Neb.—Moving picture theater has been opened by L. H. Martin.

Omaha, Neb.—The film, "Our Civic Pride—the Care, Health, and Happiness of the School Child," which portrays the sorrow of a little boy whose life is spurned by a little girl because of his unattractive teeth, was made by the Warren Film Company, which gave its services free.

The largest staff of experts in all departments makes THE MOVING PICTURE WORLD the one paper in the field that fully meets the requirements of every reader.

PACIFIC COAST NEWS.

San Francisco Newslets.

J. R. Cronie, studio manager for the American Film Manufacturing Co. at Santa Barbara, is a busy man these days in San Francisco recently on business.

Miss Ethel Davis has joined the office staff of the San Francisco Bluebird organization.

The Sunset theater in the Haight street, San Francisco, district is being enlarged and refurnished.

Blumenfeld & Epstein have taken over the Halcyon theater on Desivader street, San Francisco, and open Dec. 1, the opening attraction to be "The Bar Sinister."

L. Oppenheimer has resigned as treasurer of the Exhibitors' League of Northern California.

Mrs. Stach, manager of the Claremont theater, Oakland, passed away suddenly a few days ago.

W. O. Edmonds, manager of the Majestic theater, Redwood City, is in charge of the K-E-S-E-E exchange in this city, spent a few days in San Francisco recently arranging bookings and visiting friends.

Robert Roberts, formerly with the San Francisco Woodi Company, is now booker for the Pathé Exchange, Inc.

**Northern California Notes.**

Martinez, Cal.—H. E. Case has opened the Western theater which purchased two Power's cameragraphs, a motor-generator set and large frame booths from G. A. Metcalfe of Oakland.

Alameda, Cal.—J. H. Hamblen has purchased property near the Park Street theater and plans to erect a moving picture house and have it ready for occupancy late in February. Charles Rasmussen will be manager.

Taft, Cal.—Clauude L. Langley has placed an order with G. A. Metcalfe for two Power's cameragraphs, a motor-generator set and large frame booths for the new house he is erecting here.

Isleton, Cal.—The Isleton theater has increased its seating capacity and formerly in charge of the K-E-S-E-E exchange in this city, spent a few days in San Francisco recently arranging bookings and visiting friends.

Willows, Cal.—W. R. Claman, of Orland, has opened the Willows opera house.

Grass Valley, Cal.—E. J. Trotter has opened the Grass Valley theater and operated a new house with a seating capacity of 800.

Stockton, Cal.—Commencing Nov. 15, the T. & D. Stockton will reduce its prices to 10 cents for adults, 7 cents for children, with the war tax added.

When V. R. Day was here recently in the Hiawatha theater, voted to re-open the old Essanay studio at Niles, made famous by the production of Western films featuring "Bronco Billy" Anderson.

Perfection Franchise in Demand.

San Francisco, Cal.—The Perfection program is meeting with a fine reception in this territory and bookings have been heavy of late. Among the houses where these pictures will be shown in the future are: The Garrick and Airline, in San Francisco; the Strand, at Woodland; the Rex, at Orroville; the Redding theater, at Redding; the opera house at Willows; the Unique, at Santa Cruz; the Pastime, at Eureka; the Rose, at Roseville; the Theater, at Tulare; the Star, at Modesto; the Pink, at Gridley; the Dinuba theater, at Dinuba, the Royal, at Marysville.

Manager J. M. Cohen reports that the Co-operative, now operating in Honolulu has purchased the rights to the Conquest program for the Hawaiian Island antenna.

"Do Your Duty" pictures.

California Film Has New Representative.

San Francisco, Cal.—Mike Newman has returned from a trip through the Joaquin valley in the interests of the
California Film exchange, this being the first road trip he has made for this concern. Mr. Newman has been in the film business for the past eight years and but recently returned from a trip to China.

Film Exchange Workers to Unionize.
San Francisco, Cal.—The San Francisco Labor Council has endorsed the application of local film exchange employees for membership in the American Federation of Labor. About two hundred persons are employed by film exchanges here, according to figures of the Labor Council.

Turner & Dahnken Sued.
Oakland, Cal.—The Iris Moving Picture company has brought suit against the Turner & Dahnken circuit in the Superior Court for damages in the sum of $20,000. It is alleged in the complaint that the Turner & Dahnken circuit owned the Lyric theater, which was on the same block on Broadway as the Regent, owned by the Iris Moving Picture company, and that on October 5, 1913, the Lyric was sold to the latter concern, with the agreement that another moving picture show would not be opened within 1,000 feet. It is alleged that this agreement was broken when the T. & D. theater was opened at Eleventh and Franklin streets.

T. & D. Circuit News.
San Francisco, Cal.—The Turner & Dahnken circuit has arranged to sqnd Ralne Uhl, a local cameraman, to Camp Lewis to take pictures from the various sections of the West. Special permits for this have been secured from the War Department.

This circuit has booked the Rev. Paul Smith production, "The Finger of Justice," and will show it at all its houses. Arrangements have also been made for the producer to appear at the various theaters in person and tell why the picture was made. This production recently completed a three weeks' run at the Savoy theater in this city.

E. M. Asher, manager of the film exchange department of the T. & D. circuit, states that exhibitors in northern and central California are beginning to see the value of the first National Exhibitors' franchise and are signing up fast. Service is given to but one house in each city.

Work is progressing quite satisfactorily on the tea and rest rooms being added to the Berkeley T. & D. and House Manager Sam V. Edwards hopes to be able to open these about Thanksgiving.

De Luxe Addition to Bay City Theater Opens


From T. A. Church, 1597 North Street, Berkeley, Cal.

SAN FRANCISCO, CAL.—The grand opening of the De Luxe addition to the New Mission theater on Mission street, near Twenty-first, took place on the evening of Nov. 15th and was a brilliant event, with many city officials and men here in the business world present. The original theater was opened in May, 1916, and at that time was regarded as being one of the largest and finest suburban district houses in the country, having a seating capacity of 1,500. The fact that it has been found necessary to enlarge this house within such a short time, in the face of keen competition, is a tribute to the management of the Kahn & Greenfield circuit and illustrates the wonderful growth of the Mission District. One thousand seats have been added to this theater, all in the balcony, making it one of the largest, if not the largest, moving picture houses in this city.

The operating room has been removed from the balcony to the lower floor, permitting a straight throw to the screen, and, as usual, this has been made a special feature of the house. It is equipped with three Simplex machines, numbered together, a new switchboard and the very latest accessories. It has a composition tile flooring and the walls are also of tile. A large window at the rear permits an inspection of the equipment from the promenade.

Promenade a Distinctive Feature.

The promenade is one of the most distinctive features of the addition and affords space to care for a large overflow. It is finished in oak and is decorated with beautiful illuminated panels bearing photographs of leading directors and film stars. Off this are the offices of House Manager Robert F. Abraham, rest rooms and a sumptuously furnished board room, which is the management of the Kahn & Greenfield circuit will meet.

Broad stairs lead from here to the mezzanine, where there are rest rooms for men and women, drinking fountains, and two inclines leading to the balcony. Entrance to the balcony is also effected from the lobby by a long inclined loge seats, the viewing room was formerly located and there are now no less than fifty loge sections, each with half a dozen seats. The decorative feature of the addition to the balcony is a dome relieved by handsome plaster work and illuminated by a system of cove lighting.

The lobby and entire house was redecorated and remodeled, adding to the addition, but in spite of the volume of work done the theater was closed for but one day.

Merchants' Association Takes Charge of Opening.

The opening ceremonies were in charge of the Mission Street Association and a feature of the program was an address by R. E. Uhl, president of this organization. Mayor James Jr., was on the program but George Gallagher, president of the Board of Education, and addresses were also made by H. D. Keil, representing the owners of the property; Morris Schwartz, of the Fillmore Street Improvement Association, and J. W. Allen of the Paramount exchange. Other speakers were a flag-raising ceremony and songs by Mary Davis, Eddie Healy and Edwin Lachman.

When the theater was opened a year and a half ago the screen attraction was "Mary Pickford in "Poor Little Peppina" and the enlarged house was opened with this stock. The recent purchase of "The Sock Farm," the comedy offering being a Paramount production, a "Bedroom Blunder."

Fox Film Exchange Has Fire.
San Francisco, Cal.—A fire broke out in the basement of the Fox exchange on Golden Gate avenue this afternoon of Nov. 13, but prompt work on the part of several firemen and employees in the exchange prevented any loss other than to the films on the tables. The dense smoke which filled the place quickly drew the attention of everyone on Film Row, but in less than ten minutes all danger was past. The cause of the blaze has not been determined. One copy of "Jack's Window," and the series, "The Beanstalk," was destroyed, but fortunately another was on hand. All shipments were made on time and the theater losses were slight, with no interruption. This is the first fire that has occurred in a local film exchange since Miles Bros. were burned out years ago.

Supply Company Plans to Move.
San Francisco, Cal.—The Breck Photoplay Supply Company, now located on Turk street, is making active preparations to move to Film Row and will be in a position shortly to announce a new location. Business has been excellent late with this concern, indicating that exhibitors are also faring well. Among the recent installations of Simplex machines have been three in the New Mission theater and two in the Jewel theater, both in the Fillmore district, and one in the Liberty theater, Oakland; two in the Liberty theater, Fresno; one in the high school at Los Altos and one and a half, purchased by the Shell Oil Company.

Firemen Praise Fire Picture.
San Francisco, Cal.—The picture taken by the local Pathe Tramman of a fire in Third street a short time ago, showing the collapse of a building which resulted in the death of three firemen, is to be made the basis of a film production to teach the principles of fire prevention. The picture was taken a short time ago was on the program of the Call- filmen's Association during the week, and has won the praise of local firemen as being a splendid object lesson.

The pictures were made principally as giving startling realism to dramatic pictures.

The Turner & Dahnken Building, 134-146 Golden Gate Avenue, San Francisco. This is the New Home of the Famous Theater Circuit.
War Tax Situation in Oregon Not Bad

President of Exhibitors' League Makes Trip Through Eastern Part of State and Local Exchanges Will Act Together on Tax—Notes of Trade.

By Abraham Nelson, Majestic Theatre Bldg., Portland, Ore.

PORTLAND, ORE.—C. W. Melchian, the president of the Exhibitors' League of Oregon, has been making a tour of the towns in eastern Oregon and will return here later on Friday. While here he has collected valuable information concerning the effect of the price raise incident to the war tax in the different sections of the state.

Where a campaign of education had been conducted by exhibitors to appraise the tax to the patrons, and increases in admission price there has been no falling off of business. A good example of the success of an educational campaign was seen at Baker, where J. F. Cotter, conducting the Orpheum, Grand and Empire theaters, is getting 20 and 25 cents for both matinee and night admissions, and business is as brisk as ever. Prior to the time the tax went into effect, Mr. Cotter put out cards and posters, and used considerable newspaper space to prepare his public for the increase, and told them just why it was necessary. He made it clear that the reason for his price raise was not merely the ten per cent, tax, but that there were three separate taxes, as well as the increase in cost of operating a theater.

In Portland, it is recognized that there is no question in his mind but that the photoplant patrons have adopted a silent boycott in many theaters by using the mail order which has absorbed the tax complaint that their profits are entirely eliminated, and they are looking forward to a hard winter.

At Pendleton, Ore., the Pendleton Amusement Company had raised their prices at least prior to November 1, and when the tax went into effect the three cent additional was charged to the patrons. The result was a heavy withdrawal of patronage. On November 13, they have been charging 50 cents to 25 cents and absorbed the tax.

Confirming the report in the world last week that it was reported that Portland is getting by nicely with increased prices. Messrs. Leiter and Meyers, who own the Arcade, also own the newspaper in La Grande, and have conducted the proper educational campaign.

Mr. Melchian is about to end his trip at Boise and return to Portland.

W. W. Kofeldt to Minneapolis.

Portland, Ore.—W. W. Kofeldt, manager for the Des Moines Film and Supply Company, has been transferred to Minneapolis as branch manager for the same company. Mr. Kofeldt was born in Carbondale, Ill., and came here in 1913 to work with Mr. H. E. Railsback, who is now with him as his assistant. Genevieve Laundra, cashier, goes to the Spokane Pathe office, and Ed. Hudson, shipper, goes to the Seattle Pathe office. All the employees of the Portland office have been taken care of, either in Portland or out of town.

Trade Gives Farewell Lunch.

On the Saturday prior to Mr. Kofeldt's departure the film fraternity tendered him a luncheon at the Hotel Gotham at which appropriate toasts were given. Invitations were issued to Mayor George L. Peck, Mayor George N. Johnson, representing the city administration, and among the film fraternity the late Mr. Charles B. Stille, People's; J. J. Parker, Majestic; Jacob M. Chase, Nickelodeon; Ralph Ruffner, Columbia; Jack Johnson, Pantages; Keating & Flood, Hyline; E. Morton, Kamloops; L. G. Miller, New Grand; G. T. Hollis, Pearl; Frank McBeth, Orpheum; E. T. Pangle, Hollywood; Misses M. A. Baker, etc.; was represented by Messrs. Cassell, Oregon and Motion Picture News, Ray, Coudersport, Des Moines Film & Supply Co., N. L. Mullen, Oregon Journal, Abraham Nelson, Moving Picture World, C. E. Couchie, Couchie Advertising Agency, the Hippodrome theater was represented by Elynd Miles, manager, by Messrs. C. M. Hill and B. J. Sperry, and Salem, Ore., by Geo. Highe.

Ralph Ruffner Back to Portland.

Portland, Ore.—Ralph Ruffner is back in Portland again. To tell who Ruffner is would be wasting space, for much has been said about his progressive methods as a manager of Spokane. Mr. Ruffner comes to Portland as publicity manager for the Jensen and Von Herberg theaters, and the manager of the Columbia, relieving E. J. Myrick at this house so he can devote all his time to the management of the Liberty.

We are glad to see Ruffner back in the old town, and look forward to some big things from him in the Columbia. The writer remembers him as D. J. A. of the D., R. G. & R. Co., and he had a lot of bright original ideas and in such an unromantic game as railroad-

Charlie Pumphrey Weds.

Portland, Ore.—News has come to Portland that C. A. Pumphrey, former manager of the Service Film Company, has married. Mr. Pumphrey recently sold his officer's commission in the quarterback's corps of the Washington Guard and is stationed at the Battle Creek. The lucky girl is reported to be from Salt Lake City.

Des Moines Film Happenings of the Week

Film and Supply Company Takes New Office and Exchange at 702 Mulberry Street—Local Exchanges Will Act Together on Tax—Notes of Trade.

By Dorothy Day, Register-Tribune, Des Moines, Iowa.

DE S MOINES, Ia.—The Des Moines Film & Supply Company, handling machines, etc., has moved from the second floor of the Utica Building to the Hendon Building, at 702 Mulberry street, Stanley Meyers, who has been employed by the Des Moines Film & Supply Company and Kansas City Feature Film Company for several years as a salesman, has been appointed manager of the Des Moines office. Mr. Mayer is well known throughout Iowa and universally respected.

The 702 Mulberry street address will also be the office of the Yale Photoplant Company, the film exchange branch of the company. Mr. Mayer, the act-man, is the manager of this branch office, operating in conjunction with the Kansas City, St. Louis and Oklahoma City offices, and it will be the policy of this office to offer Iowa exhibitors high class super-feature attractions, having extraordinary merit and box office value. All pictures will be selected from the highest market and the company will buy nothing that can be classed among ordinary feature productions generally offered. The trade, among these features the Yale Photoplant Company now has "Joan the Woman," "The Whip," "The Care of Strangers" and "Idle Wives." Other strong attractions will be selected in the near future.

The Des Moines Film & Supply Company at this office will handle only machines and all other sales relative to the motion picture trade.

Exchange Managers Meet to Consider Imports

Des Moines, Ia.—The exchange managers of Des Moines held a meeting in the Chamber of Commerce on the 7th of November, in accordance with the instructions that each had received from their home offices, ordering a meeting and setting themselves on plans for the handling of customers who are refusing to pay the fifteen cent reel tax. Zach Harris of the Bluebird, D. B. Lederman of the Laemmle Film Service, L. A. Sheridan of the Pathe, R. C. Li Beau of the Des Moines Film & Supply, Manager Skirth of the Metro, and Taylor of the Select, were those present. Plans were made for a form of co-operation in a campaign, and a pleasant business-liketime was enjoyed. It is so seldom that Des Moines exhibitors have a chance to work with each other at length that a meeting is a novelty.

Davenport Men Canceling

Davenport, Ia.—The exhibitors of Davenport all went over to Moline last week to see the meeting of the exhibitors of the tri-city of Moline, Rock Island and Davenport, held at the Manufacturers' Hotel. They discussed many points of interest and every one agreed not to pay it. The wires between Davenport and Des Moines have been hot with cancellations ever since.

A. J. Thorpe Doing His Bit

Manchester, Ia.—A. J. Thorpe, manager of the Pleasant Theater in Manchester, Ia., is doing his bit in the war. Turning the management of the Pleasant over to his brother, Mr. Thorpe has given his time to the interests of the representatives of the Knights of Columbus, in service at Camp Liberty. Mr. Thorpe is away above the draft age and feels that in looking after the pleasures and entertainments of the soldiers he is doing something toward helping out.

Sioux City Man Termined Slaughtered

Sioux City, Ia.—The morning of November 17, unknown persons daubed yellow paint all over the walls, posts and ticket office in the foyer of the Royal Theater, 310 Nebraska street, Sioux City. Great

Boise Manager Sells

Boise, Idaho.—Ted Johnson has sold the Isis and Comix theaters to Herman Brown, of this city. Earl Haughey, who has been operating for over two years, has gone to Portland.

G. F. Auditor Here

Portland, Ore.—C. E. Kells, auditor for the General Film covering the district with the buildings, has been here for several days checking the local office accounts. Mr. Kells reports conditions most favorable, considering all the circumstances, in the entire Coast territory. He came from San Francisco, and his next place of visit will be Seattle.

Was Inspired to Build New Theater.

Portland, Ore.—Herbert L. Davies, "Cap," well known eastern Oregon executive of an independent paper, was inspired to build a new showhouse, he said, "I was poking around in the ruins not knowing exactly what course to pursue, when I came upon a charred copy of the Moving Picture World, and I dare to build a new theater. I picked up the paper, and under where the pages had been burnt was a letter from Mr. Hulette. That's why I am going to name my new showhouse the Hulette theater."
December 8, 1917

THE MOVING PICTURE WORLD

1541

Ralph Ruffner Leaves the Liberty Theater

Will Direct the Columbia, Portland’s Theater Beautiful—Made the Liberty Famous

By S. Clark Patchin, 1811 Eleventh Ave. W., Spokane, Wash.

Ralph Ruffner, manager of the Liberty theater since April, 1915, has announced his resignation and left on November 15 for Portland, Ore., to be manager of the Columbia theater, which is reported to be one of the biggest theater positions in the Pacific northwest.

He will be succeeded here by Sam W. B. Cohn, who was manager of the Spokane theater from 1911 to 1914 and who has been engaged in theatrical and publicity work in Portland, Seattle, Alaska and Spokane for the last twelve years.

Mr. Cohn has been office manager of the Spokane Crown department of the International Grocery Company and secretary of the Retail Trade Bureau of Spokane and of the Military Affairs committee of the Chamber of Commerce. He was chosen from a large field of applicants having applied for the opportunity in Oregon, the Coast, New York City and other points east and west.

Mr. Ruffner took over the management of the Liberty theater shortly after William Cutts completed its construction for W. Hutton.

He put the house on its feet as the home of Triangle plays and established it permanently among the popular playhouses of the city.

He installed a private projection room, which is the only one of its kind in eastern Washington; introduced midnight matinees,” an idea copied in all parts of the country. He also evolved many advertising novelties that have been adopted by other theaters.

Mr. Ruffner came to the Liberty from the American theater in Butte. In accepting the management of the Columbia, he returns to the city where he began his moving picture career in 1909 as a pianist. The Columbia is known in Portland as the “Theater Beautiful.” It has a seating capacity of about 1,600, was among the first exclusive picture theaters in the west and is equipped with a large pipe organ. It is one of the Jensen & Von Herberg string of picture theaters. This includes the Liberty and Coliseum in Seattle, the Raleigh in Butte and the Liberty and Columbia in Portland. Jensen & Von Herberg are the largest operators in motion pictures in the west. The appointment is in the nature of a promotion for Mr. Ruffner.

Charles Darling, doorman at the Liberty for two years and known to Liberty patrons as “Dad,” will go to the Columbia with Mr. Ruffner, and will become doorman at that theaterplay house. Mr. Ruffner is president of the Exhibitors’ League in Spokane and has been active in combatting too stringent censorship and licensing matters pertaining to the picture theaters in his territory.

Manager Stillwell and Union at Odds.

Spokane, Wash.—Due to some difficulty with the moving picture operators’ union of this city, Charles Ruffner, manager of the Liberty, has been forced to operate his four houses in the Stilwell Theaters Company with non-union help on November 17, the day the operators, represented by the Local of November 12, according to the men. The theaters affected are the Casino, Civic and Temple.

The Class A was closed shortly after noon of November 12, following a small fire in the projecting room after the show had been running for an hour. The house was filled with smoke and the damage was estimated at about $1,500.

Manager Stillwell’s Statement.

"The trouble, which has resulted in the discharge of all union employees, both operators and laborers, has been caused, according to a statement made to a head November 8," said Mr. Stillwell, "when I discovered that I had been controlled by the labor board for the last four months. I asked to have the ban removed and informed my union help that I would do anything in the line of business to do with any of the unions. It was not removed.

The Union’s Side of the Matter.

It is understood that Mr. Stillwell is accused of having the Rex painted, during the summer, by non-union help and that while he has been both helped and persecuted that he had not the settlement required for a man employing non-union help. The trouble began, according to Mr. Stillwell, through efforts of the Lum brunette, in Goldwyn, and the other operators with their troubles with Mr. Stillwell. They claim that a desire for open shop prompts the action of Mr. Stillwell. Mr. Sanders said the men had never advertised the fact that Mr. Stillwell had used non-union help to paint his theater.

Mr. Stillwell has never been on the unfair list of any Spokane labor union," said Mr. Sanders, "meeting the executive council of the Central Labor Council. ‘The fact that union help has been employed in his theaters refutes the statement.

At the Lyric, of which J. A. Allender is manager, a big banner is displayed reading, ‘Safety First. It should employ no inexperienced strike-breakers as operators. This is a unionized theater.’

Clemmer Gets Goldwyn Releases.

Spokane, Wash.—Dr. H. S. Clemmer has booked the new Goldwyn pictures for the Clemmer theater through C. F. Hill, Goldwyn’s northwestern representative.

The first Goldwyn picture to be shown at the Clemmer will be “Politics of the Circus,” starring Mae Marsh. Others in turn will be “Baby Mine” with Madge Kent, and “Bowing Odds” with Maxine Elliot, “The Spreading Dawn” with Jane Cowl and “The Manxman,” based on the Hall Caine novel.

Justice Douglas Dies.

Spokane, Wash.—Justice Douglas, who has been in residence at the home of Mr. and Mrs. S. F. Douglas, has just been received by Mrs. Jesse Bray, 1317 Eleventh Avenue, Spokane, Wash., of the death of her cousin, Justice Douglas, of Chicago. He died November 11th after an operation.

According to Mrs. Bray’s statement, was the first moving picture man in Chicago. He and William Thayer organized the Chicago theater, and fixed and what was known as the “Black Tent.” They had the first moving pictures of the Corbett and Fitzsimmons fight, and traveled extensively with the pictures.
**Universal Film Mfg. Company**

**MONDAY, DECEMBER 3, 1917.**

| BUTTERFLY—Fighting Mad (Five Parts—Drama) | 02800 | UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 9—"A Voice from the Past"—Two Parts—Drama) |
| NESTOR—The Other Stocking (Comedy) | 02801 | |

**WEDNESDAY, DECEMBER 5, 1917.**

| L-KO—A Hero for a Minute (Two Parts—Comedy) | 02802 | UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 3—"Adrift"—Two Parts—Dr.) |
| UNIVERSAL ANIMATED WEEKLY—Issue No. 1 (Topical) | 02803 | |

**FRIDAY, DECEMBER 7, 1917.**

| UNIVERSAL SCREEN MAGAZINE—Issue No. 48 (Educational) | 02804 | |
| UNIVERSAL CURRENT EVENTS—Issue No. 30 (Topical) | 02805 | MUTUAL STAR PRODUCTION—American Maid (Goodrich—Five Parts—Drama) 05931 |

**SATURDAY, DECEMBER 8, 1917.**

| UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 5—"The Lair of the Beast"—Two Parts—Drama) | 02806 | MUTUAL—Mutual Weekly No. 152 (Topical) 05932 |
| UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama) | 02807 | |

**MONDAY, DECEMBER 10, 1917.**

| BUTTERFLY—The Silent Lady (Five Parts—Drama) | 02808 | |
| NESTOR—A Manitou Worker's Curse (Comedy) | 02809 | MUTUAL STAR PRODUCTION—Miss Jackie of the Army (American—Five Parts—Drama) 05934-35 |

**WEDNESDAY, DECEMBER 12, 1917.**

| L-KO—Deep Sins and Desperate Deeds (Two Parts—Comedy) | 02810 | MUTUAL—Mutual Weekly No. 154 (Topical) 05941 |
| UNIVERSAL ANIMATED WEEKLY—Number 2 (Topical) | 02811 | STRAND—Putting One Over (Five Parts—Drama) 05942 |

**SATURDAY, DECEMBER 15, 1917.**

| UNIVERSAL SCREEN MAGAZINE—Issue No. 49 (Topical) | 02812 | CUB—Jerry's Boarding House (Comedy) 05943 |
| UNIVERSAL CURRENT EVENTS—Issue No. 31 (Educational) | | SIGNAL—The Lost Express (Episode No. 12—"The Escape"—Two Parts—Drama) 05944-45 |

---

**Mutual Film Corporation**

**MONDAY, DECEMBER 3, 1917.**

| 02800 | UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 9—"A Voice from the Past"—Two Parts—Drama) 02813 |
| 02801 | |

**TUESDAY, DECEMBER 4, 1917.**

| 02802 | UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 3—"Adrift"—Two Parts—Dr.) 02814 |

**THURSDAY, DECEMBER 6, 1917.**

| 02803 | MUTUAL STAR PRODUCTION—American Maid (Goodrich—Five Parts—Drama) 05931 |

---

**ERBOGRAPH COMPANY**

**COMMERCIAL DEVELOPING and PRINTING**

Telephone Audubon 3 716
203 to 211 West 146th St., New York City
We will let you have the use of this magnificent multiple-set studio at reasonable rental rates

Most efficient and modern lighting equipment in America—plenty of floor space—ample dressing rooms—in fact, everything—and everything up-to-date.

We are the senior and largest manufacturers of industrial moving pictures.

We make photoplays to order—we do commercial developing and printing

We make titles—we sell raw stock and portable projectors.

We produce advertising photo-playlets and animated cartoons.

We are anxious to serve you.

Rothacker

There are reasons—Come and see them.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
TO EXHIBITORS.
If you are doing something new and interesting at your theatre let your correspondent know about it. It may help others and keep you as well.
Helpfully yours,
THE MOVING PICTURE WORLD.

General Film Company, Inc.

ESSANAY.

HARD LUCK (One Reel Comedy).—The landlady threatens to oust John unless he pays his room rent. He is in the country, but finds no place to locate some coin. He finds a five dollar bill but the man who finds it is a burly iceman. Jack (PI) makes it up however. Then John is offered the job of carrying a sign advertising free meals at the lunch room. This offer is made by Mike, who bears a rivalry against the lunch room boys. But John is captured as the culprit and arrested.

In despair of ever obtaining money, John decides to break the law and attempt his suicide. He tries it by cutting his throat, by sitting on a keg of powder, by jumping off the roof of a high building, and finally by drowning. But each time he is rescued by some other party. At length he sees a runaway team coming down the street, carrying a car filled with horrified women. He stops the team and is rewarded. Then he dines sumptuously and returns to pay his rent.

SALMON FISHING IN NEW BRUNSWICK AND THE PACIFIC NORTHWEST CANADA (One Reel Scenes).—American salmon are always to be seen where salmon are. If you are not fishing, you are always going to see Maximilian Foster, Jack Laft, Hugh Fullerton, Gratistol Rice and Hill McGeehan—they are all shown in this Essanay truism. Salmon fishing was engaged in the thriling pastime, the great Northwest country affords--salmon fishing. Much of the fun and thrill of their outing trip is shown—their fights with the mighty salmon in the churning waters, and their adventures and hikes around the beautiful rugged country. And there's also a bit of humor surrounding the salmon. 

THE GENERAL (One Reel Comedy).—John's eye has fallen upon a pretty girl in the park, but as he approaches her, a friend comes upon the party fellow and John and he fight, and John succeeds in getting his eyes off the girl. He uses a torn-off piece of envelope on which was printed 'General Delivery.' The girl is enthusiastic upon meeting a real general, so John promises to get her uniform.

In the meantime the girl's sister seeks revenge. He takes a snap shot of John on the slug and pastes it on a placard stating that the criminal pictured thereon has escaped. He shows it to a policeman and takes him to the girl's house where John is drinking punch by the window. The policeman demands to speak to the police woman, and throws it at the just vanished John and takes him to the police box. But John slips out of his collar and is never seen again.

LAKE LOUISE—THE LOVELIEST SPOT IN AMERICA (One Reel Scene).—This one-reel picture shows the trip up the steep incline to the Canadian Rockies to Lake Louise, the equestrian paths and the trolley route to the Valley of Ten Peaks; the heights of Mount Saddleback; from which you will see the wonderful panorama, including Paradise Valley and Mount Temple. Also shows the edge of the Gross Dibble and the Little Beehive, a nest of mountains peaks, and the trip down the Heroic; trails of Lake Agnes, one of the "lakes in the clouds."
DID IT EVER OCCUR TO YOU—

That the 20 x 50 store show has grown to the Strand theatre?

That the single reel costing from $100 to $1000 to manufacture has been superceded by eight and ten reel productions costing hundreds of thousands of dollars?

That the restricted nickelodeon public of a few years ago has so enlarged that every person is today a prospective patron of motion pictures at prices averaging twenty-five cents?

That newspapers, theatrical men, business men and banks recognize that motion pictures must become a large and permanent industry?

BUT DID IT EVER OCCUR TO YOU, ALSO—

That we are making and showing motion pictures with the same restricted medium which was used in the "store show" days, a medium adopted on account of its cheapness to meet the restricted conditions of the time and which only lets us hint at what might be done with the expenditures being made upon motion pictures today?

In other words, did it ever occur to you that improvements and progress have been made at every point but the picture making process itself? Do you realize this great weakness?

Would it interest you to know that my re-entry into the business is to adapt an improved process to the industry, a process that will give every theater franchise holder an advantage in his territory which he can now get only through a star which his competitor may have tomorrow, or an unusual production which at best he can find but once in a month or many months?

THE NEXT DEVELOPMENT IN MOTION PICTURES MUST BE IN THE PROCESS. To an improved motion picture we can tie every advance in star and dramatic production, distribution and exhibitor-producer co-operation. WITHOUT some such force, every effort toward better things will be swallowed up, as it is today, in the unthinking struggle for individual survival.

It is therefore a new process that I am bringing back with me as I re-enter the industry. In succeeding advertisements I shall develop the details of the process and my plans for it.

W. W. Hodkinson

Meanwhile, applications are being received for the first two Paralta Plays, "A MAN'S MAN," with Mr. J. Warren Kerrigan, and "MADAM WHO?" with Miss Bessie Barriscale.

Address the home office:

W. W. HODKINSON CORPORATION
527 Fifth Avenue, New York City

Telephone: Murray Hill 2123
casso school has the entire class doing it. Another is to drop the passenger's checkbook for the worsted and needle.

All Russia Turns Out for New Land Reforms. In a Red Plenum, the Repub-lican demand division of large estates by new Government decree.

Railway Hospital Well Equipped to Care for Our Patients. The expansion of the many cars to transport injured from coast to ports is due to the interest in training of the operating car. Sunlight and fresh air from all sides. Cleanliness and the best care given.

Allied Colors for American Kitties.—25th Battalion is presented with standards and inscrip-tions by General Hugh L. MeLean before leaving for the front in Canada. Subtitles: Every man fit to the standards of Democracy.

Old Ancient Fly when Rookies and Dynamite Join to Clean up Camp.—11th Engineers use their free sand of powder in clearing grounds of all obstructions—Somewhere-in-America. Subtitles: You may fire when ready, Gred-ley.


Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.

Soldiers of France Honor Head of Sister Repub-lic. Ambulances galore are driven by Czech soldiers. Radium Island is on its way to Prague. Subtitles: The men behind the flag.
The day before Hilda was to be executed she was taken into Dr. Gilman's office for the usual examination. The doctor was surprised to find no signs of curiomedical tendencies in her, and during an exhaustive test Hilda fainted away, and neither the doctor nor the prison guards were able to revive her. Dr. Gilman was a specialist also in suspended animation, and Dr. Gilman called the judge and asked him to revive his patient. "This is not a case of science," said Dr. Gilman, as he set to work vigorously, and it was only after he had succeeded that he was told that Hilda was to suffer the death penalty in a few hours.

Then began a search for Allen Mornington, whom Shirley had seen several times, and whom he strongly suspected, from what Hilda told him, was a member of the Thurston estate. His search and the method of extracting a confession were successful, and Hilda was saved in the nick of time.

Mutual Film Corp.

**SIGNAL.**

**THE LOST EXPRESS** (Episode No. 13, "Disowned."—Two Parts—Dec. 12.)—Helen was wounded in the arm in the thrilling battle with the enemy. Her story.

Pitts tries to convince General Thurston that Jerry need not be shot. He leaves the matter in charge of the Thurston estate. The old general attacks the secretary, and is taken back to his room. Pitts shows the original telegram from Helen ordering a sale of the Thurston home. She is too weak to defend herself.

**STRAND.**

JUST KIDDING (One Reel—Dec. 4.)—Billie is sent away from the city by her father, who hires a friend’s son to meet "little girl." The city police call "kids," and arranges for the housekeeper to meet Billie at the train, while he goes on a shopping tour to purchase toys for "little one." The maid is dynamited to see that Billie is grown up, and tells her of the wonderful adventure, at which Billie is shown some fun ahead, attires herself in short dresses. Jerry’s arrival is the cause of a series of most laughable situations, the butcher, the maid and the man posturing to baffle the other in "playing" with the "baby." Billie gets naughty, and has to be spanked. She must also have her bath, and there are some embarrassing moments. But the greatest surprise comes when Billie, appearing as her own lovely little self, makes known the mistake.

**CUB.**

JERRY TAKES GAS (One Reel—Dec. 6.)—The cast: Jerry (George Oivy); Jerry’s sweetheart (Claire Alexander); The other fellow (Norma Conner); Dr. Gilman (Bert Wilson). Produced by the Mutual Film Co.

Jerry is making preparations to be married, when, through a strong case of mistaken identity, he is led to believe his sweetheart faithless. Driven to desperation, he determines upon suicide. He tries several “routes” to oblivion by train, revolver, gas, and hanging, but all proving unsuccessful. He at last decides upon carbonic acid. Just as he is about to take the bottle from the shelf the telephone bell rings, and, in red anger being diverted for the moment, he takes gasoline by mistake. The telephone call is from his sweetheart, who has just received his farewell note. When Jerry answers the phone he realizes his mistake, but, alas, it is too late. However, while there’s life there’s hope, and a doctor’s office being near, Jerry makes an appointment to meet his intended there, and both rush off to keep it.

Dashing through the line of the doctor’s other patients, Jerry reaches the inner office, and, in a frenzy of horror, informs the physician that Jerry upon the operating table and inserted a tube in Jerry's mouth and applies a match and soon relieves the situation, also Jerry’s life.

Then, a minister among the patients, he is called into service, and, Jerry having his descent, his recuperation is duly performed and everybody is happy.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

**CREMONA ORCHESTRA-ORGANS.**

Write for information to THE MARQUETTE PIANO CO.

Chicago.

**MOTOGRAFIE SERVICE.**

 Pronounced by every user.

THE ENTERPRISE OPTICAL MFG. CO.

574 West Randolph St., Chicago, III.
Western Office: 483 Market St., San Francisco, Cal.

**AMERICAN FOTOPLAYER.**

(Trade Mark Registered)

The Musical Marvel. Write for Catalogue.

THE ENTERPRISE PHOTO PLAYER CO.

42 West 45th St., New York City.

Non-Breakable and Sanitary STEEL and IRON

HIGH Quality and LOW Price

Opera Chairs:

Immediate shipments on many styles; Second Hand Chairs; out-of-door seating.

Send measurements for FREE SEATING PLAN. Mention this paper.

STEEL FURNITURE CO.

Grand Rapids, Mich.; New York, 150 Fifth Ave.

**"OTHERS."**

The late General Booth's message to his Officers over the world: "OTHERS."

There are numbers of poor folk in all our big cities who depend upon the Salvation Army for assistance during the long Winter months.

Will You Help Us Help "Others" less fortunate than yourself?

Send Your Gift to Commander Evangeline Booth

120 West Fourteenth Street, New York City

Or Commissioner Estill, 108 N. Dearborn Street, Chicago.

**EXHIBITORS SUPPLY CO., Inc.**

Mallers Building, CHICAGO, IIL

Exclusive Distributors

Simplex Machines

Illinois Indiana Wisconsin

**PHAT EXCHANGE, INC.**

**HAREET-PATHE NEWS NO. 94 (Nov. 21).**

Washington, D. C.—Youthful inmates of the National Training School have been ordered to maintain, in human manner, Subtitles: The boys have committed minor offenses, but as their training inspires them, visiting French officers review the "cadets."

Buenaventura, Cal.—Gold is scarce indeed these winter days, even with the dredgers busy searching it in California's placer deposits. Subtitles: The alluvial earth is passed over quicksilver plates to which the gold dust adheres, before reaching the residue, one day and worth ten thousand dollars.

Travers Island, N. Y.—The army vies with the navy for athletic supremacy, and Port St. Lucie boys meet Pelham jackies on the gridiron. Subtitles: To help the cause, the army makes a big "pep rally" in France.—Once the feared center of the air the Zeppelin is now an easy victim of the Allies. The L-19 is demonstratively trampled on; titles: The giant craft fell while returning from a raid on England. Several other Zeppelins were also brought down by the daring Allied aviators.

Genoa, Italy.—Handicapped in her fighting by the lack of supplies, Italy is doing her best to relieve the situation, as her "fighting" titles. Warschips are being rushed to help supply the combatant craft on the battlefield. Destroyers, too, for fighting U-boats. Italian is engaged in keep up its efficient forces. The new scouts, the latest one making 38 miles an hour.

**MUTUAL WEEKLY.**

ISSUE NO. 152 (Nov. 29).—Vernon, N. S.—At ages 35 Old Toothbrush.

H. E. Frame invents a rotary tooth cleaner which is operated by a spring and by water faucets. Subtitles: The children love it.

Washington, D. C.—Our Uncle Samuel Means Business. He erects huge temporary office buildings to house extra clerical force for war needs. Subtitles: The Government needs office help. If you are a competent stenographer or office worker Underwood typewriters:

New York City.—Police Start Grandee to Last Street Accidents. Subtitles: Wait until tomorrow.

Washington, D. C.—The Second Liberty Loan is a Triumphal Success. National Headquarters reports the total well over the Five Billion mark. Subtitles: The Bureau of Engraving and Printing has been working day and night on the new Liberty Bonds.


Los Angeles, Cal.—Things are Not Always What They Seem in Camouflage. First unit of U. S. Camouflagers blend big guns with landscape flash.

Verso, France.—President Marchado, of Portugal, Vista the French Front. Subtitles: Fostering the efficiency of the army camp kitchen.

Tarragona, Spain.—American Built Submarines Arrive at Home Port in Safety.

Paris, France.—President Marchado, for Generals Balboli and Vidalon. The Prince of Connaught donates famous French warriors to the Invalides.

Paris, France.—Paris Has A New Cabinet. M. Faure, Premier, resigns, and his old administration follows suit.

London, England.—King George and Queen Mary are Guests at Opening of American Officers’ Club.

Complete Picture Theatre Equipment Carbon & Supplies

Los Angeles, Cal.—"Camouflage" needed by Uncle Sam, so scenic artists of the Golden West are becoming expert in the new art. Subtitle: A camouflage gun is "no more." Subtitle: Don't forget the bamboo. Subtitle: Joy regains in Boy Scout land as the little lads march off to Potomac Park to practice the Indian basket corn crop. Subtitle: The reward of patriotic virtue. Subtitle: Uncle Sam's search for the art in the historic standard of Uncle Sam's Army, and machine gun boys will be true to the standard. Subtitle: "How to make that axe wall"—the thing to have in the barracks. Subtitle: Learning how to use the Kemnet machine. Subtitle: Remember the Boys.—The American people will not forget their soldier sons at Vicksburg, and hundreds of gifts are being received by the Red Cross for the boys in that city. Subtitle: Are you sending something special to him? For the first time in history, a fort hits are needed. This is what a comfort kit Looks like. Marks the packages clearly. It can be sent to the American Red Cross, Washington, D.C., to send a message of good cheer to the boys in France. Remember they are fighting for you. All will be sent at once. Christmas for soldiers. (Cartoon.)

St. Louis, Mo.—Local Edition. Thousands part take in a patriotic demonstration to attest the loyalty of the Northwest to the Stars and Stripes. Mrs. Taft and Mr. Tilden were present. Subtitle: Is there a place for you in the Liberty Mill, which will help America win the war? Subtitle: The first ship rolled its bow into the water used in building the first ship for the Emergency Fleet in America. Subtitle: The L. I. Steel Corporation, who authorized construction of the Liberty Mill.

THE HIDDEN HAND (Episode No. 2, "Counterfeit Faces"—Two Parts: Dec. 2.)—Terrorist's gun Dorothy Varden covers up to protect her face as the gas pours from the gas tank of the car, which is used for the opening scene of this episode. The Hidden Hand attempts to avoid capture and successfully forces the car open and rushes in. The Hidden Hand escapes. Subtitle: Mysterious at the escape of the Hidden Hand. Dorothy Varden in her effort to avoid capture slams the car door to the ground, and in the effort, the car goes down the street, and Dorothy Varden is nearly killed. Subtitle: As Dorothy Varden escapes, the car is driven to the den of the Hidden Hand. Dorothy Varden is met by the false Royce who, though he looks like Jack, is really the Hidden Hand. Assured that he can prove she is the daughter of Judge Whitmore, Varda agrees to assist the Hidden Hand on condition that she will assist the Hidden Hand in capturing him. Subtitle: At midnight the Hidden Hand steals into Verda's room, which is over Doris', and pours liquid air in the steamy pipes, which are used by the girl, Doris, who is in bed, wakes up, and wonders why it is so cold. Jumping from the bed she discovers the radiator is empty. She starts to ST the liquid air. Subtitle: In the meantime Dorothy Varden and Herbert Alston, the Hidden Hand enters. A few seconds later the radiator explodes, knocking Doris and the Hidden Hand to the floor. Dorothy Varden comes just in time to see the Hidden Hand crawling toward her. Subtitle: The explosion knocked a large hole in the wall and even a sealing ladder used by the Hidden Hand lying on the floor. Doris picks it up, hooks it to the door outside, and as the Hidden Hand is about to grab her she swings out and makes her escape. Subtitle: Dorothy Varden is met by the false Royce and another man, who bundle her into a car and drive it into the den of the Hidden Hand. The Hidden Hand enters a few minutes later. He stops the car near a creek, and as Dorothy Varden is scurrying the pocket into the packet he starts to open it as the dimmed outer-house. Subtitle: THE SEVEN PEAKS (Episode No. 12, "Peculiar Interest"—Two Parts: Dec. 2.)—The plot thickens on the edge of a roof opens this episode. Harry is stationed on the tower of Potomac Mason's, the roof of the Boxtie home, while Lima watches from the street below. When Mason's is discovered by the police, Lima's life is in danger. Subtitle: The trials and care of the producing period need not be carried into the DEVELOPMENT and PRINTING stage. Our reputation and responsibility justify you in entrusting this work to us. The results of your efforts will satisfy the most critical. Prompt service is combined with quality work. EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: ST. 6-6344.

PATENTS
Manufacturers want me to send them pa- tent applications on my inventions and have not heard from me. How do I draw a picture and description of your invention and file a patent application in the Patent Office so as to secure a patent and whether I can assist you in such an application? The law does not state that you can't enter into a patent Office and file a patent application. Established 5 years. Personal at- tention in all ways. Write to MOORE, Loan and Trust Building, Washington, D.C.

CLUNE FILM PRODUCING CO.
Los Angeles, California
Producers of "RAMBUTA" (85 reels) and "THE EYES OF THE WORLD" (85 reels)
Harold Bell Wright's famous love story of adventure, of which nearly 2,000,000 have been sold, magnificently reproduced. Available for state rights.

We do not CUT prices but quote SENSIBLE prices for DEVELOPING PRINTING TITLES—TINTING CAMERAMAN PURCHASED WORKS OF ART

Standard Motion Picture Co.
180-21 Mallard Bldg., Chicago

UNIVERSAL
Motion Picture Camera more speed better results. Write for details.

BUrke & James, Inc.
240 E. Ontario St, Chicago

PHOTO-GRAVURE PROGRAM
4 pages, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $2.50 per thousand in any quantity desired.

New
Color
Catalog
Ready

LARGE HANDED COLOR PICTURES
Size 252x258 inches. Every prominent player. Photographs of millions in use. B5.50 (25) FILM OF PICTURES, all 75c, each. 55c (25) FILM PRINTED POST CARDS, $3.50 per thousand. Photographs, size 6x8, all of the prominent players, 25c. Different names, 25c. Each. Photographs, size 6x8, all of the prominent players, 20c. GLOUER, FURNARI, containing pictures of the prominent players, 10c per thousand. SINGLE TITLE NUMBERED copies of every prominent player, 50c. each.

KRAUS MFG. CO.
228 West 42nd Street, New York

12th Floor, Candler Building

The MOVING PICTURE WORLD
December 8, 1917
1548
Hertz, believing his work accomplished; re- 
turns to his boat. There he encounters 
Yarboll, upon his arrival at the Yarboll home, 
recognizes in Mrs. John Yarboll his long-
missing daughter, and there is a joyful re-
union.

Miscellaneous Subjects

METRO PICTURES CORP.
OUTWITTED (Five Parts—Nov. 2)—The 
quest of Nan Kennedy (Emily Stevens); Billy Bond (Earle Foxe); John Lawson (Frank Currier); Madame Estrelle (Riza Allen); John Parraday (Paul Everton); Jim Kennedy (Frank Joyner); James Bond (Fred Trues-
dell); Butler (Joseph Burke).

Nan Kennedy's brother escapes from prison. John Lawson, the journalist, has sworn to help Parraday, a broker, and in his library safe a 
paper which would save him. Parraday goes to 
Nan's apartment and discovers her brother. 
He tries to help Jim if does not prepare the 
paper he will turn him over to the police. Nan 
says for money enough to get Jim out of the 
country she will get it herself. That night Nan 
takes the paper from Lawson's safe and is 
surprised by Lawson instead of turning her 
over to the police, he makes her a proposition. 
She is to devote one year of her life to his 
orders. She agrees. Lawson loves her with 
luxury.

She marries Billy Bond, son of James Bond. 
Lawson's enemy. Lawson does all in his power 
to bring about an early wedding between 
Billy and Nan. However, at the wedding supper 
Lawson announces that Nan is a common crook. 
He confesses that he has hated young Bond's 
father, and now has chosen this means to 
break his hatred on his son. Billy goes away 
and takes to drink. Nan, too, goes away. Her 
whole thought is of vengeance. Lawson, 
Lawson becomes more spiritualistic. Madame 
Estrelle, ex-crook and confidence woman, 
has become rich by advising them to avoid 
black deals. Nan goes to her with a proposition.

Nan fits up a seance chamber, entices Law-
son to come, and Nan, while in his ear, 
hears all of Lawson's questions and supply Nan with 
the proper answers. Nan tells him to certain 
stocks and he does so. The trap is sprung 
and the following morning Lawson finds 
himself practically ruined. Lawson again calls on 
"The Mystic Marvel," Nan confronts him un-
masked. She tells him the only way in which 
she could hurt him was through his pocketbook, and 
she has succeeded.

Young Bond goes to Lawson's home to 
seek vengeance on him; he leaves a note for 
the older man saying that he is going to kill 
Lawson and then himself. Bond rushes to 
prefect the tragedy, and tells Lawson that 
Bally is Lawson's son. Lawson's jealousy and 
crudeness is shown. Lawson's wife from her 
home in desperation.

Overcome, the young man's shattered nerves 
break down. The end of Nan, and the 
reunion, repentant, finds her, and a happy reunion takes 
place.

THE VOICE OF CONSCIENCE (Five Parts— 
Nov. 2)—The cast: William Potter, 
Raymond Houston (Francis X. Bushman), Allane Houson 
(Beverly Bayne); Dick Liggett, alias 
Nan Kennedy (Harry Northrup); Mrs. Wallace Houston (Maggie Breyer); Aunt Jen-
nie (Pauline Dempsey); Crazy Pete (Walter 
Houssard); Uncle Mose (Anthony Byrd).

An adaptation from the original 
story of Finis Fox. Directed by Edwin Carewe.

William Potter has been framed for a crime he did not commit. Dick Liggett did not 
sent to jail. Occupying an adjoining cell is 
James Bond who is literally guilty. There is 
a remarkable resemblance between the two. 
The night before Potter is to be released from

For Sale

Mailing Lists

MOVING PICTURE THEATRES

MOVING PICTURE THEATRES

FOR SALE

Mailing Lists

THE MOVING PICTURE WORLD

December 8, 1917

1549

the Motor-Generator 
that produces 
Perfect Arcs

You Should Have One

You can make a perfect dis- 
charge with two-one Transmitter

The Bertier Electric & Mfg. Co. 
1210 West 114th St., Cleveland, O.

Exclusive Canadian Distributors

PERKINS ELECTRIC CO.
Head Office: Montreal, Can.

WAR PRICES—Goin Down

The well-known "Orpheum Collection" consists of melodramatic music inUNGEXTENDED and is one of the best collections of agi-
tatos, hurricanes, mysterious, short 
plaintives, etc., on the market. 
Partially useful in serial s-
tures for bringing out the dra-
matic points. My last edition is 
printed from the same plates as 
the first, on a good quality of pa-
er, and sells for these reduced 
prices: Piano (solo), 1st, 2d or 
3d series, 35 cents each; Violin 
(1st, 2d or 3d series), 25 cents 
each; Cornet (1st, 2d or 3d 
series), 20 cents each; Flute, 
Clarinet, Trombone, Drums (1st or 
d second series), 20 cents each.

CLARENCE E. SINN

1103 Grace St. 
Chicago, Ill.

prison, Houston hands him through a secret 
window the wall of the prison. The ex-soldier 
runs from his sister, Allane, begging him to 
return to his mother, who is old and feeble, 
and who is near death. Houston cannot go, as 
his is a few months to serve. Johnnie 
Potter to take his place. Potter at first refuses, 
but is eventually persuaded. At the Virginia 
man's house he is received with open arms and 
placed in charge of all the affairs of the estate. 
He takes his place at the head of the Houston 
Exchange Bank and is amazed to find Dick Lig-
gett under the alias of Stephen Johnson, in the 
confidence of Mrs. Houston.

Johnson has been planning to marry Allane, 
and to gain control of her property. His plan 
is blocked by the arrival of Potter, whom he 
recognizes at once. It is a real Houston. Potter 
falls in love with Allane. The thought is torture to 
him as is to tell and intents and 
secret science urges him to tell her the truth, but he 
has been brought up to believe that love is the 
same as Mrs. Houston lives, to spare 
her the burden of knowing her son's dishonesty.

While horseback riding, Allane meets John-
son. He first bullies her, hinting about her 
brother being an imposter. Then he tries to 
kill her. She rebuffs him and at home tells 
Potter of the occurrence, and he goes to John-
son's office and thrashes him. Crazy Pete 
comes in while Johnson is suffering from his blows. 
At the sight of Johnson's incacerated face, Pete 
screes in terror. Pete has dropped the mail in 
his haste, and Johnson, recognizing the envelope 
from the real James Houston to his impersonator, 
says that he is returning and that Pot-
ter must leave at once.

Johnson plans to make his expose of Potter 
at the big Halston bridge and gain the 
mansion. Mrs. Houston is unable to come 
downtown for the affair, and when Allane 
finds her dead in her room. Johnson enters and 
denounces Potter to Allane, telling her that her brother is 
convicted, but she does not believe him. Johnson meets 
Pete, and the two men go to the police. Potter 
considers that he is released from his promise, and he tells Allane his identity 
and confides in his love there. Parraday and Estrelle, 
for him is not of that of a sister, but of a 
sweethearts. He promises to return to her 
self from the charge upon which he was jailed 
before retuning to the island. He is released.

The real Jim Houston arrives at the station 
and is on his way home. Pete and Johnson see 
him approaching. 

The case against Potter looks serious. On 
the night before the jury is to return the 
verdict, Pete, who has been 
childish, comes home, half 
starved. Aunt Jenny comes and tries to help him, 
but knows about the crime. He refuses. She 
works her brother into almost 
racked, Pete falls on his knees and confesses. In 
court the next morning Johnson 
confronts him. Johnson tries to jump out of the window, 
but is stopped by the sheriff, who fires upon him. 
Before he dies he tells Potter of the crimes 
he has learned of the kinds that railroaded Potter to jail in the west. Potter, crime, and his brother, Johnson, 
and his brother's good name is cleared. He and Allane are 
now united.

GREATER VITAGRAPH.

WHO WERE THE FOUNDER? (Five Parts—Nov. 20). 
The cast: Kervyn Guild (Harry Morey); 
Karen Girard (Corinne Griffith); Gen. Von 
Rethofen (Arthur Deindolch); Veasant 
Maid (Mary Maurice). Written by Robert 

Kervyn Guild, an American of Belgian 
parentage and a member of the Belgian 
Guides, a regiment of nobility, is brought with other 
Belgian refugees before General Von 
Rethofen. The latter has come with Kervyn 
Guild, who is in London, and he offers Guild 
his liberty and amnesty for the refugees, thousands of whom are being slaughtered, if 
his will go to London and bring Karen safety to 
him. Guild, to save the helpless Belgians, 
agrees. 

In London, Guild is at once aware that he is 
being protected by German agents and 
dragged by British secret police men. Karen, 
and after difficulties, get on a channel 
boat. She carries a satchel which Guild 
suspects contains secret documents. Due to the 
hate she swears the documents are not of a military character and boat is saved a 
British warship and Guild is saved from app-
pearance of only by a torpedo which destroys 
the cruiser.

Second story, they make their way 
with the German agents. Guild 
terminates to obtain possession of the 
satchel. He leads a band of Belgian peasants in a 
fight against the Ulans and is preparing to fire
MOTION PICTURE CAMERAS
BASS TESTED AND GUARANTEED
Motion Picture Cameras are the same of a
Universal at a big savings or a used Un-
iversal that you already own. 
If you are obtaining a camera of
undoubted
QUALITY
BUY UNION MOTION PICTURE CAMERAS
ALWAYS ON HAND
ERNEST BASS & SONS, Inc., 303 Varick St., New York, N.Y.
For the fullest and latest news of the moving
picture industry in Great Britain and Europe.
For authoritative articles by leading British technical
men.

THE BIOSCOPE
The Leading British Trade Journal with
an International Circulation.
85 Shaftesbury Avenue, London, W. Specimen on Application

3135 BROADWAY, N.Y. CITY

HE’S GONE ACROSS—
YOU “COME ACROSS”!
Adopt a SOLDIER and Supply
him with “SMOKES” for
the Duration of the WAR!

You know that our fighting men
are begging for tobacco. Tobacco
cheaper than ever. Van Dyne
recommends it. “Send
more cigarettes.” “We can’t get half
our tobacco.” “If you smoke a cigarette
is the first thing a wounded man asks for.
Modern war makes millions
of requests such as these.
$1.00 a Month Keeps a Soldier
Supplied—Will YOU Be a “BIG
BROTHER” or a “BIG SISTER”
to a Lonely Fighting Man?

Every dollar sends four 45c-
packages of tobacco. Mail the
money and coupon right now.

“OUR BOYS IN FRANCE TOBACCO FUND”
19 West 44th Street, New York City
Responsible to No One;
I, wish you all possible success in
your attempt to get our boys
in France tobacco.

—THEODORE ROOSEVELT.

Endorsed by
The Secretary of War
Ernst Abbott
Postmaster General
Navy
Gifford Pinchot
The American Red Cross
Caldwell Gibbons
The National Council of Women

FLAT @ 50 CENTS TO
THE FUND

“25c TO FUND FOR
FRANCE TOBACCO”
9 West 44th Street, New York City

GENTLEMEN:—I want to help the American soldiers
who are fighting for our battle in France.
If you wish to help me, put this back
and send the 25c to the fund.

—G. W. PUTNAM

NAME:
ADDRESS:

When Writing to Advertisers Kindly Mention
Moving Picture World.

LAND OF MADAME BUTTERFLY
(Burton Holmes Travelogue—Nov. 5.)—John Luther
Leng, Pierre Lott, Maud Earhart, and other
writers of Oriental countries have told the
world much of the charm, beauty, and mystery
of Nippon; but it remains for Burton Holmes,
in the sixty-first release of the Paramount
Burdges Travel Pictures, to introduce his
followers to the pictorial beauties of that
modern fairland, the Land of the But-
terfly.

This season is the loveliest time to visit
this land of flowers, and amidst these
natural blossoms the dainty Geisha girl
is the human flower of which the Japanese are
proud, for the word Geisha means ‘an accomplished
one’ in a lovely garb worn by modern warri-
ers. The spectator sees the dances of these
butterfly-like ladies.

Child life in Japan is particularly amusing
and picturesque. Japan is crowded as a
little folk, and they are shown from the time
they can scarcely toddle in the choice of other
toddlers scarcely older up to the capable young
Japanese, who is imbued with the spirit of the
Samurai, and wants to be a soldier.

PARAMOUNT.

PARAMOUNT-BRAV PICTOGRAPH NO. 91—
In this release of the Paramount-Braavy Pic-
tograph the friends of Bobby Dumps and his
companion, Fido, will enjoy hearty laughs.
With the assistance of Bobby, Fido celebrates
his first anniversary, and Earl Hurd, the creator
of these famous characters, is responsible for
this momentous event most mirth provoking.

A notable feature of the Pictograph is the
showing of the trailer that accompanies
the feature film. The purchasing board of the
United States army recently inspected all classes of tractors at an
exhibition held at Fort Sam Houston, Texas, and
the film gives an insight into most of the
tractors in the competition measured up fully
to the tests required of them by Uncle Sam.

The hints of Uncle Sam to housewives on the
conservation of food will be found exceptionally
valuable in the current release. The
straw weavers of the trailer illustrating an
industry unique to Florida and other sections
where the palm tree and the palm nourishes, makes an
interesting display.

Motion Picture Exposition
Grand Central Palace
February 2-12, 1918

The National Association of the Motion Picture Industry and the
United States League of America.
SITUATIONS WANTED.

POSITION wanted, any branch of laboratory work, anywhere. Have held positions, assistant manager and manager. Especially fitted for photo-chemical branch. Many years' practice industrial photography, backed by chemical and technical training previous to M. P. Work. S. S. B., care M. P. World, N. Y. City.


A YOUNG MAN desires position as assist- and cameraman with motion picture concern or cameraman about New York. Experienced; been official photographer of New York City. Operated view and graphex cameras. Salary no object. Address Henry Strutenberg, 1823 Fulton St., Brooklyn, N. Y.

ORGANIST—Successful Broadway and New England organist, desires other position. Extensive repertoire; pictures properly matched; specialized on unit orchestra. Address Professor, care M. P. World, N. Y. City.

ORGANIST desires position. Experienced, reliable man, thorough musician, fine performer, large library. Good organ and salary essential. Box 472, Hagerstown, Md.


BUSINESS OPPORTUNITIES.

BUSINESS POOR? I have helped other exhibitors, I can help you! Correspondence confidential. W. D. Warner, 8 E. Broad St., Columbus, Ohio.

HELP WANTED.


EQUIPMENT WANTED.

WANTED 300 theater or wood folding chairs. Write particulars. Hall, care M. P. World, N. Y. City.

EQUIPMENT FOR SALE.

GUARANTEED MACHINES—Slightly used, type 8-1917 model, simplex motor drive, factory guarantee, at reasonable prices. Room 206, 1482 Broadway, N. Y. City.

OPERA CHAIRS—3,000 perfect condition, 75 cents up; also 500 wood folding chairs, 50 cents up. Atlas Seating Co., 10 East 43d St., N. Y. City.

FOR SALE—50 mahogany 3-ply chairs, $35. 45 6-ply oak chairs, $25; F. O. & Wellington, Colo. Address P. H. Gray, Danersburg, Cal.


A 4-100 Ampere Wagner, single phase, rotary converter, 16 Cutter-Hammer charging papers. 5 lathes. 150-02 Scholes St., Brooklyn, N. Y.

CAMERAS, ETC., FOR SALE.


1926 MODEL UNIVERSAL, WITH UNIVERSAL, TRIPOD, LIKE NEW, $210.00. MANY OTHERS WRITE OR WIRE FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS & ACCESSORIES. DAVID SERNIN COMPANY, 1027 R. MADISON ST., CHICAGO, ILL.

BASS CAMERA COMPANY, America’s Most Pictorial Camera headquarters. Nothing succeeds like success. BASS TESTED AND GUARANTEED Motion Picture Cameras at below the list prices. Used Cameras always on hand. Write for our latest authentic list, check full of real bargains. Take advantage of our expert service. The beautiful line of 1001 bargains is free to all. Write for your copy. BASS CAMERA COMPANY, Charles Bass, President, 100 N. Dearborn St., Chicago, U. S. A. See our display ad in this issue.

FILMS, ETC., FOR SALE.

FOR SALE—Sapio, 6 reels, also the following 5 reel subjects, all in first-class condition: Rip Van Winkle, Frank Case, Jungle Checkers, Three of Us, Last Chapter, Victory, From Dust to Dawn, Jacob P. Adler in Michael Strogoff; also Web Series, consisting of two 3-reel features and one 4-reel feature, Black Triangle, Man in the Cellar and Loyed by a 4. The following 4-reel subjects: Should a Woman Tell, D. W. Griffith’s Floor Above, Dishonored Medal, Zoe, A Woman’s Last Card. One thousand 1, 2, 3 and 4 reel subjects on hand. We have paper, photos and slides for all of the above-mentioned features. Exhibitor’s Film Exchange, 200 North Market St., Newark, N. J.

ALADDIN and the Wonderful Lamp, 3 reels; Treasure Island, 3; Sleeping Beauty, 3; Hansel and Gretel, 3; Golden Locks and the Little Shepherd, 3; Winter’s Tale, 3; Francesca De Rimini, 3; Shadows of Nazareth, 3; Jeptha’s Daughter, 3; all in very fine condition, with complete printing. Bargain, care Van Allen, 5 East Lynne, 6. Queen City Feature Film Co., 106 East 4th St., Cincinnati, Ohio.

FIVE HOME MOVIE FEATURES AND SINGLES. Plenty posters and advertising matter. Film Sales Company, 720 Seventh Ave., Rm. 806, N. Y. City.

MUSICAL INSTRUMENTS FOR SALE.

FOR QUICK SALE—Berrywood electric player piano, good condition, $300. Wurlitzer or DeArmond. Telephone "Rainier" 1-2350.
Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD’S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine “Dedication to Service.”

Motion Picture Handbook
for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, Postage paid.

Motion Picture Electricity
By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 280 pages, illustrated. $2.50, Postage paid.

Technique of the Photoplay
By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 Pages. $3.00, Postage paid.

Picture Theatre Advertising
By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, Postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Modern Theatre Construction
By EDWARD BERNARD KINSAH

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated with considerable data as to requirements, construction cost, building laws, etc. $3.00 Postage paid.

Screencraft
or the Making of a Photoplay
By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 Pages, illustrated. $2.00, Postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.
Publishers of the MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY
Schiller Building Chicago, Ill.
Wright & Callender Bldg.
Los Angeles, Cal.

Order from Nearest Office

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates
ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See Page 1542.)

Universal Film Mfg. Co.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oct. 5</td>
<td>Caught in the Draft (Comedy).</td>
</tr>
<tr>
<td>Oct. 12</td>
<td>The Shame of the Bellion (Comedy).</td>
</tr>
<tr>
<td>Nov. 19</td>
<td>Strike.</td>
</tr>
<tr>
<td>Nov. 25</td>
<td>Water on the Brain (Comedy).</td>
</tr>
<tr>
<td>Dec. 3</td>
<td>The Other Stocking (Comedy).</td>
</tr>
</tbody>
</table>

POWERS.

Aug. 13—Doing His Bit (Cartoon Comedy), and "No Shave and New" (Socdee) (Split reel).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy), and "The Home Life of the Spider" (Ditmar's Edu.) (Split Reel).

STAR FEATURETTE.

Sept. 3—A Dream of Eurydice (Two parts—Dr.).
Sept. 10—The Highbinder (Two parts—Society Drama).
 Sept. 17—The Right Man (Two parts—Drama).
 Sept. 24—Romany Rose (Two parts—Drama).
 Sept. 18—A Princess for a Day (Two Parts—Drama).
 Sept. 23—The Cross-Edged Submarine (Two Parts—Drama).
 Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.

Aug. 13—The Brae Girl (Two parts—Comedy—Drama).
Aug. 20—A Five Foot Ruler (Two parts—Comedy—Drama).
Aug. 27—Scandal Everywhere (Comedy).
 Sept. 5—The Whipping Heart (Com.)
 Sept. 10—in the Clutches of Milk (Com.)
 Sept. 17—Marathon Manicures (Comedy).
 Sept. 24—Miss Mina (Comedy).
 Oct. 1—Kicked in the Kitchen (Comedy).
 Sept. 5—The Blue Lie (Comedy).
 Oct. 15—When Life Lets Loose (Comedy).
 Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.

Oct. 8—Issue No. 40 (Educational).
Oct. 15—Issue No. 41 (Educational).
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 5—Issue No. 44 (Educational).
Nov. 12—Issue No. 45 (Educational).
Nov. 19—Issue No. 46 (Educational).
Nov. 26—Issue No. 47 (Educational).
Dec. 3—Issue No. 48 (Educational).

UNIVERSAL SPECIAL FEATURE.

Oct. 29—The Human.place No. 1, "The Silent Terror"—Two Parts—Drama.
Oct. 23—The Tennis Episode No. 2—"The Ears of the Unattainable"—Two Parts—Drama.
Nov. 5—The Red Ace (Episode No. 3—"The Leap or Liberty"—Two Parts—Drama.
Nov. 9—The Red Ace (Episode No. 4—"The Undercover"—Two Parts—Drama.
Nov. 16—The Red Ace (Episode No. 5—in Mid Air—Two Parts—Drama.
Nov. 23—The Red Ace (Episode No. 6—"Fighting Blood—Two Parts—Drama.
Dec. 1—The Red Ace (Episode No. 7, "The Lion's Claws"—Two Parts—Drama.
Dec. 1—The Mystery (Episode No. 1, "The Crescent Scar"—Two Parts—Drama.
Dec. 1—The Red Ace (Episode No. 8—"The Maneater of the Beast"—Two Parts—Drama.
Dec. 8—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama.

UNIVERSAL CURRENT EVENTS.

Sept. 28—Issue No. 20 (Topical).
 Oct. 5—Issue No. 21 (Topical).
 Oct. 12—Issue No. 22 (Topical).
 Oct. 19—Issue No. 23 (Topical).
 Nov. 2—Issue No. 24 (Topical).
 Nov. 9—Issue No. 25 (Topical).
 Nov. 16—Issue No. 27 (Topical).
 Nov. 23—Issue No. 28 (Topical).
 Nov. 30—Issue No. 29 (Topical).

Metro Pictures Corporation.

Oct. 15—A Sleeping Memory (Seven parts—Drama).
Oct. 22—MORE Than Poetry (Five parts—Drama).
Oct. 29—A Mixed Sea (Six parts—Drama).
Nov. 5—The Outsider (Six parts—Drama).
Nov. 12—Outwitted (Five parts—Drama).
Nov. 18—The Voice of Conscience (Five parts—Drama).
Nov. 26—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp—Five parts—Drama).

METRO SPECIALS.

October—The Slacker (Eight parts—Drama).
Oct. 15—Draft 258 (Seven parts—Drama).
Dec. 10—Hitch Hike (Seven parts—Drama).

YORKE FILM CORP.

July 18—The Hidden Spring (Five parts—Dr.)
 Sept. 3—Under Handicap (Seven parts—Drama).
 Oct. 1—Paradise Garden (Five parts—Drama).

METRO COMEDIES.

Sept. 24—The Curiosity (Drew).
 Oct. 1—The Joy of Freedom (Drew).
 Oct. 8—His Double Life (Drew).
 Oct. 15—The Dead End (Drew).
 Oct. 22—Hurt! Slep (Drew).
 Oct. 29—Two Men and True (Drew).
 Nov. 5—His Deadly Calm (Drew).
 Nov. 12—The House of Mr. Minor (Drew).
 Nov. 19—A Close Resemblance (Drew).
 Nov. 26—As Others See Us (Drew).
 Dec. 3—Too Much Henry (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.

Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 28—Man Hater (Five parts—Drama).
Oct. 28—Ner Naughts and Neats (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 5—Breaking the Heart (Comedy).
Nov. 12—Dancing with His Side (Drama).
Nov. 19—Seduction Curious (Five parts—Drama).
Nov. 25—Case at Law (Five Parts—Drama).
Nov. 28—Puel of Life (Five Parts—Drama).
Dec. 5—The Regenerates (Five Parts—Drama).
Dec. 23—for Five (Drama).

TRIANGLE COMEDY.

Oct. 7—All at Sea.
Oct. 14—Their Love Lesson.
Oct. 14—A Prairie Hare.
Oct. 21—His Busy Day.
Oct. 28—A Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody's Wife.
Nov. 4—A Hero.
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Broken Heart (Drama).
Nov. 18—His Household Butterfly.
Nov. 18—War and Marriage.
Nov. 18—An Innocent Vampire.
Nov. 23—A False Alarm.
Nov. 23—A Touch Turkey Trot.

KEYSTONE COMEDY.

Sept. 2—A Shanghaied Josiah (Two parts).
Sept. 9—His Precious Life (Two parts—Com.)
Sept. 16—Hula Hula Land (Two parts—Com.)
Sept. 23—The Late Lamented (Two parts—Com.)
Sept. 30—The Sultan's Wife (Two parts—Com.)
Oct. 10—His Crooked Career (Two Parts).
Oct. 14—Peals and Perils (Two parts).
Oct. 17—The Toast of Europe (Com.).
Oct. 28—His Disguised Passion (Two parts).
Dec. 8—A Honeymoon (Two parts).
Dec. 15—False to the Finish (Two parts).
Dec. 21—The Soul of a Fugitive (Two parts).
Dec. 25—Won by a Howl (Two parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Thinking in Spanish for You!

Issued monthly to 5,000 Spanish speaking exhibitors and those interested in the moving picture industry.

CINE MUNDIAL keeps you and your productions constantly before the Film Buyers of Latin-America.

CINE MUNDIAL
516 Fifth Avenue, NEW YORK

COME! JOIN THE THRONG! ANNUAL EXHIBITORS' BALL

UNDER THE AUFPICES OF
THE MOTION PICTURE EXHIBITORS LEAGUE OF NEW YORK

TERRACE GARDEN
58TH ST. BET. THIRD & LEXINGTON AVES.

FRIDAY EVE DEC. 7TH, 1917

MEET ALL THE MOVIE STARS WHO WILL ATTEND

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
<table>
<thead>
<tr>
<th>Mutual Film Corp.</th>
<th>Feature Releases</th>
</tr>
</thead>
</table>

**ART CHARTS CORP.**

| Oct. 22 — The Man From Painted POST (Five parts—Drama). |
| Oct. 23 — The Narrow Trail (Five parts—Drama). |
| Oct. 24 — The Woman God Forgot (Five parts—Drama). |
| Oct. 25 — The Little Princess (Five parts—Drama). |
| Oct. 26 — The Rise of Jennie Cushing (Five parts—Drama). |
| Oct. 27 — Desert Dust (Five parts—Drama). |
| Dec. 17 — The Devil Stone (Five parts—Drama). |

**GAUMONT.**

| Nov. 1 — Real Life No. 70 — Subjects on reel—Building Our Modern Fleet; Important Industries of America; An Unusual Foster Mother; Two Dry Land Periscopes; Your Hiding Place; Paused Out; Animated Drawing from Life. |
| Nov. 8 — Real Life No. 80 — Subjects on reel—Safety Last; The Pipe Organ; A Core Tire Machine; The Story of Water; It Was Not the Colic, from Life. |

**MUTUAL WEEKLY.**

| Nov. 11 — Number 150 (Topical). |
| Nov. 16 — Number 151 (Topical). |
| Nov. 21 — Number 152 (Topical). |
| Dec. 2 — Number 153 (Topical). |
| Dec. 16 — Number 155 (Topical). |

**STRAND COMEDY.**

| Oct. 16 — For Sweet Charity (Comedy). |
| Oct. 23 — And Alone Came Mary. |
| Oct. 30 — A Two-Cylinder Courtship. |
| Nov. 6 — Mary’s Merry Mixup (Comedy). |
| Nov. 13 — That Dog Gone Dog (Comedy). |
| Nov. 20 — A Maid to Order. |
| Nov. 27 — Tom, Dick and Harry (Comedy). |
| Dec. 4 — Just Kiddin’ (Comedy). |

**MUTUAL SPECIALS.**

| Oct. 22 — The Unforeseen (Frohman—Six parts—Drama). |
| Oct. 29 — A Daughter of Maryland (Goodrich—Six parts—Drama). |
| Nov. 5 — A Game of Wits (American—Five parts—Drama). |
| Nov. 12 — Betty and the Buccaneers (American— Five parts—Drama). |
| Nov. 19 — Snap Judgment (American—Five parts—Drama). |
| Nov. 20 — Please Help Emily (Frohman—Five parts—Drama). |
| Nov. 26 — The Mate of the Sally Ann (American— Five parts—Drama). |
| Dec. 3 — The American Maid (Goodrich—Five parts—Drama). |

**MUTUAL STAR PRODUCTION.**

| Oct. 22 — The Unforeseen (Frohman—Six parts—Drama). |
| Oct. 29 — A Daughter of Maryland (Goodrich— Six parts—Drama). |
| Nov. 5 — A Game of Wits (American—Five parts—Drama). |
| Nov. 12 — Betty and the Buccaneers (American— Five parts—Drama). |
| Nov. 19 — Snap Judgment (American—Five parts—Drama). |
| Nov. 20 — Please Help Emily (Frohman—Five parts— Drama). |
| Nov. 26 — The Mate of the Sally Ann (American— Five parts—Drama). |
| Dec. 3 — The American Maid (Goodrich—Five parts— Drama). |

**RIGHT TO THE END (Comedy).**

| Oct. 22 — The Man From Painted POST (Five parts—Drama). |
| Oct. 23 — The Narrow Trail (Five parts—Drama). |
| Oct. 24 — The Woman God Forgot (Five parts—Drama). |
| Oct. 25 — The Little Princess (Five parts—Drama). |
| Oct. 26 — The Rise of Jennie Cushing (Five parts—Drama). |
| Oct. 27 — Desert Dust (Five parts—Drama). |
| Dec. 17 — The Devil Stone (Five parts—Drama). |

**BLUEBIRD PHOTPLAYS, INC.**

| Oct. 22 — The Desire of the Muth (Five parts—Drama). |
| Oct. 29 — The Man Trap (Five parts—Drama). |
| Nov. 5 — The Lash of Power (Five parts—Drama). |
| Nov. 12 — Princess Virtu (Five parts—Drama). |
| Nov. 19 — The Spanish Prisoner (Five parts—Drama). |
| Nov. 26 — The Winged Mystery (Five parts—Drama). |
| Dec. 3 — The Raggedy Queen (Five parts—Drama). |

**BRID EDUCATIONAL MOVING PICTURES.**

| All About Bees (Approx. 355 feet). |
| Beautiful Goldfish (Approx. 407 feet). |
| My Friend the Ant (Approx. 417 feet). |
| The Freedom of a Fish (Approx. 536 feet). |
| The Good and Evil (Approx. 564 feet). |
| The Insects in the Deep Sea (Approx. 532 feet). |

**EDUCATIONAL FILMS CORP.**

| Oct. 15 — Seals and Pelicans in Their Native Haunts (Scenic and Educational). |
| Oct. 24 — From Studio to Screen. |
| Oct. 31 — Flying Through Japan No. 1. |
| No. 7 — Flying Through Hawaii No. 2. |
| No. 13 — Flying Through Brazil (Approx. 122 feet). |
| No. 17 — Flying Through Australia (Approx. 122 feet). |
| No. 15 — Flying Through the Amazon (Approx. 122 feet). |
| No. 19 — Flying Through Mexico (Approx. 122 feet). |
| No. 20 — Flying Through the Andes (Approx. 122 feet). |
| No. 21 — Flying Through the South Pole. |
| No. 22 — A Trip Through the Ruins of Egypt. |
| No. 23 — A Brand New World. |
| No. 24 — The Amazon (Approx. 122 feet). |
| No. 25 — The Great Barrier Reef. |
| No. 26 — The Smaller Monkeys (Ditmar’s Living Book of Nature). |

**FIRST NATIONAL EXHIBITORS’ CIRCUIT.**

| Daughter of Destiny (Petrova Picture Co.). |
| Dec. — Allimony. |

**FRONTIER SPECIALS.**

| Oct. 21 — This Is the Life (Five parts—Drama). |
| Oct. 25 — The Scarlet Pimpernel (Five parts—Drama). |
| Nov. 4 — Miss U. S. A. (Five parts—Drama). |
| Nov. 11 — The Mad Madonna (Five parts—Drama). |
| Nov. 18 — All For a Husband (Five parts—Drama). |
| Dec. 2 — The Babes in the Woods (Five parts— Drama). |

**FOX STANDARD PICTURES.**

| Oct. 7 — When a Man Sees Red. |
| Nov. 4 — The Rural Blood (Six parts—Drama). |
| Nov. 18 — Treasure Island (Six parts—Drama). |

**FOX SUNSHINE COMEDIES.**

| Nov. 11 — We Bagged the Roaring Liens (Two parts—Drama). |
| Nov. 18 — A Milk and Vine Vamp (Two parts—Drama). |
| Dec. 9 — His Shaming Career (Two parts—Drama). |

**GOLDWYN PICTURES CORP.**

| Sept. 23 — Baby Mine (Six parts—Drama). |
| Oct. 7 — Wild Boys (Six parts—Comedy). |
| Oct. 21 — The Shooting Dawn (Six parts—Drama). |
| Oct. 24 — Sunshine Alley (Six parts—Drama). |
| Nov. 18 — Nearly Married (Six parts—Drama). |
| Dec. 3 — The Clown Block (Six parts—Drama). |
| Dec. 10 — The Cinderella Man (Six parts—Drama). |

Producers.—Kindly furnish titles and dates of all new releases before Saturday.
Richardson says:—

"The very foundation of the projection of pictures, either moving or otherwise, is light!"

The Wagner White Light Converter

What kind of light are you using? Good films will never fill empty seats if they are badly projected. We want every theater manager, owner and operator to know what the WHITE LIGHT CONVERTER has done for others, and what it can do for them. Send for booklet, "Ghosts," and Bulletin 10923.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri
<table>
<thead>
<tr>
<th>List of State Rights Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>(For Daily Calendar of Program Releases See Page 1542)</td>
</tr>
</tbody>
</table>

**Note**—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

**BERNSTEIN FILM PRODUCTION.**
Humility (First of "Seven Cardinal Virtues")—Drama.
June—Who Knows? (Six parts—Drama).
Loyalty (Drama).

**J. FRANK BROCKLIS, INC.**
U. S. Navy (Five parts).
Terry Human Interest Reels (500 Feet Every Other Week).
Russian Revolution (Three parts).
Land of the Rising Sun (10,000 Feet—Issued complete or in series of 2,000 Feet or 5,000 Feet).

**BLUEBIRD PHOTOPLAYS, INC.**
The Eagle's Wings.
Heil Morgan's Girl.
Mother O' Mine.

**BRENNON PRODUCTIONS.**
Lone Wolf (Seven Parts).
Fall of the Revenants (Eight Parts).
Empty Pockets (Seven Parts).
Kinetoscope.

**CENTURY COMEDIES.**
Sept. 1—Balladmatics (Two parts—Comedy).
Oct. 1—Automaniacs (Two parts—Comedy).
Nov. 1—Nextman's Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Eureka Career (Two parts—Comedy).

**BENJAMIN CHAPIN PRODUCTIONS.**
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call to Arms (Two parts).

**CHRISTIE FILM CO.**
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 7—Hive and the Law (Drama).
Aug. 14—A Smokey Love Affair (Comedy).
Oct. 1—Local Color (Comedy).
Oct. 8—Love and Lucksmiths (Comedy).
Hearts and Clubs (Comedy).
Almost a Bigfoot (Comedy).
More Haste Less Speed.
Betty's Big Idea.

**CORONET FILM CORP.**
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomena.

**COSMOPHOTO FILM, INC.**
I Believe (Seven parts—Drama).

**CRYSTAL PHOTOPLAYS CORP.**
Mother Love and the Law (Drama).

**E. I. S. MOTION PICTURES CORP.**
Trooper 44 (Five parts—Drama).

**M. S. EPPSTEIN.**
Kerensky in the Russian Revolution of 1917.

**DEPLEX FILMS, INC.**
Shame (Seven parts—Drama).

**FILM D'ART CORP.**
Auntie's Triumph.
Conscience (Drama).

**FLORA FINCH FILM CO.**
"War Pride" (Two parts—Comedy).

**FORT PITT CORPORATION.**
The Italian Battlefront.

**FRANCE FILMS, INC.**
The Natural Law (Seven parts—Drama).

**FRATERNITY FILMS, INC.**
Oct.—Devil's Playground (Nine parts—Drama).

**FRIEDMAN ENTERPRISES.**
A Mormon (Six parts—Drama).

**FUN-ART FILMS, INC.**
A Rag, a Bone and a Hank of Hair (Two parts—Comedy).

**BUD FISHER FILMS CORP.**
Mutt and Jeff Animated Cartoons.

**JOSEPH M. GAITEZ.**
August—The Italian Battlefront.

**GENERAL ENTERPRISES, INC.**
The Warrior (Seven parts—Comedy-Drama).
The Linr.

**GOLDEN FEATURES.**
A Bit of Life (One Reel Comedy-Drama).

**HIGH ART FILM CORP.**
The Struggle Everlasting.

**HILLER & WILK, INC.**
Alms, Where Do You Live (6 Parts—Drama).

**HOFFMAN-FOURSQUARE PICTURES.**
The Bar Sinister.
The Silent Witness (Seven parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Shame.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

**INTER-ALLIED FILMS.**
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Falcons of the Sea (Hydroplanes for Coast Patrol).
Eye of the Artillery (Use of Observation Balloons).

**IVAN FILM PRODUCTIONS.**
August—Babbling Tongues (Six parts—Drama).
Married in Name Only (Six Parts—Drama).

**KING-BEE FILMS CORP.**
Sept. 1—The Battlefront (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobe (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

**A KAY CO.**
Some Barrier (Terry Cartoon Burlesque).
His Trial (Terry Cartoon Burlesque).
Terry Human Interest Reel No. 1 (Character As Revealed in the Face).
Terry Human Interest Reel No. 2 (Character As Revealed in the Eyes).

**KLOTZ & STRIEKER.**
June—Whither Thou Goest (Five parts—Drama).
June—The Secret Trap (Five parts—Drama).

**MARINE FILM CORP.**
August—Lorelei of the Sea (Drama).

**MAYFAIR FILM CORP.**
Persuasive Peggy (Drama).

**MCQUIGG PICTURES.**
Mother (Drama).

**MOE STRIEKER.**
June—A Daughter of the Don (Ten parts—Drama).

**OGDEN PICTURES CORP.**
August—The Lust of the Ages (Drama).

**OVERLAND FILM CO.**
The Russian Revolution.

**PARAGON FILMS, INC.**
The Whip (Eight parts—Drama).

**PATHE EXCHANGE, INC.**
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

**PETER PAN FILM CORP.**
Mo-Toy Troupe (Release No. 9, "Golden Locks and the Three Bears").
Mo-Toy Troupe (Release No. 10, "Dolly Doltens").
Mo-Toy Troupe (Release No. 11, "School Days").
Mo-Toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-Toy Troupe (Release No. 13, "Puss in Boots").
Mo-Toy Troupe (Release No. 14, "Jimmie the Soldier Boy").
Mo-Toy Troupe (Release No. 15, "Jimmie and Jam").
Mo-Toy Troupe (Release No. 16, "In Japeland").

**PIONEER FILM CORP.**
Nov. 1—Danger Signals (Seven parts—Drama).

**W. H. PRODUCTIONS CO.**
Dakota Dan.
Double Cossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.

**HARRY RAVER.**
The Public Defender (Drama).

**RENOVED PICTURES CORP.**
June—In Treason's Grip (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

**ROHARD PLAYERS.**
Mothers of Men (Five parts—Drama).

**WILLIAM N. SELIG.**
April—The Garden of Allah.
May—Beware of Strangers (Eight parts—Drama).

**FRANK J. SENG.**
May—Parentage (Drama).

**SHERMAN PICTURE CORP.**
July—Corruption (Six parts—Drama).

**SIDNEY OLCOTT PLAYERS, INC.**
The Belgian (Drama).

**JULIUS STEGEL.**
May—Redemption (Six parts—Drama).

**SUPREME FEATURE FILMS, INC.**
May—Trip Through China (Ten parts).

**TRIUMPH FILM CORP.**
Just a Woman.

**ULTRA FILMS, INC.**
A Day at West Point (Educational).
West Is West.
Rustlers' Frame-Up at Big Horn.

**UNIVERSAL (STATE RIGHTS).**
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—the Cross-Eyed Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

**LAWRENCE WEBER PHOTO DRAMAS, INC.**
Raffles, the Amateur Cracksman (Seven parts—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Naturally such productions as The Birth of a Nation, Intolerance, Joan the Woman, and A Daughter of the Gods, were made on

EASTMAN FILM

The film that first made motion pictures practical, remains to-day a big factor in their success.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

SATISFACTION
UNQUESTIONABLY INFLUENCES YOUR DECISION

SPEER
ALTERNO CARBONS
FOR A. C. WORK
AND
SPEER
HOLD-ARK CARBONS
FOR D. C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthuse exhibitors and operators that their use is inevitable.

Paramount Features—Alterno Carbons
Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Resting Light.
No Change Required in Booth Equipment.

Essential Advantages—Hold-Ark Carbons
Permanent Arc Longer Life
Perfect Crater Minimum Adjustment
Hard Core and Metal Coating.
Elimination of Projection Difficulties.

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

“The Carbons with a Guarantee”

Speer Carbon Company
ST. MARYS, PA.

Take Your Pencil
And a Piece of Paper

How much money do your films cost you each year?
What percentage of that amount would it take to buy a Marlux lens, and insure getting the full value from every foot of film you use?
Figure it out. You will find that percentage a mighty small one.
Do not let the price of a

Marlux

lens stand between you and the increased box office receipts that you will obtain if you show your pictures the Marlux way.

The Marlux costs no more than any good lens, and gives better results.
If you do not know the price of the Marlux ask your Dealer, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.
HOLIDAY GREETING
TO YOUR PATRONS
BE THE FIRST TO EXHIBIT
A really clever 60-foot interesting trick novelty. Write for particulars today—
FRANK GARNIER
112 W. 42nd St.
N. Y. City
Tel. Bryant 4579

A Dependable Mailing List Service
Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory, includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74.

MOTION PICTURE DIRECTORY COMPANY
45 Ashland Bldg., Chicago
Addressing Multigraphing Printing Typewriting

WONDERFUL CARBON CHANGES A.C. TO D.C.
This carbon eliminates that “terrible noise” that is so common with the “old roaring” A.C. arc. It produces a pure white, steady light and improves A.C. projection 100%. Porter stakes his reputation on the results. Stock on hand. Can make prompt shipments. Write or call for samples. Make your own test. Porter handles the one best of everything for advanced projection.

B. F. PORTER, 1482 Broadway (on the Square), at Times Square, New York

Educate Your Audience to Help Fight Censorship!
Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor’s mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obvious to the Exhibitor’s audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now! Legislatures Everywhere Are Owingen

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00

MOVING PICTURE WORLD
516 Fifth Avenue, New York City
Send For Our

New Theatre Catalog

Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ADELPHI THEATRE, CHICAGO
ASCHER BROS., Owners

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St.
CHICAGO, ILL.

Thirty-five Years’ Practical Experience

Foreign and Domestic
Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on
Leaded Lights for Doors. Halls, Staircases, Skylights
or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchange men, Operator, and Film
Men Everywhere:—The moving picture business is one
of the youngest but one of the leading industries of
the world to-day. We may well be proud to be con-
nected with it. Are you keeping up? Do you know
all about it? It will yield larger returns for an equal
amount of work to the men who know. Each weekly
issue of the MOVING PICTURE WORLD contains
more up-to-date information than you can get from all
other sources. Subscribe now if not already on our
mailing list. You will get your paper hours earlier
than from the newsstand and it costs $4.80 less.

ONE YEAR...........................$3.00
SIX MONTHS........................$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Cut Out and Mail To-day—Now!

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Here they are; at your Service

for Simplex Projectors
Permanently Perfect Projection
and for your other needs

DISTRIBUTORS

GEORGE WRIGHT,
121 N. Pearl St., Albany, N. Y.

LUCAS THEATRE SUPPLY CO.,
158 Marietta St., Atlanta, Ga.

AUBURN FILM CO.,
Auburn, N. Y.

BOSTON MOTION PICTURE SUPPLY CO.,
218 Pleasant St., Boston, Mass.

BECKER FILM & SUPPLY CO.,
47 W. Swan St., Buffalo, N. Y.

MOTION PICTURE THEATRE EQUIPMENT CO.,
405 Iroquois Bldg., Buffalo, N. Y.

EXHIBITORS' SUPPLY CO.,
407 Mailers Bldg., Chicago, Ill.

Dwyer Bros. & Co.,
631 Walnut St., Cincinnati, O.

Dwyer Bros. & Co.,
26 W. Naghten St., Columbus, O.

OLIVER MOTION PICTURE SUPPLY CO.,
337 Prospect Ave., Cleveland, O.

SWANSON & NOLAN SUPPLY CO.,
1744 Curtis St., Denver, Colo.

THEATRE EQUIPMENT CO.,
Film Bldg., Detroit, Mich.

EXHIBITORS' SUPPLY CO.,
157 N. Illinois St., Indianapolis, Ind.

PACIFIC AMUSEMENT SUPPLY CO.,
109 E. 6th St., Los Angeles, Cal.

THEATRE EQUIPMENT CO.,
16 N. 4th St., Minneapolis, Minn.

LELAND THEATRE SUPPLY HOUSE,
97 State St., Montpelier, Vt.

B. F. PORTER,
1462 Broadway, New York, N. Y.

SWANSON & NOLAN SUPPLY CO.,
106 S. 14th St., Omaha, Neb.

LEWIS M. SWAAR,
1327 Vine St., Philadelphia, Pa.

HOLLIS-SMITH CO.,

SWANSON & NOLAN SUPPLY CO.,
136 E. 2nd St., Salt Lake City, Utah

BRECK PHOTOPLAY SUPPLY CO.,
78 Turk St., San Francisco, Cal.

ERKER BROS. OPTICAL CO.,
608 Olive St., St. Louis, Mo.

WEBSTER ELECTRIC CO.,
719 9th St., N. W., Washington, D. C.

SALES AGENTS

PACIFIC AMUSEMENT SUPPLY CO.,
109 E. 6th St., Los Angeles, Cal.

SEATTLE STAGE LIGHTING CO.,
21 Madison Block, Seattle, Wash.

Now you know, just where to go; to get what's best, by every test.
“From Apathy to Enthusiasm”

(In Three Positions)

Position No. 1 (Undesirable)

Dealers didn’t care to push the Simplex. Those who were candid expressed themselves something like one man we have in mind. Said he: “When I sell another make of Projector I make a nice profit in the first place, and can count on a future income from repairs and spare parts. But my profit on the Simplex is smaller to begin with, and hardly any repairs are needed. Your Machine is too good, that’s all.”

Position No. 2 (A Fortunate Calamity)

When last spring we refused to join in a Combine, we lost almost our entire sales organization, including the above-mentioned apathetic Dealers. Luckily, no Combine can prevent the Exhibitor from buying what he knows is best. So our sales kept on increasing until they were almost double.

Position No. 3 (The Best Ever)

Now we have the great pleasure of introducing to you, on opposite page, the Distributors who handle the Simplex Projector, and the Simplex only.

—Men who give their undivided attention and enthusiasm to this one Machine, and who therefore can give you top-notch service—which they couldn’t do if their efforts were scattered.
—Men of such sterling character that they think more of the Exhibitor’s good-will than of his orders for repairs.
—Men with whom it will pay you to deal, not only when you want the Simplex, but whenever you want anything of any kind for your Theater. They will give you a square deal and will thereby deserve your continued patronage.

The Simplex Man’s Gospel: “Big bills for tickets, small repair bills.”
No Bother with a National MAZDA Lamp

When you turn on a MAZDA lamp at home you don't think of it again until it burns out or you turn it out. Your projector light need give you scarcely more trouble than 'that! If it's a NATIONAL MAZDA, you focus it once—then pay it no attention for 100 hours. When it burns out you swing another NATIONAL MAZDA into place—and instantly go ahead for another 100 hours.

What does it cost? Renewals cost no more than your present carbon renewals. Cuts two-thirds from the cost of your current. Saves the heat-breakage of lenses and cracking of carbon jaws; and prevents much of your present repair expense. The savings pay for the new equipment in three to six months.

Does it improve the screen illumination? It does. The light is steady, flickerless and uniform over all the screen. No phantoms or shadows. You get BETTER PICTURES at a saving in cost—and with great improvement in the conditions in the booth. Ask your supply house for full information, or inquire of Nela Specialties Division, NATIONAL LAMP WORKS of General Electric Co., 101 Nela Park, Cleveland, Ohio.
UNITED THEATRE EQUIPMENT CORPORATION

OFFERS TO YOU, FREE OF CHARGE,
THE EXPERIENCE OF
20 Projection Experts

Each one of whom has been at the head of his own establishment for many years in the largest cities in this country.

We Invite You to Communicate With Nearest Branch Office

SEND IN YOUR ORDER FOR SAMPLE BUNDLE (25 SETS) CARBONS

\[
\begin{align*}
\frac{3}{8}-\text{Inch, for 40 to 60 Amperes} & : \$4.25 \\
\frac{3}{4}-\text{Inch, for 60 to 70 Amperes} & : \$5.50
\end{align*}
\]

GUARANTEED TO GIVE NOISELESS WHITE LIGHT WITH A. C. ARC
DON'T DELAY! DO IT NOW!!  THE RESULTS WILL AMAZE YOU!!

“Everything for the Motion Picture Theatre Except the Film”

- Velvet Gold Fibre Screen
- Is the Last Word in Projection Screens.
- U. T. E. Arc Controller
- Helps the Operator and Improves Your Projection.
- National Carbons
- Give Brilliant, Steady Light.
- Novelty Slides
- Are Up to the Minute and Beautiful to Look At.
- Fulco Specialties—P. T. E. Condensers—
- U. T. E. Film Cement, etc.

POWERS 6B

HALLBERG MOTOR GENERATOR

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.
Detroit, Mich.—Peter Smith Bldg.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 West Lake St.

“EDISON” MAZDA LAMPS, REGULAR AND PROJECTOR TYPE, IN STOCK AT ALL BRANCHES

UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, Pres.
J. H. HALLBERG, Vice-Pres.

Executive Offices: 1604 Broadway, New York
Nicholas Power Company,
90 Gold Street,
New York City.

Gentlemen:-

You will note that we are placing an order with you today for a "Cameragraph No. 6B". It is a pleasure to give this order to you, and I think it only fair to tell you that we are placing it with you solely because of the excellent satisfaction the "Cameragraph No. 6B" is giving our clients.

Every comment we have received upon it has been favorable.

You have every reason to be proud of the splendid record of your manufacturing achievements. The present "Power's" is a very worthy successor to the former models.

The superior quality of our moving picture reproductions for advertising purposes needs perfect projection to insure the maximum results on the screen.

Many years or experience have taught the writer that the "Power's" is the durable, serviceable, and efficient machine for every projection purpose.

Truly yours,

BOSWORTH, DE FREINES AND WELTON.

Nicholas Power Company
INcorporated
90 GOLD ST
New York
“Goldwyn Pictures demand unusual attention because they aim higher than others. They attain the height of merit.”

*Cleveland Press*
JEWEL PRODUCTIONS PRESENT

"SIRENS OF THE SEA"

THE PICTURE MAGNIFICENT

LOUISE LOVELY and CARMEL MYERS in the most ravishing dream of female loveliness ever seen on land or sea. Directed by Allen Holubar.

Five Other Wonder-Jewels

"The Co-Respondent"
Elaine Hammerstein in the great Ralph Ince version of the stage play by Alice Leal Pollock and Rita Weiman.

"The Price of a Good Time"
Mildred Harris in heart searching realism surpassingly produced by Lois Weber, the Belasco of the Screen.

"Pay Me"
Dorothy Phillips—Idol of Millions—in five reels of rugged Western drama. Produced by Joseph De Grasse.

"Come Through"
Herbert Rawlinson in George Bronson Howard's mightiest melodrama. Suspense at the shouting point.

"The Man Without a Country"
The great patriotic classic modernized. The surest money-getter of our times.

Long run. Low war tax.
Made by Thanhouser, World's Rights bought on sight by Jewel Productions, Inc.

1600 Broadway
New York
GEORGE K. SPOOR presents

IN

TAYLOR HOLMES

Uneasy Money

BY P.G. WODEHOUSE

AT ALL FIRST CLASS PICTURE THEATRES—ASK WHEN!

THINK OF IT!

National Billboard Advertising

Plus the Famous Saturday Evening Post Story

“Uneasy Money”

Plus the Famous Comedian

TAYLOR HOLMES

24 Sheets All Over the Country

Everyone Is Looking For This

GREAT ULTRA FEATURE

Distributed through the George Kleine System
We caution and advise you—for your own best interests—not to book any serial until you have seen the first episodes of the Universal's biggest thriller—"The Mystery Ship." You will understand fully why we advised you when you view with your own eyes the spectacles in this big winning serial.

$35,000 spent

$35,000 for a few feet of film in the first installment of "The Mystery Ship" establishes a record for expenditure in serials. Millions of people will get the biggest thrill of their lives when they view the $35,000 thrill provided in this episode No. 1.
Watch for Our Big Ad. Next Week
Announcing a Nation Wide Publicity
Drive That Will Arouse Millions

In addition to such big pulling features as the tremendous opening episodes
—and the three big popular Stars—BEN WILSON, NEVA GERBER and KINGSLEY BENEDICT—we have prepared and ready to launch shortly one of the biggest publicity drives ever known in serial advertising.

It's a plan that will rivet the attention of millions and will carry into the homes of millions of American families the advertising message of the Universal Serial—"THE MYSTERY SHIP"—in such a manner as to keep the MYSTERY SHIP serial before these millions for weeks.

Don't Delay—Book "THE MYSTERY SHIP" NOW

DON'T delay your book. Don't let your competitor beat you to it and secure this tremendous winner. Get in NOW and get the full advantage of the sweeping nation-wide plans to popularize "THE MYSTERY SHIP." Bigger—better—and far greater in its power than newspaper advertising is this BIG IDEA to attract and hold the attention of millions. Tie up to the torrent of power this BIG IDEA will swing. Get a copy of the big ad campaign book from your nearest Universal Exchange, and BOOK "THE MYSTERY SHIP" NOW!

Universal Film Manufacturing Co.

Carl Laemmle, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway
New York
REX BEACH PICTURES

8 Stories in One
3 Love Stories
3 Melodramas
1 Drama of Night Life
1 Sensational Prologue

REX BEACH’S Greatest Story
THE
AUCTION BLOCK

Tells the love story of Lorelei, the pretty country girl offered as a sacrifice in the Big City; the love story of the sarcastic critic and “the wickedest woman in the world;” the story of a beautiful mill girl and the Pittsburg steel millionaire.

The melodrama of Lorelei’s wayward brother and Melcher, the blackmailer; the counterplot that rounds up these criminals and the thrilling story of a woman’s vengeance.

An intimate, vivid picturization of the night life of New York and a daring prologue that will make every man and woman think.

Released everywhere December 2.
HERE is a remarkable production of a popular stage hit embodying love, sentiment, drama, happiness and pathos. We announce confidently that it is the most appealing holiday attraction available in the industry—for grown-ups and children.

George Loane Tucker, one of the ablest and most original directors, has scored a new achievement for himself and for

Mae Marsh
in
The Cinderella Man

from Oliver Morosco's Stage Success
by Edward Childs Carpenter

This production will also enable you to hold morning or mid-day matinees for school children during its holiday engagement. Released December 16.
WHERE TRIANGLE STANDS

Right out in the open with nothing to conceal, working in every possible way to improve the industry—

Making every effort to produce better pictures, spending money for better stories—

Adopting clean-cut and up-to-date business methods, establishing equitable prices and close co-operative service for exhibitors—these are some of the things for which Triangle stands.

We may make mistakes—we would not be human if we did not, but we will always acknowledge our errors and correct them wherever possible.

These are not empty words. This is the absolute unalterable policy of Triangle.

Here are two recent instances of our effort to serve exhibitors.

We announced that Triangle would not transfer to exhibitors the war tax levied upon film manufacturers. We do not believe it is fair and equitable for exhibitors to be compelled to pay this tax, and therefore we will not charge it to them.

Again—we have just announced that we will release one seven-reel super-production each month to Triangle exhibitors on our regular program at no extra cost.

(Continued on opposite page)
This is another evidence of our sincere desire to serve exhibitors to the best of our ability. The first seven-reel super-feature is “Because of a Woman,” to be released December 16th.

In the Hart and Fairbanks reissues which we are now offering to exhibitors, we give them an opportunity to make money. Every exhibitor in the country knows the value of these pictures—knows that they are box-office attractions. We are furnishing new prints with new paper and accessories and at prices that guarantee a profit to exhibitors.

We are in the picture business to make money. We are not trying to hide that fact. However, we are not endeavoring to make all our profit in one day or one year. We expect to be in business for some time to come. We appreciate, and appreciate fully, that we will make money in exact proportion as the exhibitors that we serve are successful.

We are for fair and square dealing in every particular. Our cards are all on the table. Watch Triangle grow!

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York

S. A. LYNCH  R. W. LYNCH
President  Vice-President
FRED KENT  Y. F. FREEMAN
Treasurer  Secy. and Gen. Mgr.
Mr. Foreign Buyer

Christmas comes once a year but—

$UCCESSFUL PRODUCTIONS$ are at your command every day in the year for your particular territory.

Let us convince you new productions continually added we operate everywhere exclusive exporters of speed carbons

INTER-OCEAN FILM

Paul H. Cromelin
Pres. & Gen'l Mgr.

Corporation

220 W. 42nd St.
New York City
Surely! Heaven will protect the waiting goil!

Louise Fazenda makes a great maid of all work. Her "heavy lover" is illustrated by Ben Turpin and Slim Summerville appears as the President of the "heavy lovers" gang.

Miss Fazenda's humor is so unconscious!

The way she bounces bricks from their brows is so delicate.

The technique with which she tosses the butcher's cleaver or the family china is superb.

Her "angle shots" are marvelous.

Her taste is so simple.
MOTHER AND SISTER LIKE PARAMOUNT-MACK SENNETT COMEDIES

—they don't always like to admit it, but they always go on Paramount-Mack Sennett nights.

don't think that mother's thoughts are centered on Sunday's dinner, or Willie's new suit, or sister's chances.

Your dear old mother just lives for the annual trip to Broadway. The veil is lifted for a joyous night, perhaps once a year, and some years not even that—there now, aren't you ashamed!

Bring Broadway to mother with high class slapstick, but clean, Paramount-Mack Sennett Comedies.
THE leading exhibitors in one of the biggest cities in the United States realize the tremendous values of National Advertising on Paramount and Artcraft Pictures. Not one group or another but all the leaders are there.

This is probably the best example of dealer cooperation ever known in any industry and we are proud of it.

And there you will find your old sweetheart again!

Can you imagine the consternation of any of the 75,507 readers of the Philadelphia Ledger if they couldn't find the name of their theatre in the lists?
Paramount-Burton Holmes Travel Pictures

PARAMOUNT-EMPERESS THEATRE
Salt Lake City, Utah,
June 18, 1917.

Mr. C. C. Burr
Department of Advertising
Paramount Pictures Corp
New York, N.Y.

Dear Mr. Burr:—

I really must drop you a line to congratulate those responsible for the excellence of the Burton Holmes Travel Pictures. The combination of good photography, action, numerous subtitles in the right place and the educational values of these single reels make the Burton Holmes Easy Chair Travels a big asset. They draw a splendid class of patronage, in fact we have some regular customers who will not come in the house unless there is a Burton Holmes on the screen.

I think so much of them that I always play them up in my newspaper ads and occasionally advertise them in bright lights out front.

Yours truly,

[Signature]

GEC:JB.

The Proof of the Pudding

An up-to-the-minute exhibitor states that Paramount-Burton Holmes Travel Pictures draw a new type of patrons to his theatre.

This substantiates Paramount's oft advertised claim.

Are Paramount-Burton Holmes Travel Pictures getting new patrons for you?

Paramount Pictures
LEWIS J. SELZNICK

presents

CONSTANCE TALMADGE

in

"THE HONEYMOON"

By E. LLOYD SHELDON
Directed by Charles Giblyn

This smart comedy is Constance Talmadge's second Select Picture—following her smashing success in "SCANDAL!"
A honeymoon with a chorus-girl hang-over! Do you get the idea?

Ea le Fox and Constance Talmadge in "The Honeymoon," Niagara Falls in the Background.

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City.
"OVER THERE"

Directed by James Kirkwood
Produced by Charles Richman Pictures Corporation

with

CHARLES RICHMAN

and

ANNA Q. NILSSON

Title by permission of
GEORGE M. COHAN
Author and Composer of the patriotic song
"OVER THERE"

Anna Q. Nilsson and Charles Richman in "Over There.

Richman and Gertrude Berkeley in "Over There."
Clara Kimball Young and Her Own Company present

"SHIRLEY KAYE"

By Hulbert Footner
Scenario by Margaret Turnbull
Directed by Joseph Kaufman

Shirley Kaye is a smashing comedy-drama with
Clara Kimball Young as a social buccaneer!
A Feature Unsurpassed for Xmas Showing

TENSE and winning picture for every day in the year
but particularly suitable for Christmas Time through
the rich, wholesome sentiment of its holiday scenes.

An affecting drama portraying the noble love of a great-hearted husband for
friends and relatives, even though they basely deceive him. A beautiful girl-
wife's struggle to hold that love against plots and temptations. Priscilla Dean
fascinates in every moving situation. Act promptly for biggest receipts.

Book thru any Universal Exchange, or from

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK
GLADYS HULETTE
is announced in the five part GOLD ROOSTER PLAY

OVER the HILL
Written by Lois Zellner
Directed by Wm. Parke
Produced by ASTRA
"Over the Hill" is one of those charming plays which a person remembers long after he saw it on the screen

COMING SOON

BABY MARIE OSBORNE
is announced in her best picture yet, the five part GOLD ROOSTER PLAY

A LITTLE PATRIOT
Written by John Grey, Produced by DIANDO, Released Dec. 2nd
Your audience will say that it is delightful. It is filled with laughter and pathos.
"EXCELLENT"

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY AND
MAHLON HAMILTON

The MOTION PICTURE NEWS SAYS—


The DRAMATIC....... MIRROR SAYS—

"It will draw crowds and the spectator may be confident that he will be entertained. A deal of suspense and ... mystery. Moves with rapid and exciting action. Players have box office value. Direction excellent. Will promote consistent patronage." ........................

Pathé
THAT'S WHAT THEY ALL SAY

The EXHIBITORS TRADE REVIEW SAYS —
"Another excellent PATHE serial... Plunges at once into a realm of mystery... Direction very good..... photography and lighting excellent. Cast exceptional... Plenty of action, interest and suspense.... lives up entirely to high PATHE standard."

The MOVING PICTURE WORLD SAYS —
"Gives ample assurance of strong interest!!
PATHE SERIALS ARE THE EXHIBITORS BEST ATTRACTIONS

The BIG FOUR SERIAL
Story by ARTHUR B. REEVE
Scenarios by CHAS. A. LOGUE
WHEN HOUSES LIKE THE FOLLOWING—
HAVE BOOKED THE IRENE CASTLE PICTURES, YOU, MR. EXHIBITOR, MUST RECOGNIZE THAT QUALITY HOUSES HAVE FOUND PATHÉ PLAYS TO BE QUALITY PLAYS

The STANLEY, ............... Philadelphia
The STRAND, ................. Nashville
" " ............................ Buffalo
" " ............................ Seattle
" " ............................ Cincinnati.
The CASTLE, ................... Chicago
The REGENT, ................... N.Y. (B.S. Most house)
The HAMILTON, .............. (" " " )
The FLATBUSH, ............... (" " " )
The GARDEN, ................. Washington
The CLEMMER, .............. Spokane
The SHENANDOAH, ........... St. Louis
The ISIS, ....................... Denver
The REGENT, ................... Indianapolis
PLAYS

Bewitching

IRENE CASTLE—
The star of "The Mark of Cain"
"Sylvia of the Secret Service"
and "Stranded in Arcady"......
is presented in..........................

VENGEANCE IS MINE—
a powerful dramatic play written by
John A. Morasco and produced by ASTRA
.........Directed by FRANK CRANE.........
.........Released December 16th.........
(Five Parts)
Ascher Brothers of Chicago and their managers state that "The PAINTED DOLL" is a 100% picture.

I. Adelstein of the Mount Morris Theater, N.Y. writes that judging from the expressions of approval from his audiences, The Russian Art Pictures will catch on like a house afire.

Well-known houses like the Isis of Denver, after seeing "The PAINTED DOLL" have booked it for extended runs.

The Pathé Washington office wires that Washington and Baltimore exhibitors have written that "The PAINTED DOLL" is one of the best pictures of the last twelve months.

And the reviews! Have you read them?

---

**Coming—another strong Russian Art picture in five parts.**

**HER SISTER'S RIVAL**

with

**V.V. COLODNAIA**

one of Russia's most beautiful and talented stars

**RELEASED DECEMBER 9th**
WILLIAM RUSSELL
IN
"NEW YORK LUCK."

The majesty and mystery of the big city.
An adventure story of unusual cleanliness and marked originality.
A drama with laughs and punch.
The two-fisted hero of red-blooded photodrama in a new adventure play.
Supported by Francelia Billington.
Directed by Edward S. Sloman.

OLIVE TELL
IN
"HER SISTER."

The gracious Charles Frohman stage star in a Charles Frohman play.
Cast in the roles of a sweet American girl and an Egyptian princess.
The glamour and fascination of the far east—the hustle and pitfalls of modern business.
Supported by David Powell.
Directed by John B. O'Brien.

EDNA GOODRICH
IN
"HER SECOND HUSBAND."

The jolt that prosperity handed Cupid.
What happens when business and pleasure are mixed.
The perils of commercializing the charm and beauty of a young wife.
The far-famed beauty in her most dazzling gowns.
A five act drama of New York business and society.
Directed by Dell Henderson.

December 17
December 24
December 31

AT ALL MUTUAL FILM CORPORATION EXCHANGES
Margarita Fischer
made her biggest hit in
*Miss Jackie of the Navy*

**NOW in**

**MISS JACKIE of the ARMY**

an army play built on the thrills
of today and now — sure fire
at the box office.

PRODUCED BY
American Film Company, Inc.,
SAMUEL S. HUTCHINSON, PRESIDENT.

At all MUTUAL FILM
CORPORATION EXCHANGES
December 10
STANDARD PICTURES

A GREAT BIG STIFF PUNCH IN THE HEART

WILLIAM FOX
Presents
WILLIAM FARNUM
in
The HEART of a LION

Based on Ralph Connor's novel, "The Doctor"
Staged by Frank Lloyd.

NO PERSON, YOUNG OR OLD CAN SEE THIS PICTURE WITHOUT BEING THRILLED.

BOOK NOW RELEASED IN DECEMBER ON THE OPEN MARKET

FOX FILM CORPORATION
FOX SPECIAL FEATURES
One a week—52 a year

WILLIAM FOX
Presents
VIRGINIA PEARSON
The Rose of Dixieland
in
STOLEN HONOR
A Society Drama of Love and Intrigue
Staged by Richard Stanton
See Miss Pearson's Magnificent Gowns
Others on the Calendar:
George Walsh in The Pride of New York
June Caprice in Unknown
Jewel Carmen in The Kingdom of Love

Contract Now for these holiday attractions
at nearest Fox branch office

FOX FILM CORPORATION
STANDARD PICTURES.

The greatest money making picture Bara ever made

WILLIAM FOX presents
THEDA BARA in

The ROSE of BLOOD

By Richard Ordynski
Staged by J. Gordon Edwards

A great 1918 vampire role with Theda Bara at the acme of her vamping.

Released now on the open market as an individual attraction...

Present crisis in Russia excitingly depicted~

FOX FILM CORPORATION
A Daughter of the Gods
with
Annette Kellermann
Now for release Book at Fox Exchange
WILLIAM FOX
presents
His Baby Grand Stars
Jane -- Katherine LEE

as
Troublemakers

Supported by company of adults
Sparkling Comedy-drama for grown ups and children
This picture will fill your theatre every time you show it

Ready Dec. 9

Tragedy-Pathos-Fun
Unusual publicity and advertising

FOX FILM CORPORATION

STANDARD PICTURES
About every two weeks—

You need a life preserver to save a poor feature from giving your patrons a bad night.

About every two weeks William Fox releases a

SUNSHINE COMEDY

The best possible life preserver to sustain a program in any theatre

Laughter is the rarest thing in the world—that's why Henry Lehrman makes only 26 Sunshine Comedies a year

LOOK AND BOOK at the nearest Fox exchange

Fox Film Corporation
WILLIAM A. BRADY
Announces
MONTAGU LOVE
in
"Cardinal Mercier"
A BIG PICTURE
IN EIGHT REELS
Ask for Information
PROCLAIMED A TREMENDOUS HIT BY THE WORLD'S GREATEST EXHIBITORS

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

Written by
C. GARDNER SULLIVAN
Directed and Photographed by
IRVIN Y. WILLAT.

317 DAYS BOOKING REPRESENTED BY ONE GROUP OF THE FOREMOST THEATRES OF THE COUNTRY...

PROOF - POSITIVE THAT "THE ZEPPELIN'S LAST RAID" IS THE BIGGEST BOX-OFFICE WINNER AVAILABLE .......

US-EXHIBITORS' BOOKING CORPORATION

EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK
TRADE SHOWING, WEDNESDAY, DEC. 5TH
BROADWAY THEATRE, Broadway at 41 St. at 10.15 A.M.

ANOTHER EXTRAORDINARY FEATURE FOR FIRST CLASS THEATRES

THOS. H. INCE ~~~
SPECIAL PRODUCTION

Bessie Barriscale

in

THOSE WHO PAY

Written by
C. GARDNER SULLIVAN
Directed by
RAYMOND B. WEST

THE STAGES MOST POWERFUL EMOTIONAL ACTRESS
IN
A DRAMATIC THUNDERBOLT.

THE MOST GRIPPING — THE MOST ABSORBING —
THE MOST THRILLING STORY EVER TOLD IN PICTURES

ESPECIALLY DESIGNED TO BOOST THE BUSINESS
OF PROGRAM-INFECTED BOX-OFFICES...

BOOK ALL U.S. EXTRA ATTRACTIONS
THROUGH THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE:

NEW YORK (179 7th Ave.)
BUFFALO (47 W. Swan St.)
DETROIT (800 Joe. Stirt Bldg.)
CHICAGO (290 N. Wabash Ave.)
DENVER (1720 Welton St.)
SEATTLE (1243 W. 8th St.)
LOS ANGELES (514 W. 8th St.)
PITTSBURGH (127 6th Ave.)

PHILADELPHIA (1335 Vine St.)
CINCINNATI (361 Strand Theatre Bldg.)
ST. LOUIS (391 Emmons Theatre Bldg.)
WASHINGTON (8 E St. N.W.)
CLEVELAND (310 Staut Bldg.)
KANSAS CITY (1120 Walnut St.)
MINNEAPOLIS (205 First Exchange Bldg.)
SAN FRANCISCO (211 Golden Gate Ave.)

SOUTHERN STATES FILM CO.:
ATLANTA (14 Walton St.)
DALLAS (1300 Commerce St.)

GLOBE FEATURE FILM CO.:
NEW ENGLAND (12 Winchester St., Boston, Mass.)

FRANK GERSTEN, INC.:
NEW JERSEY (220 W. 42d St., New York City)

Foreign Rights Controlled by Robertson-Cole Co., 23d Floor, Times Building, New York
EXTRA ATTRACTION NO. 3

DRAWING POWER THAT HAS NEVER BEEN SURPASSED!

SIDNEY OLCOtT’S
STUPENDOUS HEART INTEREST SPECTACLE -

The Belgian

STARRING
WALKER WHITiEIDE
and VALENTINE GRANT

IN
FREDERIC ARNOLD KUMMER’S
SENSATIONAL STORY OF MARTYRED BELGIUM

THE SUBJECT THAT IS COMMANDING THE ATTENTION OF THE WORLD

THE ACME OF ADVERTISING AND EXPLOITATION VALUE - BACKED BY A MAGNIFICENT PRODUCTION - WITH TWO IMMENSELY POPULAR STARS

U.S. EXHIBITORS’ BOOKING CORPORATION
EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW
TOP O’ THE TIMES BLDG. NEW YORK
Rita Jolivet
Grace Valentine

"ONE LAW FOR BOTH"
Direction
Ivan Abramson
DYNAMIC EPIC OF AMERICA AND RUSSIA

"BABBLING TONGUES"
Direction
William Humphrey
MOST CULMINATING DRAMATIC FORCE EVER DEPICTED

DISTRIBUTORS APPLY TO
Ivan Film P
130 West 46
PLAYS AND PLAYERS

Mollie King

Milton Sills

"HUMAN CLAY"
Direction
Wray Physioc
A DRAMA OF
REDEMPTION

"MARRIED IN NAME ONLY"
Direction
Edmund Lawrence
THE EUGENIC ARGUMENT MASTERFULLY DRAMATIZED

FOR TERRITORIAL RIGHTS PRODUCTIONS INC.
St. New York
AN OPEN LETTER TO MR. STANLEY V. MASTBAUM
AND THE EXHIBITORS OF THE UNITED STATES

Gentlemen:

In Mr. Mastbaum's telegram to the trade press and others under date of November 26, 1917, he cites three very obvious facts:

1st. Great overproduction with consequent waste.
2nd. Producers' inability to organize to cure these difficulties, much less those of the exhibitors.
3rd. The suggestion of reduced output and concentrated distribution.

Mr. Mastbaum asks: "What is to be done?" and suggests amalgamation.

Just what elements, Mr. Mastbaum, in your opinion, should amalgamate? Those of Production, and Distribution controlled by Production? Or those of Exhibition? Or do you mean a joint amalgamation of Production, Distribution, and Exhibition?

Before replying very pertinently to the vital matters touched on above, I want to emphasize to exhibitors the fact that I am today, by choice, unattached and alone, free both in viewpoint and from business interests that could possibly shade my opinions. Furthermore, my views are the result of ten years of close contact with this business and intimate association with exhibitors individually and in groups; likewise producers.

During these ten years I have worn no one's collar and wear none today. I am a free agent. I have accurately forecast developments for years ahead and have always worked with definite plans. I believe in the law of cause and effect in the motion picture business. I do not believe that success or failure is due to chance. If my views expressed herein meet with opposition, stop to think whether the opponent is as free to express an unbiased opinion as I am—and whether or not as much time has been devoted to him to constructive work.

Do you, Mr. Mastbaum, mean by amalgamation a combination of producers after stating that they have made no effort to help themselves?

But suppose they did combine. What then about the exhibitors? Does anyone imagine that this prospect would be pleasing to the owners of houses representing millions of dollars of real value? This aggregate exhibitor investment is the only considerable value there is in the business, the value upon which all the building and distributing of the picture has been based. As an exhibitor, with a memory of past producer co-operation up to this time, would not welcome it.

Perhaps you mean a combination of exhibitors. Difficult! But for the sake of argument granted. Would the producers under this combination fare any better if dominated by the exhibitors considering their own interests?

Perhaps you mean amalgamation of all interests. How can all the present elements—those who are fighting, those who are winning and those who are losing—become reconciled? A combination of all elements existing today, stable and otherwise, would be a mighty unhealthy amalgamation.

Such an amalgamation could be controlled and could be easily defeated because of the lack of an essential element which the business has thus far neglected. That element is principle.

Principle has always been missing in this business, and where individual elements are not built on principle, there does not exist the capacity to adapt principle to the more complicated structure an amalgamation would create. An industry without principle is like a large building of concrete without reinforcements. You can build it, but it caves in easily. The iron rods of principle, without which nothing really great and permanent can be built, are lacking from our structure. To expect that a magic remedy for a lack of principle in the past can be found in amalgamation is wrong.

Dismissing amalgamation there are two other very important questions brought out in Mr. Mastbaum's telegram:

1st. How long can the industry stand the present abuses before a crash must come?
2nd. What is to be done to prevent this crash?

I am going to endeavor to answer these two questions, not haltingly nor hesitatingly, but right from the shoulder. Furthermore, I am going to work out the answer to Number 2 in co-operation with those elements which are qualified to aid in the solution.

In answer to Number 1, "How long before the crash will come?" The crisis is already here. The telegram from Mr. Mastbaum, the organizing of numerous exhibitors' distributing corporations throughout the country, the deadlock of the producers and exhibitors over the reat tax, are all rumblings of an impending crash. Any expediency which saves it off only increases its scope when it comes. By expediencies I mean such policies resorted to by producers as selling their best negatives, with the result that rival exchanges are encouraged to spring up like weeds to choke their own growth.

Today the producers surely realize this. I realized the danger of this policy when it was first tried years ago, but because it took years to run its course no one else feared the disease. All factors in the industry have resorted to such expediencies to the extent that these expediencies are today choking all future progress.

I claim that I have a clearer perspective. Why? Because I have paid for it. For ten years I have looked ahead and never compromised with the present for the sake of expediency. Therefore I have never destroyed my perspective nor mortgaged my future.

I went out of the business last spring with the feeling that I could not safely invest money in any branch of it under existing circumstances. For months I waited to be sure my perspective was right, and meanwhile I formulated the plans which I now give you in answer to question Number 2—"What is to be done?"

My answer is that we must have a new type of organization, one which does not now exist, a type founded on a definite plan and developed according to principle. Such was the principle of the organization I created in 1914 when it was controlled by distributors instead of by producers, when it was free to do justice between exhibitors and producers alike and not forced to accept the producers' viewpoint as to what was justice.

The new type of organization must combine, in some manner, the functions of production, distribution and exhibition. I could describe it and its workings in a finished state in detail, but much preliminary work, the nature of which I shall now go into, will be necessary before this new type of organ-
ization will be arrived at. I shall only say that it will not be a heterogeneous collection of elements that might be handy and rushed together for expediency to stave off disaster, but rather it will be the result of well planned co-operative efforts on the part of the best elements in the business. Only elements that should be a part of such an organization will be able to recognize the road when it is pointed out. Such an organization would have so many advantages that other surviving elements would have to follow its lead.

I am taking advantage of the present conditions to build such an organization. This organization will be a perfectly logical development of my work in this industry from the very beginning to the present time.

My plans are comprehensive and complete. They follow:

1. The National Exhibitors Corporation and the subsidiaries it controls will devote themselves to the distribution of high-grade motion pictures on an equitable basis to the manufacturer. We are not and will not be controlled by exhibitors, and a producer can therefore be assured that his product will not be furnished to exhibitors on a basis unfair to the manufacturer.

2. However, three-fourths of the profits of distribution will be turned back to the exhibitors who deal with us—provided these exhibitors care to avail themselves of this opportunity and assume part of the functions of distribution.

The thinking exhibitor everywhere will deal with me today, because I am going to build a permanent organization of which he will be a part. The fact that I will not ask him to assume risks nor to pay more than his fair share is not irrelevant to the question. The exhibitor can see the discontinuance in the business. On the other hand the producer can safely market his product through my organization, because my offer to the exhibitor of a fair price and three-quarters of the distributing profits will create a group of exhibitors of sufficient size and standing to assure quality producers a stable and ample market, a group furthermore that will continue to support that producer as long as his product warrants such support.

In other words, my organization assures exact balance between producer and exhibitor. My willingness to turn over three-quarters of the distributing profits to the exhibitor who wishes to perform some of the functions of distribution, recognizes the exhibitor for what he is, namely the all important indispensable element in the business, where the larger profits should center. But my plans do not contemplate taking anything away from the producer, the whole industry is working toward the same goal. The big producing interests are facing a condition where the ownership of theatres is necessary for their continuance, as an assurance of a market for their goods. The big theatres and even the smaller ones, feeling their strength and the need of freedom from producer domination, are drifting consciously or unconsciously into agreement with the producers for material and believe that with the assured market they can offer, they can dominate production.

Nearer and nearer we are working toward civil war in the industry, for each side overestimates its own strength—each lacks the perspective to see the other's rights and power. So we have producers and exhibitors on the one side, each insisting on the other's discontinuance. Further progress is possible except through the working of some competent force independent of both groups, helping them to meet their joint problems from an unbiased viewpoint, a viewpoint that must be based on long years of experience gained in studying and working on this problem.

I am now an exhibitor could not start a theatre with any assurance of a continual product on which I could depend and build successfully year in and year out.

I, as a distributor, could not encourage a producer to invest money in motion pictures to compete in competition with all the other films going out and all the exchanges which handle them. It is a producer, would not spend money on product to meet present conditions.

To exhibitors I can say that I will get under the burden of working out what I would want in their places if I owned their theatres.

To producers I say that my appeal is being responded to by hundreds of exhibitors to whom my plans have not as yet been expressed, but who recognize in my return to the industry, from past experience with my work, that I come back not as a transient but only to take an advanced step.

To both exhibitors and producers I will say that commendable as my objects are in themselves and deserving of support, I expect to use a leverage to help me bring about a mutually satisfactory condition by offering the industry a new process which I control, under which the first picture is now being made and which will insure each exhibitor who contracts for it a better class of motion pictures than he could otherwise get. This added force will further assure me the support of the best theatres throughout the country.

As the trade knows, I am already doing business. I have product for sale, a product of peculiarly high quality.

This consists of twenty-four Paralta plays a year, and to this supply will be added, when present negotiations are completed, a product of at least equal quantity and quality.

But beyond this present product, for which contracts are now being made, I have in my new process of pictures making a lever which will further increase the support of every solid influence in the industry. With the opportunities and advantages to this producer, as well as an assured market in the house using its product, I shall be enabled to secure the best productions.

This process I shall speak of more fully and definitely in succeeding advertisements.

This has been a business that has transgressed all business laws; I shall work with those laws instead of against them. I expect opposition. I have always had it. All progress is opposed by those whom it disturbs. You may think it takes courage to start a new movement. Not at all. I have a background of previous experiences with the same principles and the same business laws. I would not have the courage to do otherwise than I am doing, because I would not dare to work against these laws as I believe the whole industry is doing today.

Wm. W. Hodkinson
November 30, 1917
Managers Do You Know That
THE DEEMSTER
WITH
(DERWENT HALL CAINE)
MADE
HALL CAINE FAMOUS
AND PUT THE
ISLE OF MAN ON THE MAP

To the thousands of exhibitors who have inquired about this wonderful feature—please consider this a reply to your letters. We refer you to the following buyers:


STANDARD FILM CORPORATION, 271 South Wabash Avenue, Chicago, Ill.

DESERET FILM CORPORATION, 52 Exchange Place, Salt Lake City, Utah

AMERICAN MAID FILM COMPANY, 451 Leech Arcade, Minneapolis, Minn.

ALL STAR FEATURES COMPANY, Inc., 501 Realty Building, Jacksonville, Fla.

LIBERTY FEATURE FILM COMPANY, 627-629 Crockett Street, Shreveport, La.

Ohio Western Pennsylvania West Virginia Missouri Kansas
Illinois Wisconsin Indiana
Washington Oregon California Idaho Nevada Montana Wyoming Utah Colorado Arizona New Mexico

AMERICAN FEATURE FILM COMPANY, 60 Church Street, Boston, Mass.

DREADNAUGHT PICTURES, Inc., 729 Seventh Avenue, New York City

PEERLESS FEATURE FILM COMPANY, 1225 Vine Street, Philadelphia, Pa.

MASTERPIECE FILM ATTRACTIONS, 1225 Vine Street, Philadelphia, Pa.

BIG FEATURE RIGHTS CORPORATION, Mary Anderson Theatre Building, Louisville, Ky.

MIDWEST PHOTOPLAY CORPORATION, Garden Theatre Building, Des Moines, Ia.

STATE FILM COMPANY, 221 Broadway Market Building, Detroit, Mich.

LEWIS J. SELZNICK PRODUCTIONS, Inc., 729 Seventh Avenue, New York City

Arrow Film Corporation, Times Bldg., New York
W. E. SHALLENBERGER, President
Great audiences yesterday welcomed J. Warren Kerrigan back to the screen. Crowds filled Clune's Auditorium all afternoon and evening to felicitate W. H. Clune upon his masterly coup in securing the first run of "A Man's Man," and last night became a veritable "Kerrigan night."

Kerrigan in creating this play advances the cinematic art. Tremendous applause marked nearly every foot of the final reel and certified without doubt the big success of the first Kerrigan-Paralta release.—*Los Angeles Evening World.*

"A Man's Man" cost a large sum. It has magnificent sets that were apparently built with no regard for expense. "A Man's Man" looks like a sure-fire hit. The play is an important contribution to the art of the cinema.—*Los Angeles Express.*

"A Man's Man," which is the first Paralta production to be shown, and which stars the popular film favorite, J. Warren Kerrigan, showed last night at Clune's Auditorium before a crowd which packed the house from garret to cellar.

Mr. Kerrigan knows how to fight in more picturesque ways than even Douglas Fairbanks. We shall look forward to great things from Mr. Kerrigan.

The story is full of strong situations, smashing climax, real originality of plot. In fact, no fan can afford to miss it. It is told with wonderful clearness, and the photography demands a paragraph all to itself.—*Los Angeles Times.*

It would seem impossible that Clune's big Auditorium, with its immense seating capacity, should be "turning them away," but that is exactly what happened at every presentation yesterday of Peter B. Kyne's vigorous story of love and South American intrigue.

As a lover, as a fighter, as a man, Kerrigan's acting leaves nothing to be desired. He is simply himself. The kind of a hero you and I would like to be. There is not a foot of film wasted.

"A Man's Man" may well pack the big Auditorium for the rest of its engagement here.—*Los Angeles Evening Herald.*

It is one of the fastest moving pictures of recent times; it gathers suspense with every reel, and it displays liberality of treatment and its rich settings, interior and exterior.

Incidents of the story are vividly and sometimes tremendously staged. The picture is a triumph. Altogether the premier of "A Man's Man" was auspicious for the Paralta Company and an augury of some fine pictures from that studio in the future.—*Los Angeles Morning Tribune.*
The Second Paralta Play

Bessie Barriscale

IN

"Madam Who?"

Screen Version
Monte M. Katterjohn
Written by
Harold MacGrath

Directed by Reginald Barker

The Secret Service Classic

The Third Paralta Play

Henry B. Walthall

IN

"His Robe of Honor"

Screen Version
Julian L. Lamotte
Written by
Ethel and James Dorrance

Directed by Rex Ingram

"... then may ye also do good,
that are accustomed to do evil."

Jeremiah, 13:23

Robert Brunton, Manager of Productions.

Distributed by
W. W. Hodkinson Corporation
TO ALL EXHIBITORS:
The Greatest of the William S. Hart Productions will be handled by
The Best Independent Exchanges

"It Will Make a Lasting Impression"

WILLIAM S. HART
As
"The Two-Gun Man"
In
"THE BARGAIN"
6 Reels
Produced by THOS. H. INCE

"It will create MORE BUSINESS AND PROFIT"

Address All Communications for Bookings and Territory to

W. H. PRODUCTIONS COMPANY
71 West 23d Street New York City

'Phone, Gramercy 3027

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
STATE RIGHTS SELLING RAPIDLY  Buyers who have seen it acclaim it the Seven Reel Super Feature of the Year and the most tense and plays, supports his opinion by buying New York and Northern New Jersey.

L. LAWRENCE WEBER PHOTO DRAMAS (Inc.),
America's Most Popular Dramatic Star in America's Greatest Money Making Drama
A Big Stage SuccessHandled in a Big Way

Eugene W. Presbrey's Dramatization of E. W. Hornung's Great Novel Played in More Than 8,000 American Cities, attracting gross box office receipts of more than Four Million Dollars during the past nine years.

HILLER & WILK, Exclusive Selling Agents
924 Longacre Bldg., New York
Don't Wait For Further Announcements

TERRITORIAL RIGHTS
ARE SELLING
FOR THE

ONLY

BURLESQUE COMEDY
(TWO REELS)

DOUGLAS FAIRBANKS

EVER APPEARED IN

For Details Communicate with

BROADWAY FILMS COMPANY

HILLER & WILK
Exclusive Selling Agents

912 Longacre Building, New York City
Phone Bryant 6652
Are You Lucky

OR HAVE YOU CAPABLE REPRESENTATION?

If you put your faith in Horse-Shoes, Wish Bones, Rabbits Feet, and Swastikas, you are resting your future on a mighty slender foundation.

BUT

COMPETENT REPRESENTATION HAS BEEN THE SOURCE OF NUMBERLESS ARTISTS' SUCCESS.

We are now actively engaged in looking after the Interests of Recognized Established Film Players.

WE INVITE AN INTERVIEW

SHEER-BERNSTEIN ENTERPRISES
1604 BROADWAY NEW YORK CITY
Moving Picture World says:

One of the surprises in store for the screen public is the splendid manner in which the famous skater, Charlotte, has succeeded in her first attempt in the moving picture drama. The photography of the picture is clear and the locations and settings are unusually artistic and pleasing. But, after all is said and done, the drawing card of the production is contained in the scenes in the new Chicago Arena, where Charlotte, untouched by camera-shyness, performs the wonderful skating feats for which she is famed over two continents. To those who have or have not witnessed the skating of Charlotte these scenes alone are worth the price of admission.

It is only fair to say that there are numerous dramatic stars who have not made good on the screen as pleasingly as the little skater, Charlotte.

The picture is clean and wholesome in quality, spectacular and otherwise interesting, and should be one of the best box-office attractions on the market.

Morning Telegraph says:

Charlotte on the screen is an engaging and self-possessed personality, one whom film fans will catalogue in the list of captivating ingenues. Her initial screen work in the first Commonwealth Pictures Corporation release is a revelation, quite as clever as that of many very experienced stars. She photographs unusually well and appears quite oblivious to the proximity of the camera, except in her exhibition skating. She has a good chance to display the skill on the ice which has made her famous.

The feature is characterized by splendid photography and light effects. The fade-outs are excellent. In fact, the pictorial appeal of the film is unusual and few new companies reveal such promising results technically. The ice skating scenes, including Charlotte's clever stunts, film effectively.
Feeling the Public Pulse

is a difficult task. The day’s news is more thrilling than the average film. A distracted public turns eagerly to novel and cheerful entertainment.

Far away from the scenes of war the amazing adventures of breezy, big-hearted “STINGAREE” take place. The world’s most ingenious plot-builder wrote them. The sensational exploits—the feats of daring—each with a touch of humor—are sure to thrill and charm the most serious-minded.

Assure enthusiastic patronage and box-office records by booking this Feature Attraction for 15 Weeks at Two-Reel Rental.

Special One-Reel HAM Comedies

Sure fire on any program are these latest ludicrous adventures of HAM and BUD.

“Politics at Pumpkin Center”
“Cardboard Bandit”
“The Onion Magnate’s Revenge”
“A Whirlwind of Whiskers”
“The Boot and the Loot”

One-Reel Kalem Features Now Showing

“DARE-DEVIL” GEORGE LARKIN and OLLIE KIRKBY in
“The Mystery of Room 422”
“A Deal in Bonds”
“The Man With the Limp”

HELEN GIBSON, the daughter of daring, in
“A Race to the Drawbridge”
“The Mutilations Plot”
“The Detective’s Danger”
“The Railroad Smugglers”
“The Deserted Engine”

DISTRIBUTED EXCLUSIVELY BY THE GENERAL FILM COMPANY

Four-color one, three and six-sheet lithographs for all two-reel pictures and one and three-sheets for the single reels.

KALEM COMPANY

235 West 23d Street

New York City
A HOUSE divided against itself cannot stand.”

What a sorry spectacle this industry is presenting right now to the whole country, or at least to the business men and political leaders who are familiar with or take note of the industry and the men in it. Who is the more responsible for this condition? On many previous occasions we have been compelled to refer to the methods of League President Ochs, although we have realized that our criticism was at best liable to be discounted by many, especially since Mr. Ochs entered the publishing field. We claim that this, however, has had nothing to do with our judgment of his baleful influence. If any further evidence as to the correctness of our judgment in this respect was necessary, surely the present rule or ruin policy that he and his advisors are following should be more than sufficient. He and some of his henchmen have had a good deal to say about the power of the exhibitor and they are evidently bent on testing that power regardless of either the present crisis in our country or the ultimate result to the whole industry. Who is Ochs and what does he stand for that he should be permitted to pull down what so many have labored to build?

A S in the moving picture” has long since become a familiar saying when one wishes to describe an altogether impossible situation or improbable achievement. Fault was recently found with a member of our staff who took a rap at a scene in a dramatic film so far-fetched that it brought a ripple of derision from several spectators. Playing up to a climax is a most necessary consideration in the work of both director and actor, but to make the hero do the obviously impossible, and do it with ease, is to completely spoil the illusion, to say the least. If your lone bandit must hold up an armed train or your clever gunman protect the innocent or something else equally becoming to a hero, do not expect him to do it at the muzzles of a hundred other guns in equally capable hands. Truth is stranger than fiction, we admit, but we do not like to hear “As in the movies” for more reasons than one.

A TIMELY warning to exhibitors who are anticipating greatly increased business because of their proximity to training camps may be found in the experience of exhibitors whose theaters were already conveniently situated. For the first few months business from the soldier boy was promising, but now the Y. M. C. A. is getting its part of the work in good shape and in nearly all cantonments their huts or tents are in full swing. As they are using moving pictures very extensively in the amusement part of their work, the boys naturally are not so keen to see more pictures when on leave. This may be less true, however, when the weather out of doors is less inviting.

** **

T HE exhibitor who expects something for nothing is doomed to disappointment just as truly as the one who expects to make a success of his business without any individual attention or study and work on his own part. We are prompted to this observation by the men who are looking for some easy system of percent- ages or cut and dried method that will enable them to book only the winners every time, or blindly adopt the methods of other managers with equal success. In the Moving Picture World we give every week more helpful and reliable information on the films and on the industry than can be compiled from all other sources, but we make no claim to any infallible system of help that will work by itself. Local conditions and a hundred and one things must be considered. What is successful with the other fellow may be of no benefit to you.

** **

Facts and Comments

NATION at war. Every industry in the country knows it and is having to readjust itself, every home in the country knows it and our young men are going forth to make these homes secure and to protect our nation from the enemy. Can the moving picture industry expect to escape from the upheaval and readjustment that war conditions bring? Surely not. Let us face this fact like men who have a great task to perform. Conservation of the enormous business of the industry as far as possible is our duty during this crisis in our country’s history, but it is not our paramount duty at the present moment. Private and individual interests must give way to the supreme duty, the successful prosecution of the war.
Educational Experience

HAVING dared to state, in spite of many contradictory definitions, that the acquirement of knowledge constitutes education, I may as well venture further and assert that our most important source of knowledge is experience. From surrounding fields of circumstance, sometimes fruitful, quite as often barren, we gather a very large proportion of what we know, but we need not draw any hasty conclusions therefrom, at once decide that contact with the world offers a better guide to conduct than any regular system of instruction. It is not so much a question of the experience we have as of the inferences made from it.

Not to shoot over the heads of those who are still in words of one syllable, let us start with the case of the child who plays with fire. If it had to learn from its own grasp of cause and effect, it might be badly scarred before any principles or rules of conduct were established in its cerebrum, but there is mamma to warn it of peril and start it to thinking, so that when experience grows more complicated, with long intervals between cause and effect, the child can do some reasoning of its own, aided by a vast accumulation of human experience handed down by one generation to another. Thus human character is formed.

Now our Ben Franklin forefathers dumped human experience into word mills and turned out some very smart precepts for parents to fling in the faces of their children, but the spirited human being hates advice from the cradle to the grave and prefers to learn from a personal and practical acquaintance with events or from observation of what is going on. Knowledge is thus acquired almost entirely through the perceptive faculties as motion pictures of life are unfolded to view.

Motion, according to scientists, involves space, time and matter. Its product, force, is the experience from which our conscious existence is derived. The motion picture has a value beyond immediate recognition, for it portrays the force behind heat, light, electricity and the original cause of all we are, even of the thought which is here put into active circulation. In picturing motion we may picture everything that is done on earth and throughout the known universe. We can thus present to the eye and the mind the entire sum of human experience.

What we see in the still picture is false to that experience. It depicts matter at rest, whereas there is no such thing. The cessation of movement is as inconceivable as the destruction of all that exists. Stories flashed on the screen, however, contain the constant action and reaction going on in our growth, the wonderful drama of our evolution. The same two forces are at work in nature as in the photodrama, those which tend to separate and those which tend to unite. Through moving pictures exhaustless funds of experience, far too great for calculation, have fallen within the direct contemplation of us all.

The limitations of one's individual experience makes it an imperfect guide. Depending on it alone, most of us would be groping around in the dark, stumbling over our own weaknesses and faults, rarely finding the truth we are seeking. Then whatever we attempt to do for the first time has no previous experience to guide it. From the experience of others, from their struggles and failures, from their tragedies and comedies we may obtain material for guidance in our own cases. That individual experience alone is inadequate has been proven by wasted fortunes in the production of moving pictures.

A man with experience in one branch of motion picture production plunges into the game with a surefire idea. Perhaps he has the star fever! He hires stellar ladies of the theater at salaries undreamed-of in their wildest nightmares and wastes a fortune pushing his releases on the exhibitor at almost prohibitive rates. All this while some unostentatious product of definite aim and well-typed roles is coming money at reasonable rates. A study of what is going on elsewhere might have saved the surefire man from attending a costly school of experience and have accomplished all he desired at less expenditure.

There are experiences which bias judgment and prevent a man from succeeding simply because he is warped by them when he might have been broadened and have greatly increased his knowledge by studying other experiences than his own. We are unconsciously studying other experiences than our own when we sit in the twilight theaters and watch well-told screen stories presented swiftly on the screen. It would take us days instead of hours to read them in books. We get twenty-four times as much for our time and for our money, and it is offered in easily assimilated form.

Read straight through the periodicals of any one month—make a business of it—and see for yourself what a wretched lot of trash is handed out to the public in printed form. Then attend all the motion-picture theaters and make a comparison. Even should you decide that the quality of matter afforded in the two arts of expression is a fifty-fifty proposition, you will remember what you have seen and not what you have read and be able to use judgment accordingly. In spite of their faults, the screen portrayals more forcibly present to the mind their fascinating sum of human experience.

A few of us have enjoyed culture as it is provided for a leisure class in manner highly approved by our intellectual leaders, but the great mass of people most need education and it must be given in concrete form because such people have to work for a living and lack time for a comprehensive system of study by means of books. Their knowledge is often limited to what they are permitted to observe in very narrow careers. It is out of the question for them to get at the full meaning and beauty of classic literature, but they need no longer be denied access to translations of Nature's superb classics.

They may enjoy themselves in scant leisure hours at the picture show and, at the same time, see for themselves how the rest of the world lives, moves and has its being. They can put behind them a mode of life which is special and comparatively valueless and observe others which are broad, general and of value according to their truth and inspiration. The very absorption of other experiences, in other walks of life, is bound to enhance general intelligence and stimulate ambition for wider opportunity.

The child follows the religious and political beliefs of its parents because other opinions and faiths have not been suitably brought to its attention. Such is the case with undeveloped minds among the common people. Their success as individuals, like ours as a nation, depends upon a widening of their viewpoint and a correct acquaintance with the means they must employ to become a part of our common progress. Our status is important, but more vital is our movement, and to accelerate it we must depend upon a medium clear, comprehensive and accessible to all—Motion Pictures.
Increase or Decrease, Which?

BY SAM SPEDON

W E have read editorials galore pro and con touching upon the reasons why the exhibitors cannot bear any more expense without facing ruin and passing out of existence. Likewise we have read why the producers are face to face with the same calamity. One writer advocates cheaper sets, another says to cut down prices of admissions. In contradiction to these we read and listen to arguments against them until we don't know whether we are on foot or horseback and don't know where we are at. We believe that many exhibitors as well as producers are up against a very serious proposition; they cannot solve the problem. We can only offer up a fervent prayer that things will adjust themselves before anything worse presents itself.

We publish herewith a letter from a leading director, E. I. Farrell, of Boston, and the article to which he refers published in the Boston newspapers. These give the views of both exhibitor and distributor of the same city and probably are parallel with the views of the owners of theaters in the larger cities. We have advocated for the past six or eight months the increase of admissions to meet the very condition to which Mr. Farrell calls attention. In opposition to our views many of the smaller exhibitors said it could not be done unless all the theaters, both large and small, increased their prices simultaneously.

To get at the question, here is the letter and the article:

A recent article in the columns of the Boston newspapers in reference to the increase of admissions at the various theaters and the opinion of an exhibitor is so fundamentally unfair to the great number of theater owners all over the country that I feel that the other side of this question should be opened up for the benefit of the theatregoing readers of your paper.

"Thomas P. Soriero, manager of the Park theater, Boston, who has been in New York the past week making a study of the results from the recent increase of admission to motion picture theaters, told the newspapermen with whom he talked that in his opinion the only increase that is warranted in the Government's 10-cent tax is that he says that he believes additional charges such as the 5-cent "boost" added to the price of admission is unnecessary.

"It is also the opinion of Mr. Soriero that the houses which have been raising their admission prices are suffering for it. Many of the New York houses from which they have not raised their prices are having a falling off in business that they are closing up," said Mr. Soriero. "The people have been going to the theaters and are going back to the movies in the daytime to get their entertainment."

"I am in the claim that many managers are making that the added expense is caused by the fact that they must pay 15 cents a day per theater for downtown district were paying in the neighborhood of $150 for a theater of almost the same proportion to the admission of a city. In the only smallest towns is it an excuse for raising the prices over the regular admission and the 10 cent per ticket, stipulation that the Government has added to all purchasers of theater tickets."

"After careful analysis of the problem, Mr. Soriero asserts that in even the highest class of theaters his 15 cents asked by the film owners per reel day does not count up more than $21 a week, and that in most city theaters it hardly goes over $15. He says that it is reasonable for a small town theater owner to be affected by the increase, but that for large theaters to feel it is a joke."

"As to the effect of this increase on the theaters of the country, Mr. Soriero states that from his observations it is most grave. He says that the producers have cut all down prices for all at the rate of war time than before the war, and that the managers who have boosted the admission out of proportions are paying dearly for it by facing each day a $5 cent."

"As the manager of the largest motion picture exchange in New England to whom all of the great body of exhibitors in this territory come for a showing of the latest in annual (offices), I feel that I am qualified to make the statement that today nine out of ten exhibitors should increase their admissions at least fifty per cent., and must do so or be forced to pull out of the business."

The recent war tax imposed upon admissions by the Government is not absorbed by the exhibitors but is divided with the distributor and other companies. The admission of the public are entirely unaware.

"The only effect of the increase is to add to the expense and to the public that the theater owner is not the grasping, money-money person that the above statement makes him out to be."

"Less than five years ago the average theater paid for its entire week's supply of photoplays from $40 to $90. Today the average theater pays $100 or more for the supply of its week's work. Today these same theaters pay from $1,000 to $3,500 per week."

These figures will astonish the average patron of the photoplay theaters because it has never been appreciated how the cost of operation has so rapidly advanced for the theaters, and this, because the theater management have refrained from adding the extra burdens to the patrons but actually forced to increase their prices.

Yet the cost in rentals for photoplay productions is not all of the $150,000,000, an annual figure which has risen rapidly; supplies of all sorts have increased tremendously in cost; carbon used for the projection of the film upon the screen have increased in price over 1,000 per cent. We have today theaters costing a million dollars to operate, a tremendous investment. The loss pianist or pianist and drummer have given way in a great many theaters to orchestras from six to twenty men. The small store show has dropped to a line of blockbusters that cost ten and twenty times as much to operate.

"Would you like to know how much has this increase in prices been to the public? A five-cent raise in some instances; none at all in a great many of the theaters. The theater owner has accepted increase after increase caused by the demands of their patrons for bigger and better productions, with famous and more famous stars, and have fought and struggled to keep the admissions down to the same low price until forced to increase them for their own financial existence."

It is well known by all that the salaries of the great stars have soared to almost unbelievable figures; directors, too, of whom the public knows and hears but little, are being paid tremendous salaries; authors are demanding tremendous sums for the production of their stories and plays. All this has swept the cost of production in motion pictures into fantastic figures. For a railroad wreck scene necessary for the realistic production of "The Whip," a photoplay which graced the screen last week, it is necessary to destroy an engine, seven passenger coaches, and a box car, the total cost of some being a little over $12,000, or over $60 for each and every foot of the scene taken.

The two enormous sums of $750,000 to get the right of the productions at the various theaters, and the exhibitor has to pay. Is he then taking unfair advantage of the public when he finds that his weekly exhibition cost more than ever before? and that he must increase his admission or go out of business?"

In passing to the theoretical side, the public can only know just what the real conditions are, and just why the time has come when theater admissions must increase or a great majority of the theaters go out of business?

In Canada conditions are about the same as they are here. In some instances where theaters have increased their prices of admission every thing is favorable. In other cases they have had to return to their usual prices. Quoting from the editor of the Canadian Digest on increased prices: "I feel that conditions differ so much in different towns that the individual producer must make for himself what conditions are advisable for him to pursue. The replies from those in position to know ranged from disastrous failure to pronounced success." We are not taking any special credit for the opinions of others; we are only taking credit for publishing them.

In Passing

BY SAM SPEDON.

That the motion picture industry is passing through a crucial test cannot be gainsaid. We are nearing the top and are going over. It has come to the point where the survival of the fittest is a reality. Those forces are best equipped to survive will remain in it and those who are not will have to bow to the inevitable. The day of small and narrow ideas in this industry are fast fading into obscurity, and the men of ideas, ability and fitness for things are fast coming to the front. The present crisis has brought it into national and international prominence and it is going to grow and spread to all corners of the earth. The people have seen through the eye of the camera, reflected on the retina of the screen, the things they must know and can learn in no other way. It furnishes them with food for thought and has given them a relish for entertainment that has become part of their existence. It has come as a light to enlighten the heathen to show them the way to peace and happiness; the "universal language" to make all nations "all one" 50 years from now, after the war, those who live will see a marked change in this industry. When the chaff is separated from the wheat and we will return to a full measure of the good that is stored in our chests. Our fore-
cast may be a little bit too previous, but just as sure as there is a bill on a crow these things will come to pass; if they are not already on their way.

**Big Men.**

Never has there been a greater need in the industry for big men, not physically big nor men with big ideas about themselves. The really big man never knows how big he is. We mean men who are big and broad enough mentally to enter into the importance of the industry. Men who will try to conduct it and themselves in the same way as they would the automobile or any other established business that is of vital importance enough to the rest of the world to command its respect and retain its own. This applies to all no matter how humble their share in it may be. Most of us measure the importance of the industry by what we get out of it and not what we contribute to it.

**Safety in Numbers.**

In the midst of all the contention about the 15-cent war tax, ruination, etc., we are sometimes led to think of what might happen if the exhibitors and distributors both stood pat. If the exhibitors were obliged to close up, what would they do with their theaters? Would not this be an inducement or an opportunity for some one with money to buy them up or build a bigger up-to-date theater that would accommodate the whole neighborhood? Might it not be a satisfaction to the big fellows who would become bigger and absorb their patronage? If some of the producers go out of business would not their patronage be absorbed by the survivors and make them stronger? What is one man's loss is another's gain. These questions are must be carefully considered and weighed by both sides.

**A Mistake.**

Many times it has occurred to us that the "fifteen-cent tax" applied to each and every thousand feet of film is an anomaly. We can find no such tax imposed by the Government. We can read between the lines of the decision rendered by Judge Phillips of Common Pleas Court of Cleveland, Ohio, that the distributors have a perfect right to increase the price of their productions fifteen cents a reel, to cover the increased cost of production and the ¾ cent on raw stock and ½ cent on printed stock, but no record or ruling on a "fifteen-cent tax." We believe the distributors made a mistake when they called the extra charge of fifteen cents a tax. Had they avoided applying it as a tax all the squabble would have been settled. The exhibitors feel that a five cent increase in prices of admission would be a great boom to them at this time, but they realize that they would have to educate the public as to the why and wherefore. Surely it is not necessary to educate the exhibitors as to the increased cost of production.

**Acting for the Camera**

By Edward Weitzel

A DEAL of nonsense is being written these days about the vast difference in acting for the camera and on the stage. No one will deny that, while the art of the screen and the stage blend at many points, they each have separate and distinct limitations. Neither will the observer who has looked at the matter with understanding attempt to refute the statement that the well schooled and intelligent actor of the spoken stage has but little difficulty in grasping the requirements of the silent drama and adapting his art to the newer medium. Elsie Ferguson is a conspicuous example of recent date. Both in "Barbary Sheep" and in "The Rise of Jennie Cushing" her quick comprehension of every essential detail of acting for the camera put her impersonations on a par with the best screen tradition. To be sure, she has been given a personality that lends itself readily to the screen, but that, as Dogberry remarked of reading and writing, "comes by nature." Her technic—the thing which is hers by right of study and practical application—enables her to express the feelings of the heroes of both pictures in terms that conform to the art of the photoplay. Temperament is often a determining factor in the matter; but, as a general rule, an artist is a master of his art either on the stage or the screen.

The old controversy breaks out frequently on the spoken stage as to whether an actor should feel a part or not, is yet to become a bone of contention for the screen. Should this occur it will be found that the answer lies in regarding the art of the actor as the rails upon which he reaches his goal. The fire and passion and depth of feeling that are in him are like the motive power in the engine, which, controlled by a keen intelligence, can only obtain the best results when given a clear track. Knowing every foot of the rails the engineer will throw the throttle wide open and permit his locomotive to exert itself to the utmost, but always under his control. And the same with the actor: No matter how much he may exert himself, he is running on a well tested right of way and his hand is always on the throttle. If this were not so, many a great scene would end with the actor's tragic effect in the ditch, and the spectators shaking with laughter.

An extract from one of the latest articles on acting for the camera: "The 'close up,' like all dramatic picture acting, is not an assumption of feeling, but its revelation." So far as the actor is concerned, his art has to do with his assumption of the character he is portraying, and the revelation is the result of the assumption.

To quote further from the same article: "The thing is not that something is done, but that, an X-ray being provided, something is shown. An exercise of pure imagination... What the theater diminishes the camera enlarges. So much as one's actions must be slowed down before the camera, so much must it be tightly touched in.

The whole matter is a question of effect, and the real artist is never at a loss how to bring this about. In screen acting he has the added advantage of seeing himself "from in front" after the picture is completed and he receives a practical demonstration that the expression, "the necessary exaggeration of moving picture acting," is misleading.

What is required is the necessary art to convey to the spectator the meaning of the scene with the least possible effort and the greatest possible effect. How many recall the skill with which Charles Hawtry accomplished this in "The Messenger from Mars?"

**DIRECTORS' ASSOCIATION GROWING.**

At the next regular meeting of the Motion Picture Directors' Association, to be held at the Association building, 25 West 55th St., on Tuesday evening, Dec. 4th, a full attendance is desired as, in addition to several interesting papers which have been prepared to be read on that occasion, business of vital interest to the members will come up for discussion.

Application for membership are coming in so rapidly that it is anticipated that in the near future all the competent directors in the East will have filled the rolls of the New York Studio and when the various production managers require the services of a director upon whose ability they can absolutely rely they will engage a member of the M. P. D. A.

**CHICAGO CRITIC VISITS FOX STUDIOS.**

Luella Parsons, photoplay editor of the Chicago Herald, spent an entire day last week visiting the William Fox studios in New Jersey and chatting with the Fox stars who are at work there.
Goldfish Denounces Extravagance in Industry

Manufacturer’s Strictures on Present Conditions

Draw Responses from Messrs. Mastbaum and Berst.

SAMUEL GOLDFISH, president of Goldwyn, started
something when on November 25 in an interview in
the New York Times he declared the motion picture
industry was close to disaster, ascribing this condition to
competitive extravagance. He said this extravagance
is necessary to pay picture thea-
ters, which he believed to be the chief safeguard of the
per-
nance of the screen.

Mr. Goldfish insisted that fundamentally all producing,
all distributing organizations, are wrong. Particularizing,
he calls attention to the twenty-five distributing companies
maintaining on an average two dozen offices at an average
expense of $10,000 a week. He declares two big organiza-
tions could handle all the films in America and save the
industry $200,000 a week, $10,000,000 a year. On the pro-
ducing side Mr. Goldfish says every factor is being overpaid
with the exception of the pocketbooks that supply the
capital.

"Obviously," says Mr. Goldfish, "the producer is paying
too much, the exhibitor is paying too much, and the pub-
lic is paying too much. It is a vicious circle that only the producer can break."

It is probably right here many exhibitors will take issue
with the president of Goldwyn. Mr. Goldfish goes on to
point out that producers, distributors and exhibitors are
"carrying" a big price burden that would disappear if
they returned to the exhibition system in order to
safeguard the screen. Mr. Goldfish says distributing
companies have new forms of production and distribution, and to
is now bidding against the producers for stars. He declares
the exhibitors themselves are now entering into this game. Some of
the theater owners have organized a circuit that will compete
with the old form of production and distribution, and is now bidding
against the producers for stars.

It has got to the state where, if a star wakes up and finds it
isn’t getting the piece of the pie, he makes a demand for an
average of eight hundred thousand.

Then he adds, "It is that there aren’t twelve stars in pictures that
draws the money to the box office. For the balance, the industry is simply
wasting money in extravagant competition for a doubtful product—
price.”

For next year, Mr. Goldfish says, it is a big story, too, business will begin to wane after the first eight.

According to Mr. Goldfish, if they would all return to
the old system, then Stars would be fewer and
theatre owners would become star controllers, and everybody
would be able to sell tickets for less, and they would earn more money for us.

The public would like them better and talk about them more. Word of mouth advertising should take its
place. It is not possible to find good stories at the rate they are demanded by our present advertising.

Spending money for famous plays to make films is no cure-all. Goldwyn encounters unexpected difficulties. Mr. Goldfish says the most recent example is "Baby Mine." A year or a new film versions of plays were supposed to be a big money maker. The all-star "Tribe" had to quit because it found that the all-star film "Tribe" had been more expensive in advertising than had been advertised. Right now, within my own knowledge, the cost of producing a picture since the end of the year has been $100,000 to make a picture.

Another tremendous evil of the industry disorganization is the over-
production of pictures. There are many for every ex-
th.
as $12,000, and very few made as high in cost as $10,000. A fair average would be $6,000 ($12,000 + $6,000 = $18,000; $18,000 / 3 = $6,000). Therefore, in this four-week period and dividing it into eighty, we find that we are manufacturing on the American market at the present time twenty feature negatives at an average cost of $40,000 each, amounting to $800,000 a week in negative cost.

In and out of this negative cost there is a positive cost of prints to be added. Anywhere from twenty to fifty-four prints are used on each feature negative, and these positive prints on a five-reel subject cost at the present time $225 each; therefore, the prints that are being used would cost $6,750, and twenty times $6,750 would amount to $135,000 for positive prints of features only.

The burden for the handling of these features is immense. In each territory there are at least twelve offices, meaning salaries for twelve managers, bookers, collectors, clerks, and arate and distinct inspecting forces, shippers, nightmen, etc.; and all this work is done in the United States and Canada.

The American market cannot possibly absorb these expenses. The burden is placed on the American public and the exhibitors. Not over a feature negative is completely absorbed, and if the negative costs were reduced and carried by nine features there would be remarkable savings. In the long run the business has been handled badly for the business itself has been handled badly. The distribution for admission, now handled by not less than twelve distributors, were concentrated in not more than two, or better yet in one center, an immense overhead could be saved for the exchanges, and that which we have done for the exchanges has increased the burden on our business by co-operation and concentrated efforts of not less than $500,000 each week, as follows:

Saving of ten negatives at $10,000 each would amount to $100,000 each week; saving of ten times thirty-five positive prints, which would amount to $10,500; saving of overhead and operation of exchanges by concentration, which at a very modest estimate would be $32,500 a week.

In total this is an estimated cost of $500,000 a week.

Why should we, as exhibitors, carry an unnecessary burden of $500,000 a week? No other line of business could. These conditions can be cured by amalgamation.

STANLEY V. MASTBAUM.

Berst Insists Competition Saves Exhibitor.

A combination of producers and distributors would strangle the exhibitors of the country instead of aiding them, according to Mr. Berst. Mr. Berst made this statement in a letter to Mr. Mastbaum in reply to his recent telegraph. The letter states that the competition of which Mr. Mastbaum complains is the salvation of the exhibitor. Any combination, according to Mr. Berst, would automatically increase prices and the burden would fall on the exhibitors. As the exhibitors are not of the distributors to those of the exhibitors. Mr. Berst admits that already the exhibitors have all the burdens they can shoulder.

Mr. Berst's statement is in some circles considered significant at this time because of circumstantial reports from inner circles in the Quaker City regarding the formation of a company to compete with the Stanley Booking Company. It is expected that a full announcement of this venture will be made publicly shortly. Here is Mr. Berst's letter to Mr. Mastbaum:

The so-called waste and overproduction about which you complain is propounded from the standpoint of the producers of the exhibitors of the United States and not their destruction, as you seem to believe.

It is true the competition today is so keen that a great many of the producing companies that are not making good pictures are losing money. Dow days ahead one good picture also is losing money, by reason of the same competition, but Pathé and other companies are clearing pictures and selling pictures at prices that assure a profit to exhibitors are prospering, and will continue to prosper.

This very competition is the exhibitors' strongest protection. It means to you better pictures at lower prices. It is my opinion, based on two decades of experience in the motion picture industry, that any combination of the producing and distributing units would strangle the exhibitors of the country. The combination you seem to have in mind would mean fewer pictures, which would shift the burdens of competition from the shoulders of the producers to those of the exhibitors. Any decrease in competition would mean an automatic increase in price, and I am frank to admit that at the present time the exhibitors are generally, and not able to carry any more burdens than they are now suffering under.

A large combination should be made because I think the waste of all kind should be eliminated when the Government is striving so hard for economy.

HADIE CLAYTON WITH PARALTA.

Miss Hadie Clayton, who has been a favorite stock in some time, has become a member of the Paralta forces, and says she likes her new environment fine, but that it is full of confusing contrasts. For instance, she said, "The day begins with a breakfast of vegetables in the restaurant. All sorts of contrasts like that are continually coming up. An extra will be a millionaire and some star his valet in the picture." As for Miss Clayton herself, she aspires to be a vampyre.

BROWN RETURNS TO NEW YORK.

Nat. I. Brown, general manager of Paralta Plays, Inc., returned to New York last week from the Paralta studios in Hollywood, Calif., where he had been spending several weeks devoting his time to the activities of the studio.

Another Revenue Ruling

Commissioner Roper Says Taxes on Continuous Performance Apply Only Where It Exceeds Five Cents.

The Commissioner of Internal Revenue at Washington has decided that where the maximum admission to any part of a theater during a matinee performance does not exceed five cents, and at evening performances in excess of that sum, the tax on admissions provided by the war revenue bill is due only on the evening performance.

This decision reaches the result the publics felt throughout the industry as to just how the tax was to be applied in such cases, many exhibitors fearing that the fact that their admission charge part of the time was in excess of five cents would make it necessary for them to pay the tax on all admissions collected, regardless of the fact that some of their performances were given with a maximum admission of five cents.

In order to collectors of internal revenue, Commissioner of Internal Revenue Daniel C. Roper, advised them that "the rule has been established that where the charge for admission to any part of a theater during a matinee performance does not exceed five cents and a charge exceeding five cents is made for the evening performance, tax will be due only on admissions to the evening performance. However, any admission for the evening performance, including those not over five cents, will cause liability to tax to accrue."

The same rule applies where the performance is continuous and the maximum charge for admittance is not in excess of five cents, and the maximum charge after such time does exceed five cents. In such cases, tax is due only on admissions paid after the time when the increased charge has effect, but not on all admissions paid after such time, including admissions not exceeding five cents.

The attention of collectors is called to the fact that bona fide employees of the theater, municipal officers and official business, and children under age ten, are exempt from the tax when admitted free. All other persons admitted free are subject to tax the same as parties paying for admission.

The admission tax has been a great source of worry to exhibitors operating five cent matinees or continuous performances to which admission before six o'clock in the evening is but five cents. A strict interpretation of the wording of the war revenue bill would leave these men open to tax on all admissions collected, as that section of the bill exempting five cent admissions made no reference to cases where the maximum admission at certain times was five cents and at other times more.
The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN

THE MOVING PICTURE WORLD carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the organized exhibitors are best advertised in this department of the Moving Picture World.

Michigan Association Organized

Officers Elected at Convention Held in Detroit and Organization Made Permanent.

TUESDAY, November 27, was a big-important-profitable day in Detroit for the exhibitors of Michigan. They turned out in goodly number to participate in the various business meetings and the vaudeville funfest that night.

The state exhibitors held a short business session at the Hotel Tuller in the morning, talking over preliminaries and things in general. The big meeting of the day was at 2 o'clock, there being a joint session between the Detroit and state exhibitors.

The state association, so far as its being a branch of the American Exhibitors Association, was heretofore only a temporary one and officers were only temporary. At this session it was unanimously decided to put the state organization on a permanent basis, elect permanent officers and to affiliate permanently with the A. E. A. Officers elected for the ensuing year were as follows: President, J. S. Dewsnup, Monroe; vice-president, H. L. Weil, Fort Huron; secretary, Claude E. Cady, Lansing; treasurer, Wirt S. McLaren, Jackson; state manager, Raymond J. Branch, of Detroit.

The state branch will soon open permanent offices in the new film exchange building, 63 East Elizabeth St., Detroit. It was unanimously decided to oppose the payment of the 15-cent reel tax, so that with the fight of the Detroit exhibitors, Michigan is a strong factor in opposing the tax. While many exhibitors throughout the state are paying the tax, there will be plenty belonging to the opposition side. Of course, conditions vary in the state, and in some localities exhibitors will pay the tax in order to hold certain pictures that might otherwise go to competitive houses. Exhibitors in some towns should not be asked to join the opposition side because in order to maintain their theater as a success they must have those particular stars and pictures in which they have built up their business. In Detroit, the situation remains about the same. Some of the larger theaters are paying the tax—such as the John H. Kinsley theaters, the Broadway-Strand, the Knickerbocker, Ferry Field, Fine Arts, Norwood theaters, but there still remain about 100 theaters which are not paying and who have refused absolutely to sign any new contracts containing the war clause.

On the music tax, there was a unanimous resolution passed opposing the payment of the tax, and there isn't a single exhibitor in the state, with the possible exception of one or two, where taxable music is being played.

Jacob Smith, Detroit correspondent of the Moving Picture World, was elected an honorary member of the state association. A vote of thanks was also tendered the Moving Picture World for its co-operation.

Charles C. Pettijohn, general manager of the American Exhibitors Association, was a big feature of the meeting, and his remarks were listened to with considerable interest. Mr. Pettijohn reiterated what he said in Detroit a month ago, that Lee Ochs was not acting for the best interests of the exhibitors of the United States. Mr. Pettijohn certainly speaks frankly, openly, straight from the shoulder, and with sincerity, despite the fact that he attacks bitterly some of the methods used in the motion picture industry. He "panned" the extravagance of some producers in the way they build up their film work and their actors in no other business in the world was money spent with such ease and in so extravagant a manner as in the motion picture industry. He bitterly assailed the salaries of a half million dollars and over paid some of the stars. "I don't blame these stars for getting all they can get. They are only human and they are justly entitled to it if they can get it, but I am blaming the producers who bid for their services and pay such extravagantly extravagant salaries which, after all, must come from the pockets of the exhibitors," said Mr. Pettijohn.

Speaking of the National organization, he said the A. E. A. had a total membership of nearly 3,000 bona fide exhibitors, and that his books were always open to prove the veracity of this statement.

M. W. McGee, of the Majestic theater, Detroit, was another interesting speaker. He pointed out the great benefits to be derived by proper organization. He spoke against the film tax and the music tax, and placed the Majestic theater, one of Detroit's largest theaters, as standing with the exhibitors in their fight.

Charles W. Porter, of the Forest theater, Detroit, assailed the methods of some exhibitors in taking each other's program. He urged that exhibitors get together in their various towns and individually, and that working together would get better results than any other.

In the evening there was a vaudeville entertainment at the Temple building, which started at 11 o'clock. King Pettijohn spoke a few words thanking the exhibitors for the beautiful flowers sent to himself and Mrs. Pettijohn at their hotel. He admitted just becoming a bridegroom the Saturday previous, and then followed a few words by Mrs. Pettijohn also thanking the Michigan exhibitors for their flowers and treatment.

The funfest was attended by nearly 500 persons. In addition to the entertainment, there was dancing, and it was along about three o'clock A. M. before the party came to an end. Everybody had a jolly good time, and there was a large amount placed to the special fund for arranging the entertainment in connection with the coming national convention of the A. E. A. in Detroit next July.

Ray J. Branch, state manager, reported just before closing that over 100 new applications for membership had been

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Texas Amusement Managers' Association at Dallas, Tex. ... December 3
Motion Picture Exhibitors' League of America, Washington, D. C. ... December 11, 12 and 13
made in the state branch, and that the work of organization would continue until the state had 100 per cent. of the exhibitors as members. "If an exhibitor will not join our organization, there must be some reason and we want to know why," he said.

JACOB SMITH.

Manhattan Exhibitors Discuss Tax
Strong Talk Made in Favor of Canceling Service—No Action Taken.

The Manhattan local of the Exhibitors' League called a mass meeting of the exhibitors of Greater New York at its rooms, 218 East 42d street, on Tuesday morning. Over two hundred and fifty exhibitors were in attendance. The main subject of discussion was the "fifteen-cent tax" on reels by the distributors. Sydney Cohn said he as a member of the committee that decided the distribution of the Vitagraph and Fox exchanges. The form was particularly determined to collect the tax because the Brooklyn exhibitors had accompanied their request for its elimination with a threat of cancelation if the Vitagraph did not withdraw it. The committee had interviewed William Fox, and he felt that Mr. Fox has shown a very fair and courteous disposition towards the exhibitors. He said if the exhibitors would give the committee time to consider the situation, he felt that the committee would treat with him he hasn't the slightest doubt that the tax "matter" could have been amicably adjusted.

All things stand now the distributors would enforce the collection of the tax from the exhibitors and all the distributors of the N. A. M. P. I. had, at a meeting held on the previous Saturday, to vote all the exhibitors who decided to cancel the Vitagraph and Fox contracts. Mr. Fox also informed us that he would hold all money collected on the "fifteen-cent tax" in separate fund and refund it to exhibitors if the decision was given or any adjustment made. Charles Haring, as a member of the committee, confirmed Mr. Cohn's report, and agreed with him. He believed the whole matter could have been adjusted if conducted in the right spirit.

Ben Title of Brooklyn said he believed some action should be taken to bring the issue to a test. He had asked some of the distributors if they were making a test as to whether the exhibitors would stand up stronger. "Already," he said, "I have received a letter from Mr. Gibbons, the local manager of the K. E. S. E. exchange, that they would absorb the tax." In continuation of this statement he read the letter from Mr. Gibbons.

Somebody asked if the K. E. S. E. were members of the N. A. M. P. I. The reply was "No." Title said he was in favor of canceling the Brooklyn exchange— to cancel all contracts with the Vitagraph and Fox. Sydney Cohn again rose to differ with Mr. Title and the general sentiment of the meeting. He said he believed that fifty or sixty exchanges out of 500 theaters of Greater New York would have no weight and the intention would fail. Cancellations must be made unanimous to win. Personally he would make himself unpopular in taking this stand, but unless cancellations were unanimous he would not cancel. Weinstock and Picker were on their feet to differ with him, urging the meeting to "stand pat." Distributors will give in. They don't want cancellation.

Rudolph Saunders of Brooklyn said: "Can't you see what the distributors are after? If they compromise we will have an extra charge placed on our films. We will have no comeback. You can't give in, can't you? Can't you see that ignorant as I am? If I had to close my theater four days a week I could make as much money as I do now running the whole week.

The meeting was called by Sydney Ascher to appoint a committee to confer with the Brooklyn association, with full power to act, and follow the same course as the Brooklyn exhibitors. This was seconded and carried. The meeting adjourned to meet again at the call of the chair to take further action.

TEXAS CONVENTION DATE CHANGED.

Dates for the convention of the Texas Amusement Managers' Association at Dallas were announced. Instead of meeting there on December 10, Texas moving picture men, together with amusement managers in general, gathered at the Majestic Theatre on December 3. The conference of amusement folk called for Washington, December 20, by order of the National Exhibitors' Association, is the cause. Notice of the changed Texas date has been given Texas managers by President E. H. Hulsey, through Secretary R. H. Campbell of Dallas.

Powers Addresses New England Exhibitors
Tells Them They Should Be Patriotic and Pay the Fifteen-Cent Tax.

A. POWERS, of the Universal Film Company of New York City, was the principal speaker at a recent meeting of the Massachusetts Branch of the Motion Picture Exhibitors' League of America, which was held at the headquarters of the association on the 17th. The meeting, which was called for the purpose of discussing the fifteen-cent reel tax as it affects the motion picture exhibitor, was attended by a record delegation of theater managers from all parts of New England and members and guests being present. President Ernest Horstmann of the local branch presided.

A clear and complete explanation of the film tax was delivered by Mr. Powers, who was listened to with intense interest by every one present, although he was interrupted several times by hecklers. He received all of the questions hurled at him by various exhibitors and answered them all in a fair and satisfactory manner, with a few exceptions. Mr. Powers appealed to the exhibitors to show their patriotic spirit and stand solidly behind the President and the motion-picture industry by accepting the reel tax as a "war necessity" and paying it without hesitation. He stated that the exhibitors should "come across" and then pass the tax on to the public, whom he believes should stand the burden.

When asked why the manufacturers did not shoulder the tax, Mr. Powers declared that the loss would be so tremendous they could not stand it. In the course of his address he pointed out how the exhibitors present the enormous loss of film in its manufacture. "Eighty per cent. of each foot of negative film is destroyed in its manufacture," he explained, "thus causing a loss of 800 feet of every reel of film. Six per cent. of the positive film is destroyed in its manufacture, and this tremendous wastage of film brings the tax up to nearer nine-tenths of a cent a foot instead of three-fourths of a cent, which the Government is charging the manufacturer."

The tax, Mr. Powers said, comes to more than fifteen cents a reel, but he stated that the manufacturers, in conference, decided that that sum would be an adequate price to charge the exhibitor. Consequently the manufacturer is losing money.

Nathan Gordon, connected with the United States Exhibitors' Booking Corporation, and head of the Gordon chain of Olympia theaters in Massachusetts, stated that the distributing company with which he was interested was not going to charge the fifteen-cent tax, but was going to shoulder the burden themselves. He declared that he was not anxious as a tax of charging for the tax service. He said, "Mr. Horstmann, who said: "Is it not a fact that you are charging double for your pictures?" Mr. Gordon answered that the United States Exhibitors' Corporation was paying double for their pictures.

One member of the league accused Mr. Powers of coming over from New York to secure business in this city for the Universal Film Company. Mr. Powers, noticeably hurt at the remark, answered by declaring that he would get every contract in Boston he would not accept them.

Mr. Powers, in closing, told the meeting that he was perfectly willing for a local or national committee to go to New York and look over the Universal books in order to find out for themselves if the company could charge less than fifteen cents per reel and still cover itself.

Mr. Powers was forced to bring his address to a sharp close in order to catch a train back to the metropolis.

New Orleans Exhibitors Defiant
Say They Will Close Theaters Rather Than Pay Fifteen-Cent Tax.

The exhibitors in the New Orleans territory are getting over their fright at the prospect of being compelled to pay the assailed fifteen-cent tax day, which the rubber stamps in the majority of the exchanges denominate as an "excise war" tax. The greater number of the better class of exhibitors have read the Moving Picture World and, rising up, have they extracted therefrom sufficient reliable information to set them rather at ease concerning the ability of the distributors to collect the tax when it comes to a showdown. According to the new and improved name of the Motion Picture Exhibitors' League of Louisiana, held a meeting on Friday, November 23, and went on record with a vengence, which amounts to open defiance, against the payment of the fifteen cents per reel per day.
Four Exchanges Are Not Collecting Tax.

Four of the film exchanges in this territory have served notice on exhibitors that they will not collect the excise tax, and two or three of the managers have advertised the fact in the local newspapers. The result is that they have been flooded with orders from the smaller exhibitors in the territory, and the larger exhibitors have entered the compact to close their theaters on the days that they find it impossible to get service from the concerns that do not collect the tax, and the fact the most influential exhibitors are freely refusing to pay the tax indicates that they are in earnest in their stand against it. The chief argument against the payment, outside of the claim that the distributors can just as well afford to pay the tax as the exhibitor, is that the greater portion of the levy already made is charged against films that have not been taxed and never will be taxed under the present law. They scoff at the assertion of the distributors that the tax will be lifted immediately upon the repeal of the law and that advance collection is necessary in order that the payment of the entire tax may be equalized, pointing out that there will be sufficient time in which to adjust the inequalities; in other words, that there is no denying the fact that the exchanges that have attempted to collect the extra charge on the reels have suffered a marked loss of business. To counteract this loss, subterfuges of various sorts are resorted to, it is stated. One exchange manager is said to have rewritten contracts in such a manner as to include the new charge without having it made apparent. Another manager gives extra reels to offset the "tax" and still another is said to have tendered a five-reel subject when the cumulative "taxes" have reached a certain figure. All of which breeds new resentment and new complications, which will keep the waters muddied until there is a fair, final and clear adjustment of the whole question.

Say Manufacturers Were Arbitrary.

Some of the most prominent exhibitors express regret that the present action has seemed necessary. They freely charge that the arbitrary action of the distributors, rather than the actual amount of the alleged tax, is caused the greater-part of the resentment against the payment. That some of them would much rather pay the alleged tax than to have the strained relations at this time is freely admitted by all, it is stated. Nevertheless there is no denying the fact that the exchanges that have attempted to collect the extra charge on the reels have suffered a marked loss of business. To counteract this loss, subterfuges of various sorts are resorted to, it is stated. One exchange manager is said to have rewritten contracts in such a manner as to include the new charge without having it made apparent. Another manager gives extra reels to offset the "tax" and still another is said to have tendered a five-reel subject when the cumulative "taxes" have reached a certain figure. All of which breeds new resentment and new complications, which will keep the waters muddied until there is a fair, final and clear adjustment of the whole question.

SPENCE TO WRITE WALSH COMEDY-DRAMAS.

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh. This was made known incident to the announce-

ment that R. A. Walsh has signed a contract with Goldwyn Pictures Corporation. Mr. Spence has written several of the most successful comedy-dramas in which George Walsh has appeared, the last two being directed by R. A. Walsh, who is the popular Fox star's brother.

Before joining R. A. Walsh as scenario writer Mr. Spence was editor of the Fox-Sunshine comedies in Los Angeles. Previous to joining Henry Lehrmann at the Sunshine studio Mr. Spence was assistant manager of the Fox comedy exchange department at Los Angeles, his new duties as scenario editor of the Lehrmann plant coming as the result of the merger of 'Foxfilm comedies with Sunshine comedies. Mr. Spence's first comedy effort was the Mack Swain Keystone studio, where he specialized in humorous subtitles.

Taking a common Bermuda onion as the basis for a series of complications Mr. Spence is now writing a farce for George Walsh that bids fair to surpass all his previous efforts. The temporary title of the new farce is "In Onion There Is Strength." George Walsh has gone on record as venturing the opinion that it ought to be a "strong play."

SOUTHERN ILLINOIS EXHIBITORS MEET.

At a meeting of exhibitors held recently at Christopher, Ill., the Southern Illinois Exhibitors' League was formed with 25 members on the roll. In view of the good work so well begun another meeting was scheduled to be held at Carbondale, Ill., on Sunday, December 9. It is expected that there will be a large attendance.

J. S. Woody With Select

Will Be General Manager for Pacific Northwest—Has Had Long Experience as Distributor.

SELECT Pictures Corporation has secured the services of J. S. Woody for general manager of the Pacific Northwest territory. Mr. Woody will make his headquarters at Select's Seattle exchange, the new branch established by Select, at 308 Virginia street, the new center of the picture industry in Seattle. Mr. Woody left New York on the Twentieth Century Limited, to go direct to Seattle where he will take charge on December 3d. He was accom-

panied by Select's General Manager, Arthur S. Kane, who, at the same time, started on his previ-

ously announced trip to visit Select exchanges in the Central and Middle West districts.

In order to accept the new position, Mr. Woody created position as Pacific Northwest General Manager for Select Mutual. Woody resigned the position of general manager of the Chicago territory for Triangle, which he had held for the past six months. Prior to taking charge of Chi-

nese, for Triangle, he had been manager of the Triangle New York branch.

Mr. Woody handled the Arbuckle cam-

paign in Chicago, before he went to New York to take charge of the Triangle branch. He is credited with having put Arbuckle across in the Chicago territory. About 1912 J. S. Woody became associated with the General Film, Seattle exchange. He was then under Arthur S. Kane, who was at that time special representative for the General Film Company. Mr. Woody's return to work in a company of which Mr. Kane is general manager brings them together again after a lapse of five years.

Woody stayed with the General Film Company two years, and in 1914 became district manager for the Mutual Film Corporation for the entire Northwest, with head-

quarters at Seattle. This position he held for four years, and it was during this period of four years that he became so thoroughly conversant with the Pacific Northwest terri-

tory that he is counted one of the men best versed in distribution in this section. At that time both the Mutual and the General maintained exchanges in Butte, Spokane, Portland and Seattle, and distribution was handled in a somewhat different manner from that of recent years.

STARS AT EXHIBITORS' BALL.

The committee of arrangements for the New York Exhibitors' ball at Terrace Garden next Friday night has been fortunate in securing the consent of several of the motion-picture stars to appear in some specially staged tableau. S. M. Berg, the musical director, has written some original music to accompany these features of entertainment which will be of a most novel character. The sale of boxes has been most gratifying already. The following companies have reserved them: Triangle, Four Square, Hallberg, Metro, Trade Review, Select, Mov-

ing Picture World, Nicholas Power's Olympia Tele-

graph, Vitagraph, Paramount, Simplex Precision Company, Fox, Ivan, Pioneer, Myer and Schneider. The price of tickets being placed at two dollars each has had the effect of making the sale of them considerably in advance, and more select motion-picture patrons and public at large, assuring those who attend a most enjoyable and delight-

ful evening.
Hodkinson's Prophetic Vision

Today’s Conditions Predicted By Him Seven Years Ago—His Coming Announcement May Look Into the Future

THERE is no little feeling in the industry that the plans which W. W. Hodkinson is preparing to announce in connection with his distributing coming will have a broad and important bearing on the present problems of the business. Hodkinson has demonstrated a remarkable faculty of vision and an ability to touch the heart of the difficulties of the business which have been of help not only to the companies with which he has been associated, but for every company in the field.

When he announced, last week, that he was more interested in the plans and intentions of Paralta Plays, Inc., than in the quality of its product, those who have followed his career knew that he was absolutely sincere. They interpreted it in the light of his repeated emphasis on the need of solid business principles in the industry. The records of his activities throughout the ten years of his connection with the film trade show a remarkable consistency not only in the wisdom of his prophecies, but also in the consistency of his stand for what he believed would lead to the greatest permanent success of everybody concerned, the rest of the industry as well as himself.

The re-entry of Mr. Hodkinson at this moment in the history of the business will recall generally the situation which was developing when he promoted Paramount three years ago, but in the order of events in the industry it will be yet more interesting to go back of even that, and to the editors of the Moving Picture World to dig into the files of the Film Index, later merged with this publication, where, in 1910, Mr. Hodkinson had outlined a hearing for ideas that were then called revolutionary and “ridiculous.”

It was in the Film Index of March 26, 1910, for instance, that Mr. Hodkinson made the statement, often quoted since: “You will see picture theaters, showing the latest running all evening performances, programs changed weekly, pictures accompanied by orchestra, lectures, effects, in every large city; prices up to 50 cents, and attended by people in evening dress—no, not yet for a while; the baby must learn to creep before he walks.”

This was written four years before the Strand was opened, in an issue of the Film Index which announced the opening of the new establishment. From the Hodkinson articles, that “licensed manufacturers will soon be issuing twenty-four reels of pictures a week.”

“Twenty-five-cent pictures was the only general type of motion picture house. Mr. Hodkinson and a few others in the West were advocating and charging ten cents admission, and although in those ten-cent houses there was an approach which is still, today, the slogan of not only Mr. Hodkinson, but of every other distributor who has a grasp of the business. Longer runs were in actual action in Ogden, Utah, where Mr. Hodkinson had begun, and as he expressed it in the Film Index article, “A dramatic play makes a grand success in New York City, and runs six months. Later it comes to Ogden for one night. A film manufacturer makes a wonderful film. It runs a week in Ogden. It runs one day in New York.”

To quote the conclusion of Mr. Hodkinson’s article, all of which are either as true today, with modern theaters showing five and seven reel features as they were in 1910 with one-reelers, or else have been proved true in the seven years which have followed:

“1—The present plan of too frequent changes will ruin the business. (Undoubtedly truer today than then.)

“2—The prices of picture theaters are too low throughout the country. (The death of the five-cent house has followed.)

“3—Higher prices can be secured and must be to preserve the business. (The developments of Paramount, etc., was a result.)

“4—Existing prices defeat the aims of the manufacturers to produce works of art that would appeal to everyone. (Refer again to Paramount and to other big distributors.)

“5—Motion pictures cannot die; but may be killed. (At this time they were almost killed by use as a means of emptying vaudeville houses.)

“6—The business will work into the hands of people broad enough to save it. If you are not broad enough for it, you had better educate yourself. (Many exhibitors were actually driven out in the following two years. This statement is true today of the New Tier of the business.)

“7—Vaudeville in a motion picture theater is its salvation. This does not refer to legitimate vaudeville, where a reel of pictures is used as an act, but to picture theaters which put on cheap acts that kill the patronage of the better class of the film audience, who, as Hodkinson pointed out, will not pay for cheap vaudeville. In many localities today cheap vaudeville houses are being carried by their high class feature pictures.

All this was written seven years ago, when songs were considered indispensable after each reel of film, and when the issue of the Film Index in which the article was printed quoted in all seriousness, a comment from the Dramatic Mirror to the effect that “the motion picture has ceased to be a distinctly children’s diversion, as the grown-ups have learned how very entertaining pictures are.”

It was in the Film Index article, also, that the phrase “feature film” was first employed. It is the first time, in connection with the prediction of the trend in the moving picture reel productions, statements which then appeared to have no foundation on experience, but which the developments of the seven years has shown to be prophetic: “Shows universally must run 3,000 or 4,000 feet or 20 minutes for a considerable period, depending on population and receive increased prices before the manufacturers will be able to do their best in the way of producing in quantity, one of especial importance and interest, consisting of several reels on one theme which could be made so attractive that ten cents and more could be drawn from everyone with any degree of knowledge of the value and entertainment. When this is done, it will force exchanges to place the true valuation on real feature films and not regard each film as just a ‘reel’ as at present. The present system prevents either exchange or exhibition from playing anything but an unusually good film, and it must be discouraging to a manufacturer to see it handled in exactly the same manner as a relic of worthless matter.”

The rapidity of the movement of affairs in the motion picture business makes seven years a long time ago, but the quotations from this article of Mr. Hodkinson’s bring to mind not only the real shortness of this time, but also the solidity of at least some of the principles of the business. A prophet is sometimes required, but facts, whether foreseen or not, are the same seven years ago as they are today. Only the relationship of the facts is sometimes clouded for the vision of the man who sees them, and it is because Mr. Hodkinson’s correlation of facts has through his history in the business been so generally correct that his activities at the present time will be watched with interest.

SERVICE OVERSEAS.

Moving picture operators are wanted for early service overseas. The men in the front line trench need the help and co-operation of skilled men back of the lines, and moving picture operators are wanted at once for the Enlisted Ordinance Corps, National Army.

Uncle Sam is calling on our trade to come across and help in the fighting man. There is a lot of work to be done over there, and the call has gone out for moving picture operators between the ages of 18 and 40 who want to do their bit, and who know their job.

Modern war is a tremendous business, and the army that wins is the army which has the best equipment and the best men. The men are over there now—they are ready to go ahead, but they still need experts in our line to repair and maintain their equipment. There is a good chance for every man who wants to help. Write to the Chief of Ordinance, War Department, Washington, D. C.

CHARLES CONDON WITH PHOTOPLAY MAGAZINE.

Charles R. Condon, long time manager of the New York office of Photoplay, has resigned that position to take over the management of the film advertising department of Photoplay Magazine. Mr. Condon in his association with the men and women of the film trade has made many friends. They will wish him every success in his new field.
Mabel Condon Opens New York Office
Rising Young Publicist Joins With East and West in Effort to Be of Service to the Trade.

THE most interesting people in the world are the people who are doing things; and to this class belongs Mabel Condon who skipped across the desert from far-off California a few weeks ago merely to say "How-do-you-do," as we thought. On investigation we discover that under her hat she had something of far greater importance—a plan which has apparently in these few short weeks developed to matured completion for we find her comfortably installed on the eighth floor of the Longacre Building, as sereney unconcerned as though she had just stepped down from the tenth floor, where at the head of the New York branch of Photomontography she was established three years ago. Miss Condon's rise to success in the publicity end of the business is well known; for most of us are aware that her offices, with an "honest-to-goodness" executive staff, cover an entire floor of one of the Los Angeles business buildings. There she handles the motion picture rights of novels, stories and plays, helps to keep prominent screen players in the limelight, and has proven a real comfort to the producer and others in that part of the world, for the reason that she recommends only the best.

And now with her western office in competent hands she has planted herself in the heart of New York for the space of a few weeks, or until possibly some time in January, for the purpose of establishing a New York branch office to be handled along the same lines as her western office. The only difference will he that here in the East she will pay particular attention to the moving picture actors and actresses from the West who lands in the great metropolis with only a hazy idea of just what to do in the matter of getting settled. These will be as well looked after by Miss Condon in the same manner as her western office looks after the wanderers from the East.

Let us say right here that we are all glad to welcome Miss Condon back in her business capacity, and wish her the best of success in her eastern venture.

WHEELER OAKMAN OPPOSE MISS STOREY.
Wheeler Oakman, the well known screen leading man, was engaged this week by B. A. Rolfe to play opposite Edith Storey in her forthcoming Metro wonderplay, "Revenge," from the scenario by H. P. Keeler.

Mr. Oakman will be remembered for his portrayal of the leading role opposite Mae Murray in her recent success "Princess Virtue." He has lately been identified with several of the West Coast producing organizations.

In "Revenge" Oakman will be seen in a characterization that is said to vividly depict a Western type in a country where hardships and hard living run hand in hand.

TRIANGLE MEN JOIN ARMY.
Several new names have been added to the roll of honor at the Triangle Culver City studio in the past week. Among these are Harry Guaston, property man, now at Camp Lewis, American Lake; Joe Roach, scenario department, Camp Lewis; Chick Collins, employment bureau, Camp Kearney, San Diego; William Lipe, member of the Triangle playing forces, Camp Lewis; Alfred Werker, company clerk for Director G. P. Hamilton, Camp Lewis; Oliver Perrault, assistant cameraman, en route for Toronto, Canada, to join the Royal Canadian Aviation Corps.

Noted Work for Clara Kimball Young
Clara Kimball Young has just secured the rights for the screen to the celebrated "La Fille Sauvage," by Francois Curel. This work, which is variously known as "The Barbarian Woman" and "The Daughter of the Wild" in its English translation, will present to the versatile Miss Young a wonderful opportunity for characterization in a role in which the primal passions and appetites are ever contending for mastery of a soul endowed with love of beauty. While in the original French "La Fille Sauvage" proves what might be considered rather strong meat for Anglo-Saxon taste, the screen adaptation made for use by Miss Young will, of course, contain nothing offensive, although every effort is being made to retain the savor and virility of the native French.

An elaborate production of this work will be made by Miss Young in the West Indies—probably in Jamaica—during the winter months. She will be directed in this play, as in all others in the future, by Emile Choutard, who has signed a long term contract as Miss Young's director. Jacques Bizuel will again do the camera work.

In the meantime, Miss Young and Mr. Choutard are busily engaged bringing her production of "The Marionettes" into shape. It is expected that another week will complete the screening of this play.

THE KNITTERS.
The first business organization in New York, and it is believed the first in the United States, to encourage knitting among its male employees during lunch hour is the Universal Motion Picture Company, of 1600 Broadway, the oldest and largest picture concern. It employs four thousand people in its home office and Pacific coast studios. The company furnishes the yarn and needles while several of the girl stenographers act as teachers of the intricacies of "twenty-one, twenty-two, twenty-three, twenty-four, purl one, knit one, purl one, knit one." There are 271 stars in the Universal service flag which hangs over Broadway, corner of Forty-eighth street.
Tax Panic Shortlived in England

So Says Ernest Reed, Fox’s English Manager—Situation Proved Less Serious Than Exhibitors Expected.

E RNEST REED, the Fox Film Corporation’s managing director for Great Britain and Ireland, has been visiting New York. He has just sailed for home after having been here with Harry Engholm, his publicity manager, in conference with Mr. Fox and General Manager Winfield R. Sheehan regarding expansion policies.

“How is war affecting the motion picture industry in the United Kingdom? Perhaps I can explain by citing our own experience,” said Mr. Reed. “The William Fox offices in London were opened in June, 1916, and although we had very large and commodious quarters at the outset, we since have found it necessary to take another building. Our United Kingdom headquarters now occupies the whole of two buildings. That is the way the war is affecting us.”

It is true, Mr. Reed explains, that at the outset of the war there was a sort of general panic in English business circles and that the motion picture industry was affected in common with other lines of trade. But this was of short duration. “Like water, conditions sought their level, and since then changes have come so gradually the public has been prepared for them.”

“The situation at first, I suppose, was somewhat as it probably now is in the motion picture business in America. I do not know a great deal about conditions here, but I assume the imposition of taxes on films and admissions has developed a temporarily unsettled state of affairs. We have been through all of this in England, and have not found it as serious as some exhibitors thought it would be. Indeed, there just now is going into effect a new and higher schedule of amusement taxes.

“Foreign trade, of course, has been affected. England has placed a ban on commercial relations with Norway and Sweden, and a special license is required for doing business in France. But within the United Kingdom the motion picture trade, so far as Fox is concerned, has been growing steadily. “The Tale of Two Cities” is the film of the year in England.”

One effect of the war, Mr. Reed explains, has been to cause the public to turn to cinema productions for relief from the depressing atmosphere with which it sometimes is surrounded. In this respect, the motion picture theaters seem to have profited in greater proportion than other forms of amusement.

Discussion of peace, according to the Fox representa-tive, has practically been abandoned by the British public. “The people,” he says, “have heard so much of this sort of talk without anything having come of it that the disposition now is to drop the subject entirely. The war, long since, has become the principal business of the nation.”

That which most greatly impressed Mr. Reed and Mr. Engholm on their arrival from London was the blaze of lights along night-riding Broadway. In London, if one works in his office at night, or if he uses lights in his home, he draws the shades. On the streets in the evening he of-ten finds a pocket flash light a convenience. But in spite of this, people go forth in the evening to the theaters, although conducted less ostentatiously than here, goes merri-ly on.

While in this country Messrs. Reed and Engholm visited all of the Eastern exchanges and the filming numerous pictures. At the studios in Grantwood, N. J., Miss Theda Bara posed with them in a group photograph.

Reforms Recommended in British Shows

Commission Conducts Inquiry Into Picture Theater Condi-tions and Influence of Films—Suggests Improvements in Houses and Stricter Censorship of Productions.

I n a recent issue of Commerce Reports, U. S. Consul E. Haldeman Dennison, stationed at Birmingham, writes that the motion pictures in the United Kingdom continue to increase in popularity, so that at present a large proportion of the population depends upon this form of amusement for regular recreation. According to the latest statistics there are 4,500 picture houses in the British Isles, with an annual attendance of 10,750,000. The average for the entire population is a visit to a picture show once every two weeks.

A commission was appointed by the National Council of Public Morals about a year ago to inquire into the physical, social, moral and educational influence of the films, with special reference to the young. The president of the commission was the Bishop of Birmingham, and among its colleagues several clergymen, educators, representatives of the Incorporated Society of Authors, Playwrights, and Composers, and various experts. The commission received evidence from all parts of the country, and the results of its investigations have just been published. It devoted careful attention to the nature and extent of the complaints that had been made against picture exhibitions.

It was decided that improvements in picture houses could and should be made. Better lighting and closer supervision are recommended. While recognizing the impossibility that all shows should be determined by exclusive regard for the commission and the good of the community, it is felt that they should be made so that the pictures may protect them from what would be morally injurious to them. They say that a much stricter censorship should be exercised, and urge that this should include not only films, but also the posters advertising the films. Some connection of the motion picture with initiatory juvenile crime was found to exist, but to only a limited extent. It is suggested that apart from “sex” and “crime” films, an injurious effect on young minds is produced by excessive sensationalism and frightfulness.

Greater provision is urged for special exhibitions for the young, and the educational authorities and societies that are interested in the welfare of youth are invited to operate. Films for the young, the trade declares, are “not a commercial proposition,” so that if the need is to be met it must be through the agency of philanthropic effort or under the control of authority. The question is raised whether the pictures may be responsible is placed the benefit to be derived from keeping the young off the streets. The com-commissioners further consider the decrease of street gangs to have resulted in no small measure from the popularity of the pictures, and they conclude their findings on the moral and social aspects by declaring that the abolition of the picture house, as advocated by some, is impossible even if it were desirable, and in their judgment it is not desirable. On the other hand, they are strongly of the opinion that not only is improvement practical, but also of great national importance.

Also they refer in high terms to the existing censorship; they are of the opinion that for the protection of the motion picture, as well as for the insuring of its continued suita-ability to the nation, it should have the support and official countenance of the State, and therefore advocate a State censorship.

SCENARIO WRITERS GET MARRIED.

Somewhere in Jersey recently, just to show that scenario writers have a sense of humor, two members of the staff were united in bonds of holy matrimony, Marc Edmund Jones and Lela Owens Leibrand being the principal char-acters of the drama. The wedding was produced by the minister, photographed by Old Sol, stills by Fox. Engagement ring-bling was in the hands of Gilson Willets, also of the Pathe staff, who reluctantly left his typewriter long enough to act as best man.

Music was furnished by Messrs. Parsons, Franconi and others.
Allied Crafts To Be Represented in Show

Women’s Tailors and Milliners Will Contribute to Making Motion-Picture Exhibition Interesting.

NOT only the motion picture industry, but other lines of business as well will be interested in the big motion-picture exhibition to be held in Grand Central Palace February 2-10, 1918. At a meeting of the exposition committee, held at the headquarters of the National Association of the Motion Picture Industry, November 27, considerable progress was reported.

General Manager Frederick H. Elliott, with whom Sam Grant, F. W. Hartmann and others are co-operating in the organizing of the exhibition, expressed himself as highly elated at the substantial number of entries of larger motion-picture producing companies who already have contracted for space. It was also most encouraging to note that numerous inquiries regarding space have been made by concerns not directly connected with the industry, but catering to a certain extent to motion picture actors. Among these are creators of gowns, tailors, milliners, toilet articles and make-up manufacturers, wig makers, etc. Arrangements are being made to give space to a number of these higher class concerns and several of the fashionable dressmakers, who are making creations for the foremost leading women in the screen profession plan to exhibit new models of frocks and evening gowns on mannequins. At least one make-up manufacturer will have a booth in which the art of make-up as applied to motion-picture studios will be demonstrated.

“We shall endeavor only to take in exhibitors such as these when they have displays to offer which are really interesting to the visitor. It is not desired to have booths which will simply resemble a department store counter,” said Mr. Elliott. “It is our intention to keep the exposition as high class as possible. I am convinced it will be not only a much larger exposition than has ever before been held for the motion-picture industry, but it will be higher in quality and more replete in novel features than anything hereetofore offered. The part motion pictures are playing in the war will be illustrated in a novel manner. Application for space may be made at the office of the Association, in the Times Building. Prospective exhibitors are urged to make application at once while there is a certain amount of the more desirable locations to be secured.

Cameramen Gunning for Santa

Boys in the Signal Corps Laboratory in Need of Athletic and Amusement Paraphernalia.

THE boys of the Signal Corps moving-picture laboratory, Washington barracks, have written a note to the moving-picture Santa Claus, addressing it in the care of the Moving Picture World. These camermen a year ago were all over the map of the country, and drawing down good money. Today they are centralized under Uncle Sam, wearing his uniform and forgetting the money side of life. There is an intimacy, however, they are shy of some of the articles of everyday outdoor life, which add to the lightening of the hours of drill. Reference is made to Hypo and Static. There is a suspicion the first mentioned is a William Goat. Static sounds like a stray pup. Some of the things in which the boys are shy are enumerated as follows:

Something to smoke and something to smoke it in; a catcher’s glove and a couple of balls and bats; a set of boxing gloves; a football; a new set of chips—Hypo chewed the last ones, he thought they were bones; a new collar for Static—he is growing so fast the old one hardly will fit; and also please give our regards to the other lads when one Los Angeles number appears.

P. S.—Phonograph needles; a few new records, too; better bring a phonograph, otherwise we can’t use the records.

George Le Guere With Brenon

GEORGE LE GUERE, the popular young actor now appearing in “Business Before Pleasure” at the Elgin, has been engaged by Herbert Brenon to play the role of Christopher Penny, in “The Passing of the Third Floor Back” with Sir Johnstone Forbes-Robertson.

Le Guere, who made his screen debut as “Jan,” the dreaming Boer boy, with Lena Ashwell, the celebrated English actress in “The Shulamite.” From that time on, his career has been a series of successes in New York and elsewhere. He has created no less than 12 parts on Broadway. He was a leading man with David Warfield, and was featured with Jane Cowl in “The Man from the Bird.” He also appeared in “Under Southern Skies” with Penny B. Walthall a few years ago, and played the heavy; with William Hodge in “The Man from Home,” playing the part of the American boy 830 times, not to mention many other engagements.

In addition to his stage activities, Le Guere has devoted much of his time to screen work, in which field he has been extremely successful. He has been featured in dramas produced by Pathe, Famous Players, Klein, Essayan, Universal and Metro. Perhaps his most noteworthy achievement in the film world was his interpretation of the role of the young lover who protects Shirley Mason in her seven-five reel battles with temptation in “The Seven Deadly Sins.” In these McClure productions Le Guere was both starred and featured, playing opposite Anne Murdock, Holbrook Blinn, H. B. Warner, Charlotte Walker and Nance O’Neil.

The role in “The Passing of the Third Floor Back” is that of the young painter who, in order to earn money, is a traitor to his art, wasting his time and talent by painting pictures that are beneath him.


CANADIAN CENSOR BOARD VISITS GOLDWYN.

To signalize their visit to the eastern film capital, the members of the Ontario board of censors, who spent the past week in New York, visited the Goldwyn studios in Fort Lee and watched Mary Garden, Mae Marsh and Mabel Normand at work. The party was headed by C. W. MacGowens of Toronto, who expressed himself as personally most gratified at the opportunity of seeing “the Goldwyn Standard” in actual application at the studio.

Daniel Frohman with Famous Players Only.

Daniel Frohman announces that the only moving picture company with which he is associated is the Famous Players, and that he has never been connected with any other organization; that the Charles Frohman Company (Inc.) is associated only in the Empire All-Star Company, and that Gustave Frohman has no connection whatever with any picture company.
Select Pictures’ New England Manager

Louis B. Mayer Brings Strong Personality to His Vocation—Has Had Remarkable Success.

With the enlistment under its banner of Louis B. Mayer, Select Pictures Corporation has brought to New England its aid in New England one of the most powerful, and at the same time popular personalities in the entire field of the motion picture industry. Mr. Mayer has become General Manager of Select Pictures, with headquarters at 69 Church street, Boston, Mass.

In associating himself with Select Pictures Corporation, of which Lewis J. Selznick is president, Mr. Mayer has made another interesting move in the ever progressive development of his motion-picture activities. Until recently, Mr. Mayer was in control of the Metro franchise for New England, and had become prominently identified with Metro progress in this territory.

The story of Louis B. Mayer’s rise to prominence in the film industry is a remarkable one. Less than ten years ago, as a young man with little capital, but with undaunted energy, and endowed with a native keen judgment, he made his appearance in the little city of Haverhill, Mass. Here he assumed the lease of a small theatre which had been running burlesque attractions, and which had failed to be a success.

Mr. Mayer investigated the possibility which lay in the conducting of a feature exchange for New England. He was encouraged to enter this field of the motion picture business, and opened a small office in Boston under the name of the American Feature Film Company, an office equipped with a single desk, and with only two three-reel features to sell, Mayer started to carve out a career for himself.

Perhaps the most brilliant achievement of Mr. Mayer was his handling of “The Birth of a Nation” throughout New England. When this big production was making screen history in Boston, there was a constant demand for this picture, with the opposition which was directed against it by the colored population. So strong was this antagonism, that “The Birth of a Nation” was considered a lost proposition for New England. It was considered impossible to profitably exploit D. W. Griffith’s big photo-play in the puritanical cities and towns of this territory after what had occurred. Louis B. Mayer, however, thought otherwise. Backing his own judgment, he bought the New England rights for the production following its Boston engagement and brought to this problem the same determined energy, common sense and keen judgment which had distinguished his former successes. The result was that “The Birth of a Nation” was successfully shown in practically every city, town and village of New England, and netted a handsome profit for its backers.

Louis B. Mayer has interpersed his other activities with theater management and ownership with great success. Besides the houses already mentioned, he established a record when he took the famous Park Theater in Boston, at a time when it had been losing money for a long period, and placed it on the winning side of the ledger during the first week of his control. His is the moving spirit in the establishment of the Strand Theater, Lowell, Mass., one of the most elaborate and lavishly outfitted photoplay theaters in New England.

Now It’s Done

S. L. Rothapfel Discovered, Japanese Valet, Kitchen Cabinet and All—A Two-Act Uncovered in Educational Film Presentation.

By Margaret I. MacDonald.

The Subject is an old one, I know, for a great deal has been written and said about S. L. Rothapfel’s genius in presenting a moving-picture program; still there are a few new and some old ones that may not have reached the ears of all our readers. We have visited the New York theaters of which Mr. Rothapfel has had the management many times, most of us admiring what we saw and enjoying the subtlety with which the programs were handled without giving way to serious thought. We have done this in much the same way as which we choose our wartime dinner, without thought as to why certain things digest better than others. After giving weekly attention to the Rialto programs for the period of about six months I decided that it was time I got into the true spirit of the thing and decided to get the private office of S. L. Rothapfel, the guiding star of the most remarkable educational program in the country.

If you succeed in getting by the vigilant watchman of the theater it is worth your while to go through one of the conveniences, including a Japanese valet.

My chief purpose in calling on Mr. Rothapfel was to discover whether the remarkable effects which we see produced in the presentation of the Rialto program were premeditated or more or less happenings; whether the psychological effect of pictures, color manipulation and music was a hit or miss proposition, or thought out systematically. I was told by Mr. Rothapfel that the foundation upon which the Rialto Theater was managed; that every little “if” and “but” was thought out and arranged with the same studious toiling that a painter gives to a canvas or a composer to a musical score. No part of the program has its light and shade and its color spots, and is, moreover, a wonderful combination of music and picture, arranged in psychological sequence. I found also that, contrary to the usual methods of putting on the music to the picture, Mr. Rothapfel chooses his musical selections first and then fits the picture to the selection. For instance, a Faust ovature which breaks off in a cathedral scene was followed by a scene beautifully colored, showing the waterways of the cathedral town of Bruges, and as the picture broke into lighter vein a strain of Nevin’s “Narcissus” was used, and in the clearest, brightest sunshine, to the eye, group of child figures, one of the canals faded gracefully from view behind the gauze curtain drawn over the screen just as the psychological moment.

The other distinguishing feature of this magazine, which is a remarkable concoction of the most interesting current topics, prefaced by a salute from a natty group of Rialto ushers. Of the development of this magazine its editor is justly proud, and for the utmost care and thought he makes his weekly choice and arrangement of a variety of subjects, which follow each other with a correctness of sequence that brings storms of applause from the most discerning and fastidious of readers.

Then there is the delightful play of colors, prevalent throughout the program; there is the warm red light, or the less ardent, but more exquisite, violet shade and there is the clear-cut light and shade that results from the best keeping and from the most careful handling; and whatever it may be we are contented; our senses are alive to a feeling of keen satisfaction. We are consciously unconscious that the five-reel feature of the program is a mere incident in a delightfully arranged program the greater part of which is of educational value.
"Reaching for the Moon"

Reviewed by Rev. W. H. Jackson.

There is in this picture which brings it under the review of the Educator in that a strong lesson is taught in a way that any who wish may make it still stronger if they will apply it practically. An unyielding and unbridled ambition indulged in by an office clerk leads him to believe that there is a great future for him if he can only "concentrate" himself upon it. No process of development unfolds itself before him but the certainty of a miraculous happening in which he imagines himself to be the central figure. Obsessed with this idea he becomes a bye-word in the office and with his employers who discharge him, "forfeiting the value of his services to enable him a better opportunity to 'concentrate' upon his anticipated great future."

A young lady of his acquaintance is the only one who lends an attentive ear to his environs and even she tries to show him from the very book which has fired his mind that growth and development are the surer ways of progress, but without effect.

Unlike the wise man who said, "I do not exercise myself in matters that are too high for me," this young man claims the possibility is his to "hitch his wagon to a star." Thus without plan or method or training he demands to be supported in the idea that there is nothing too good or too great for him and that his very aspirations alone command success. Truly a veritable "Reaching for the Moon."

Encouraged by every one and without a situation he goes to his room disconsolate and falls upon his bed, and dreams that he is the heir to the throne of a certain kingdom, the filling of which brings him nothing but trouble. The dream had its reward. The fictitious nature of the foolish ambition which had possessed him now stands clear before him, and he is changed by a bitter experience. Convinced he seeks again his former position, which he secures when he admits that he is cured of his mania.

In the "little home in the country," in company with his lady love, now his wife, he is happy and prosperous, profiting by the lesson the film teaches to all. In many ways this is one of Fairbanks' best pictures. There are none of those objectionable little incidents which make many former pictures such that they cannot be used away from the theater. This picture may be seen anywhere; its strong moral teaching is valuable; the lesson is well taught in the best Fairbanks' style; thrills abound, humor is overflowing, scenes are rich, the interest is intense. This is why the Educator has for the first time placed a review of Douglas Fairbanks picture on this page, believing that by such a driving home of the lesson many will be taught the futility of "Reaching for the Moon."

Anticipating Christmas

Some Film Numbers to Please the Children During the Festive Season.

With the approach of the Christmas season exhibitors and those looking for something to add a festive note to the children's Christmas program will meet this year with the usual difficulty in finding really Christmassy things. And for this reason we have tried to help by suggesting a few pictures which, while they do not all deal with the subject of Christmas, are calculated to please by reason of the fantastical or fairy-tale element which they possess. This list is as follows:

"A Bit of Heaven" (5 Parts)—Frieder Film Corporation, 215 West Randolph street, Chicago, Ill.
"Aliothin and the Wonderful Lamp" (5 Parts)—Fox Film Corporation, 120 West Forty-second street, New York City.
"Babes in the Woods" (5 Parts)—Fox Film Corporation.
"Beloved Jim" (5 Parts)—Universal Butterfly, 1600 Broadway, New York City.
"Blind Fiddler, The" (1 Part Fairy Story)—Kleine-Edison.
"Cinderella Man, The" (6 Parts)—Goldwyn Distributing Company, 16 East Forty-second street, New York City.
"Dream Doll, The" (5 Parts)—Kleine-Essanay, Kleine Office, 63 S. Adams street, Chicago, Ill.
"Little Princess, The" (5 Parts)—Arrecta, 729 Seventh avenue, New York City.
"Little Red-Riding Hood" (1 Part, Silhouette)—Kleine-Essanay.
"Mimi's Dream" (5 Parts)—Itala, Harry Raver, 116 West Thirty-ninth street, New York City.
"My Little Boy" (5 Parts)—Bluebird Photoplays, Inc., 1600 Broadway, New York City.
"Princess Necklace, The" (4 Parts)—Kleine-Edison.
"Puss in Boots" (Mo-Toy Comedy)—Educational Films Corporation of America.
"Slumberland, In" (5 Parts)—Triangle Film Corporation, 1459 Broadway, New York City.
"Seven Swans, The" (5 Parts)—Paramount, 485 Fifth avenue, New York City.
"Treasure Island" (5 Parts)—Fox.
"Your Obedient Servant" (3-Part Story of a Horse)—Kleine-Edison.

From a year ago there are still to be had the Bluebird adaptation of "A Christmas Carol," which was released under the title of "The Right to be Happy." This is a five-part picture and a well-made one, which we believe can be had at the Universal exchanges. There is another version of "Snow White" can be had from the Educational Films Corporation of America, 729 Seventh avenue, New York City, and a five-part version of the same fairy tale was released a year ago by the Paramount Pictures Corporation. "Budy's Christmas," a two-part Christmas picture, was released at the same time by the Mutual Film Corporation. The sequel, "Part Two of Our Life of Our Saviour" is still available at Pathé exchanges throughout the country, and a more recent production of the same subject entitled "Christus" was made by the Historic Features Corporation of 200 Fifth avenue, New York City.

Interesting Educational

One Scientific Subject, One Industrial, One Topical and One Zoological Subject.

Reviewed by Margaret I. MacDonald.

"An X-Ray of the Teeth" (Paramount-Bray).

In the face of the fact that science has recently discovered that fifty per cent. of the chronic illneses of the human body result from infection of the head and teeth, a series of views included in the 96th release of the Photograph will prove especially interesting. In addition to the showing of X-Ray photographs taken of the teeth, some of which are sound and some of which have abscesses at the roots, suggestions for the proper care of the teeth are also given. The picture is not alone an interesting one, but highly useful in teaching sanitation and care of the teeth, which is especially necessary that the young should know.

"Making Big Shells" (Pathé).

An interesting illustration of the manufacture of shells will be found as a half-reel of a recent Pathé release. It shows how the roughly cast shells are turned on a lathe and made ready for the explosives. The filling of the shells under 40,000 pounds pressure and other details in the making of the shells is clearly illustrated.

"Training Fire Rookies" (Universal).

The Screen Magazine No. 50 gives a good illustration of the training which applies for service in the New York Fire Department are put through. The drill manner in which they eventually learn to place and use the scaling ladder, the skillful manner in which the cellar nozzle, which is used in fighting a basement fire, is handled, the carrying of hose to an adjoining building, and the

Motion Picture Educator Conducted by Rev. W. H. Jackson and Margaret I. Macdonald.
various other difficulties which they are forced to master are well pictured.

"How Birds Feed Their Young" (Pathé).

A nicely-colored series of closeups of the linenet, the chaffinch and the wren bear evidence of the remarkable instinct with which nature has endowed the mother bird. Especially pleasing are the views showing the hungry young birds greeting their mother in open-mouthed ecstasy at her approach with a nice fat worm. One of the amusing incidents in the picture is a line-up of young birds on the branch of a tree getting ready for a lesson in flying.

Universal Films Ancient Models
Screen Magazine Teaches Theory of Fashioning Modern Gowns After Ancient Models.

While fashion wends its way from year to year in and out and back and forth searching madly for something new, she has at last arrived at the point where it has become necessary to revert to the costumes of two thousand years ago for newness of line and design. The Universal Film Manufacturing Company is presenting as one of a series of interesting subjects photographed by contract with the American Museum of Natural History a series of views showing some of the ancient costumes taken from mummies and which are leading inspiration for modern dress models. The actual copying of designs worked or printed on the costumes of Peru, China and Japan, from which ancient models have been obtained, is also shown in the picture. One of the interesting points of the picture is the demonstration of the block printing process, with one block for each color, by which the design is transferred to the modern gown. This interesting subject will be found in the 50th release of the Universal Screen Magazine.

ALICE HOWELL WITHOUT MAKE-UP.

Alice Howell does herself such perpetual injustice while she is making her fortune and winning fame as a screen comedienne, that the publicity agent of Century Comedies submits a picture of this clever girl unsullied by greasepaint and divested of the unsightly make-up she affects for business reasons only. Reckless and daring in her conduct before the camera, Alice Howell is docile and domestic when off duty. The picture proves it and therefore is worth printing as a truthful reflection of Miss Howell in repose.

Apart from the moments set apart for tea-drinking and slumber, General Director J. G. Hlystone keeps Miss Howell up and at it, in fulfillment of her unique position as star of screen comedies. Just now, after completing five other subjects, Miss Howell is working on a paraphrase of the venerable poem, "The Village Blacksmith." The things she accomplished in "Automania," "Balloonatics," "Neptune's Naughty Daughter" and "Her Bareback Career" are well known to buyers of State rights and exhibitors throughout the country. There is promise that nothing similar will be "pulled" in the stunts she will perform with hammer and anvil in her forthcoming merry-making.

Camilla Dalberg

Among the stars of the legitimate stage whose frequent appearances have been noted in film productions of the past year or two perhaps have had a wider and more varied experience than the subject of this sketch, Camilla Dalberg. From her French and Austrian parentage she inherited her looks for dramatic art, and her whole life has been devoted to the stage. Seasons and special engagements at the Imperial Alexandra Theater in Petrograd and leading theaters in Bern, Brussels, Leipzig, Berlin, London and Vienna were followed by tours through England and Scotland and Southern Ireland and on the continent with her own company; among the engagements played being one in Miss Horniman's theater in Manchester. Mine. Dalberg's first engagement in this country was with David Belasco, and her latest was two years ago with Leo Ditrichein in The Great Lover company. Her repertoire has included, among others, Portia, Taming of the Shrew, Salome, Madame Ciprienne in Divorces, Nora in the Dolls' House, Beate in The Joy of Living, etc. In film productions she was featured in "The Heart of Nicolette" and "After Many Days." She also appeared in "The Bishop's Carriage" with Mary Pickford, "Seven Sisters," with Marguerite Clark, "One Million Dollars" with William Faversham, "One of Our Girls" with Hazel Dawn, "Draft 255," "Just a Woman" and several others. Mine. Dalberg enjoyed the distinction of appearing before the late King Edward by special command of the King, and at the gala performances at Easter, given in Petrograd in honor of the Czarina.

Madam Dalberg's work, both on stage and screen, has been characterized not alone by refinement and perfection of technique, but with a sincerity of interpretation that adds a dash of realism to whatever role she undertakes.

JASPER RECOVERS FROM ILLNESS.

After an illness of more than a week, during which time his baffled attending physicians, John Jasper, general manager of the Chaplin Screen Manufacturing Company, was on the road to recovery and will shortly resume his duties at the new half million dollar plant in Hollywood, Mr. Jasper's illness coming suddenly was the cause of the deepest concern at the Chaplin studios. Apparently in the best of health, the manager was seized with a coughing spell and when he was examined by Dr. J. C. Negley it was stated that he had injured himself internally.

Submitting himself to an X-ray examination Jasper was informed that he had ruptured an artery in his chest, slightly above and to the right of his heart. He was ordered to his bed with absolute quiet. For three days the case was a closed one for Dr. Negley and consulting physicians, but finally it was learned that a slow leakage of blood was stopped through a careful bit of surgery. Gradually the patient's condition improved until his recovery was almost certain.

S. S. CASSARD PROMOTED.

Samuel Snowden Cassard, who has had charge of the purchasing and stock departments of the Nicholas Power Company for the past five years, and has been responsible for its power company's advertising for the past year, was appointed assistant general manager of that company. Mr. Cassard's promotion is due to his close analysis of the manufacture of projection machines, which called the attention of the Nicholas Power Company to his wide knowledge of their business and to the remarkable executive ability which he had developed, and is in keeping with the well-known policy of picking the highest class men in their own organization for promotion.
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

JUST who are you in your town? Is you somebody or are you merely "that fellow at the picture show"? You advertise your show, but do you give yourself the proper advertising? We don’t make the mistake of thinking that there is advertising in advertising. You talk about your shows to advertise them, but do you do things to make people talk about yourself? Lately we get a letter from George A. Bleich, of the Empress, Owensboro, Ky., that has a lot of meat. We advertised that he had not come in very recently, and in reply he said:

"Rather than have you think I am a ‘dead one’ I shall send you in some of ‘newspaper noise’ from time to time hereafter, but if you do not hear from me often from others please bear in mind that I am a busy ‘gink’ as it seems I am drafted for everything in civic affairs from soliciting memberships in this thing, and the other thing, being honorary grand, attending meetings, etc., until I am half ‘batty’ at times.

But list—there’s a reason for being identified with the Rotary Club, The Kiwanis Club, the Chamber of Commerce, C. A., and other like things—because I have fooled the community into believing that the business of amusement is as worthy and as reputable an any other. And in doing these things I will find time to be on hand in the foyer of my theater at the busiest hours, where I try to make every person possible feel like I have a speaking acquaintance with him.

Several years ago Mr. Bleich started in Owensboro with the Grand. Now he has his Empress; the result goes well. But you will note that while he has advertised himself through hooking up with the town, he has never neglected his house. The house comes first, but his activities as a citizen is a part of his work for the house.

But Be Genuine.

But Mr. Bleich does not make himself a figure in his sphere merely to advertise his house. It would be the same were he a dry goods dealer or the minister. He becomes a part of his community. He wants to work for the common good. It is natural for him to assume a leading position. It is not sufficient merely to pose as a figurehead. You must be a worker; you must be genuine. You must take a sufficient interest in general affairs to find payment for your efforts in accomplishment alone. You must have enough alertness, sufficient public spirit to make it impossible for you to sit in the back row and listen. You can be that way if only you remember that you are both a member and a man in a real respect in things outside of the four walls of your theater. Study affairs and keep up with the times. Then, when the call comes be the first to answer the call. Put every ounce of yourself into your work and then your public shoesyour play. Take a real interest and you’ll be surprised to find out how easily it will come. One night we sat in the meeting of a secret order. Some twenty hundred people were present. Ninety percent knew the certain self-evident facts. One new member got up and applied those facts to the Order itself. He proved that he had been thinking of the Order and not the next play. It was in this advancement the advancement of those others wanted to get in line, but year after year they sat silent and without voice. Any one of those men, applying his general business knowledge, could have raised the same point, but did not. The new member used his brain and did things, so he got ahead. It is the same way in running a picture theater - a town. You can be the janitor and wait for people to come to you, or you can use your brain outside the house and take your theater to the people. Be a leader, be a somebody, and you’ll find that it reaps in favor of your house. Mr. Bleich works to good effect. He helps the town. He has two theaters where he had but one before. He has not consciously sought to help others, but he has been forced to uphold the dignity of his profession, and in so doing has helped his house.

Side Liners.

And there is another paragraph from Mr. Bleich’s letter that it will pay to read word for word: he writes;

"And you know and I know that conducting a motion picture theater these days is a radically different thing than a few years ago. Why the question of program—the keeping of days filled with the right things—is alone a task of little consequence now. It used to be that a bill book, a letter file and a calendar were all that were seemingly necessary in the office end of a ‘picture show.’ If you will spend a few hours these days in the office of any house abreast of the times the amount of detail work necessary to the program, will be astounding. As coming and going smoothly you will find Mr. Exhibitor a busy man.

The Moving Picture theater is no longer a side line, and it cannot profitably be run as a side line. Lately we said something to this effect and a number have sought to traverse our views. It cannot be done. We are open to argument, but no one can advance an argument in favor of the side line. One disinterested pointed out that his theater could not support him and so he had to hold a city job. It will never support him so long as he holds that city job. City jobs are sinecures, but you cannot make a theater pay a profit by working at it evenings. In Owensboro, where there are a host of department clerks in the various branches of the government, they have what they call "Sundown Doctors’—men who practise medicine only in the evenings. They have no medical training, so inconceivably gentle, but we would have to get leave of absence. None of them makes much money, because it is a side line, and every one of them will tell you that there is no help to be had in the house of medicine, where we have, but we know a man, the son of an emigrant, who specialized and who won’t take less than five dollars a call. He didn’t make medicine a side line. He gave his whole time and energy to it. He joined the ‘sections’ of the Medical societies that deal with his specialty, he wrote for the papers, he was prominent at the conventions. It was not necessarily prohibitively so he lost some practice through his activities at the start, but he more than brought it back. The time has passed when a man needed only some one-a shock and a little nerve to be a manager. Now he must manage, and he cannot run as a side line. The side liner and the man who makes the management of a house merely a side line is leaving is the one who keeps waiting that he is merely running his house for the benefit of the exchanges. Mr. Bleich writes—‘Business for the present year is all that could be wished.’ If you cannot make a living out of your picture theater, you should not try to run it. You should sell it to someone who can. You are keeping a good man out of an opportunity."

The Hustlers.

And one thing more that Mr. Bleich says. He is amused at the criticism leveled at Ruffner and Fullerton and others for keeping in prime time, who say that Ruffner and Fullerton and one-hundred-percent Fullerton are the best I know of to judge from the specimens you print, and they are entitled to all the credit and praise you have given them. ‘They are. They have done things worth while, and they have sought to help others. We don’t believe that Ruff, for instance, is as honest when he is praised, but we would have no use for him if he did. He is good, he knows he is good, and he would be an ass not to take a proper pride in the fact. But primarily he wants to help others with his ideas because he knows that the better he helps the business, the better his own business will be. Some have written that Ruff’s stuff is all right where you can afford half pages in the papers, but they cannot. But they can get Ruffner’s ideas and put them into practice on a smaller scale. Ruffner’s half pages can at least tell the ten-line man that advertising pays, and encourage him to do a little better. He willing to learn from the big men of the game. They were starters once, but they learned how to advance, and if they are willing to tell you how to do that same thing, be willing to learn.

Specials for Serials.

The Garfield, Chicago, has something new again. This time it is a special showing of ‘The Fighting Trail’ for school children. There are two special performances on a Saturday, one at noon and the other at 2 p.m. The other special performances are presented with this special showing. Tickets were issued good for either matinee or evening show. Where an exhibitor plays to a large territory, this special show will get the kiddies out of the way before the regular program runs.

A Twelve-Page Supplement.

To mark the opening of the New Newark theater on the site of the old playhouse built by Harry C. Miner, the ‘Exhibitor’ has a twelve-page supplement devoted wholly to the theater and its makers. The supplement idea seems to be growing in the last few years as supplement to the old souvenir programs. This is well done with some interesting matter on a playhouse almost historic.

Blending In.

Here is the way the Elmwood, Buffalo, put it, and puts it very neatly, at that:

ANNOUNCEMENT

Saturday Performances are continuous from 2 to 11 p.m.

Pictures for young people up to 4 p.m.

Regular showtimes from 11 p.m.

This shows the way to give your kid matinee without interfering with the continuous feature. It would be better, though, in most cases, to open earlier and wind the kiddies up about two.

The First Four.

The family, Jackson, Mich., sends in the first four issues of its new house program, with a request for comment. ‘Criticism’ is the word that was used, but a man who can get out a program like that prob-
ably knows that there will not be much criticism. It is only a four-page 5½ by 8½ size, but it works. After the first issue, the best thing in the sheet is the program talk on the front page. The program is spread on the middle pages, but the front tells you of the issue in a way that sends you to the next page convinced that the offering is pretty good. After that it is only a question of which plays you want to pick. There is no form of advertising that will do more good than a smartly written comment on the full program. Here is the way one of these reads:

YOUR ACTION

"We'd like to write you each a personal message about this week's program. If that were practicable, and if we did we'd have to conclude it, "Yours for action."

Pictures with an abundance of action is what we are going to show you all week.

Take for instance, "Flying Colors," Sunday and Monday. Handsome, athletic "Bill" Desmond is the star of a sparkling comedy-drama about a college athlete who temporarily turns society detective. Recall what he did in "The Icod Bullet" and "Paddy O'Hara," and you'll easily picture the vim he puts into this new play.

Then there is "The Bond of Fear," a big, smashing drama of the front page. Roy Stewart and Melbourne MacDowell who, as 'Black Jack' Hovey in "The Flame of the Yukon," was one of the participants in the most spectacular fight we ever saw in a picture.

And speaking of "Flame of the Yukon," it comes back for one day return, Thursday, with "Teddy at the Throttle," as good a comedy as Keystone ever made, as an added feature.

Friday and Saturday bring George Walsh in "The Yankee Boy." George Walsh, we said, and since it is action we are talking about, what more can be said?

There is a kick in a chat like that. You turn the page merely to look for particulars, and you find them set forth in a way you can get at them. We show the front page and the two middle pages. The back page is given to underline and house talk, frank, convincing talks that mean something and not merely words bunged together with some regard for rhetoric. The program seems to fill the bill—particularly on the front page. Far too few managements use the resume of the bill.

Ruff Stuff.

Appareantly Ralph Ruffner got up his Igletteewigglette Telegram for a joke, but it would make a good frame for his advertisements, and with a frequent change in the drawing he could get twice as much attention for his display at half the space. We are passing along his poetical explanation as a suggestion to others. Don't use an Iglet, but something along those lines. It makes a nifty letter head. We take the top off one of Ruff's half pages. The duck lamenting the fact that the Fairbanks picture due next week until "tomorrow at eleven o'clock" is another idea that could be worked in series. That "starting tomorrow row at 11 o'clock" is another stunt, matching the "Now, right now." Ruff takes half pages for his displays, but his characteristic expres-
THE MOVING PICTURE WORLD

December 15, 1917

1628

Booming Number One.

The press book for Number One, the new serial, is now usually complete, even for a Paramount book, and the stunts are particularly good. The Teaser stunt was first printed in Picture Theater Advertising and it was then printed in the daily newspapers. It is a stunt that will be repeated in the usual way, a coming attraction or for the house alone. Unusual importance will be given the serial publication of the story in the daily papers and this was done in the case of the press book of the novel Paddy Jackson papers that do not take the service. Another good feature is supplying the top block for an advertisement, the house using whatever it chooses. This is a danger of a table play, but it is far plainer than the nut of the ready-set cut. Here you pay only for what you need. There is almost as much advertising help in the serial fiction sheets as there is on the front. A very good form for a reason ticket is suggested, but if you use the serial number scheme follow the sales suggestion in the chapter on Serials in Picture Theater Advertising for the benefit of your opposition.

Bad Taste.

The program of the 5th Street theater, Philadelphia, is in very poor taste. Doubtless there are some who will be surprised at this statement, but it is a fact none the less. The house sticks to a ten-cent admission most of the time. There is no reason why it should, or should not. There is no reason why they should not make advertising coming attractions of that fact, but there is little to be gained in suggesting that house charging more than ten cents do it to get money under false pretenses. From a recent program we clip this announcement:

The 5th St. Theater is now the most popular theater in this vicinity, because our plays are absolutely the best obtainable. Our procession of prices are the highest possible, never more than 10 cents for children, in most cases, 5 cents. While certain theaters are taking unfair advantage of our patrons on account of this, we, on the contrary, charge more than 10 cents for adults, only on special occasions where it is not possible to secure a costly picture to show for 15 or 20 cents. We charge more than 10 cents, while other theaters show ordinary 5-reel pictures and charge you 15 cents.

It will always be our aim to be frank and tell our patrons the truth, we are anxious to please in every way and always. This suggests that the competing managers are swindlers. That there is no reason why fifteen cents should be charged. Using old dated stuff the house is able to get a rental that will permit the lower price, but that is not the real reason that the houses are not charging slightly more for newer stuff than presumably is in better condition. We would rather pay the fifteen cents to see a clean, new film than to wait and get it in junk. How can a Nick Heath or many persons prefer the ten-cent price, and it is not necessary to appeal to them at the expense of competitors. It is possible to point out that the house offers for ten cents the same subjects seen elsewhere for fifteen, but it is not necessary to intimate that the managers of the higher-priced houses are swindlers. Even at the most the film rental price once covers more than the subject which is in projection, better music and house management and be the worth the admission in addition. As at the same time it is an item always going down in business it is not necessary the Philadelphia section for the ten-cent house without making it necessary to try and kill off those who are trying to run better houses in a better way at all. However, the ten-cent house is all right, but the ten-cent house that seeks to impugn the business honesty of the fifteen-cent house is untruthful, but probably does not care what business is in town. A large clothing concern contains several stores. You can pay as much as five dollars more for a suit of their clothes in their Broadway shop than they charge at another store in a less fashionable part of the town. The Broadway store is maintained for those who do not care to go to the Bowery, and the Broadway customer pays the rent. It would be foolish to suggest that the concern was dishonest in charging two prices for the same goods. It is a matter of environment and service. It is bad business in the long run to attack a competitor and it always reacts.

It's Good.

Victor Johnson, who is doing the publicity for Parentages for Frank L. Mumm, has another new idea. All of the users of this state right feature are given a complete suit of press stuff on good grade yellow typewriter paper. The only difference between this and original copy is that the letters are cleaner cut. Most editors do not handle column width eight point or larger, for it is the compositor and not the editor who suffers, but he certainly is going to be more satisfied with the stuff if the management will write it as intelligent as the editor can make it out. Where I happen to be a head or the suggestion for a head on the longer stories, but this is a service I don't enjoy. The idea is a real help. And where the story turns a page, the pages of that story are clipped together to keep them from getting squared. It is real service after the fact, which is more or less of a novelty from headquarters in the state right fields.

Neat V. P.s.

J. H. Riesman, of the Dale, St. Paul, Minn., sends in a couple of vest pocket programs that are unusually neat and yet they probably cost no more than most similar jobs. It is simply that he has taken pains. One is a blue and the other a pink card, pages three by five inches, done in black. Few pink look well for program work, for unless you get a good shade it is either garish or muddy, but this is the right shade and the ink is a full black, and is printed on the paper and not just smeared. The front carries the name and date and a rather large heading: "When Quality Meets a Shadow: A Story by the Six Point Border. You look at the job and it's a pretty girl smiling at you. You're ashamed to throw down such a nice looking card, so you read it and put it in your pocket. That may sound extravagant, but it is solid fact. A good looking piece of printing is seldom thrown away where a booby job hits the sidewalk or the floor after the first chance. Stencils are just as bad, and type (whether 캐피) which is a mistake) and the colins are set in bold type and the stars in caps and there is enough white space to give prominence to the lines. We would like to have seen greater eminence on the lines in which she is seen, but apart from that and the lack of dates it is as pretty a job as we have seen in some time. The program is so good that the back page should carry house talk instead of parafinatory underline.

Two Color.

The Famous Players Star Feature Film Service, of Milwaukee, offers a new idea in a two-color imitation typewritten letter. The main portions of the letter are done in black with a quoted letter in blue, suggesting that of a two-color ribbon. It is something new in a form letter, and while it means two impressions it gets double value in display.

That Elmwood Program.

It has been so long since we showed the program of the Elmwood, Buffalo, N.Y., that we are going to run one again as a guide to others who like the folder style. This is an eight page (four pages to a side), the sheet being 9 1/2 by 14 1/2 inches. We like particularly the type work, but the general layout is good and would work well in proportion on any page in which the depth is greater than the width. It is good make-up, however, only where a page is given each day. The boxed date does not work so well with two or more to the page.

Get Ready.

Remember what a hit those "one free admission for ten thin cans" campaign used? Old iron is going to be scarce presently—just now. For that matter. When the shortage comes more prominently into the public eye, be ready with a junkman's bin plate stunt. There will presently come many ways in which you can swing the old idea, of which reference is made elsewhere in this issue. The point is, be ready for a certain quantity of refuse material. But be careful to stipulate that the children come prepared to pay their tax.

Its Own Heralds.

The Parkway, Baltimore, Md., printed its Own Heralds for "The Woman God Forgot." The front page cut is too coarse a screen to look well on heavy paper, but the inside is done from fine screen and is well laid out, though the artist spells the name of the lead role "Tesco" three times and "Tesco" once. Effective use is made of a border hieroglyphics. This might, with advantage, have been reproduced for the front and back pages, as well as spool matinees at half past twelve was given daily, making four afternoon showings and two night performances.

A NEW HOMETOWN MANAGER

Picture Theatre Advertising

By EPES WINTHROP SARGENT [Editor of Advertising for Exhibitors in the Moving Picture World]

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to run a house program, how to create your newspaper advertisements, how to write form letters, posters, to throwaways, how to make your house an advertisement, how to get mailrose local special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building

Wright and Callender Building

Chicago, Ill.

Los Angeles, Cal.
Conducted by EPES WINTHROP SARGENT

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticised, whether or not a fee is sent therefor.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

_types_

LATELY we were in a town where a number of persons knew us, and fully half a dozen times in the two weeks we were there we had a man pointed out to us with the remark that we could write a lot of stories about him, and he wanted us to write such stories. This is nothing really funny about him. He was slightly sub-normal mentally and had been the butt of the village jokers for so long that he had come to have in this one case a sense of humor, but apart from this he was in no way interesting. But it has to do with the accepted belief in the town that this man was a character, and every man—and two of the women—who knew we were there, wanted to tell of the rich opportunities that were to be found. That is the way so many stories come to be written "from real life." Local belief is accepted at face value, and local belief is accepted by the world at large. The story that is to interest the world must have world appeal. Halting a half wit may appeal to those who know the character, but it will not work well in a story. We could see material for dozens of stories in the town, but these real themes were overlooked in favor of the type. Do not write types. Study to appreciate the essence of appeal and then you can write stories with appeal.

Nothing Meant.

Considerable confusion seems to have been caused by the fact that the new Triangle script staff is using the old face rejection slips, signed by Mr. Ince, and asking for plays for specific stars. About twenty correspondents want to know "what it means." It means—

That your play is not wanted.

That they are using the old face slips to save time.

It's a matter of handling stuff, perhaps, but if you know that Ince used to be Triangle, and Ince is no longer Triangle, if you cannot deduce the above facts for yourself, you are not possessed of sufficient understanding to be able to write the Triangle grade of plays.

Close-Ups.

Again the question of close-ups comes to the fore. Here is a typical letter:

Should all close-ups be numbered as a separate scene, or can they be used as in this instance: Scene 40—Gentleman stepped forward, pulled his coat aside, revealing a badge. Close-up of a Justice of Peace badge on coat. Back to scene 46. Scene 41—Another thing which puzzles me—I often see a scene like this: A leader introduces Miss Blank. A picture shows her sitting in a chair, looking up, talking. A leader introduces Mr. Dush. A picture shows him leaning against the edge of a table, looking down, and talking. The next scene shows the full scene with Mr. Dush talking to Miss Blank, just as we saw them in the separate scenes. Is this one scene with two close-ups or three scenes, two of which are close-ups?

In the first place, Justices of the Peace do not wear badges. They are judicial officials, where they hold authority, and if there is a badge of office where they hold office, in some states it is not even an office, but any lawyer is empowered to sit as a Justice of the Peace in any emergency.

But coming to the matter of close-ups, the rule is clear. Each time the camera is stopped a scene ends. Each scene is numbered.

The object of numbering the scenes is for ready reference in the script and for the identification of any negative in its trip through the developing and printing rooms. It has nothing whatever to do with the story. It is merely a mechanical aid. Take this simple scene.

The man may be walking down the street in one scene, or the camera turning may be continuous, and a hand placed over the lens at the moment the badge is shown. The strip of film will be scene 40 and 42 because scene 41 goes between, and scene 43 is the bust or close-up of the badge. The actor will not stop and come up to the camera with the badge at the moment of showing the badge. The badge will be taken either before or after the running scene. It must be identified. It is given a scene number for the purpose of that identification, and for administrative purposes. Therefore, if a scene number is given to a scene that is essentially a close-up, we must consider that the director may decide that the scene should show more clearly. He will split the scene by making a close-up of the badge and he will write it in the script—

40—a—Close-up of Dush—Miss Blank.

b—Close-up of Dush—Justice.

41—This scene will have the next action that follows.

In other words, if you need a close-up, and write it in, then number the close-ups. If you do not need a close-up, do not write one in, even though you see some whole scene close-up will work. The director may make these as his fancy or judgment may direct. He can see just where and how the use of the close-up can help the pictorial quality of the picture. You are in no way responsible for the use of close-ups, or other pictorial effects. Leave that to the director. You will have to handle the numbering according to his special system. Number your own close-ups because they are scenes even if they are in reality parts of other scenes.

Cut Out the Bumps.

Last night we went over a stretch of country road in an automobile. Presently we had made many miles and we were on the outskirts of a town. Then we were in another car and with another driver. There was a difference. One man drove his car at thirty-five miles, slowed only for the most pressing obstacles, and trees and tasks were avoided. The other man gave his car full speed, cut off doors, and proceeded to go through the town. We did the stretch with scarcely a bump. It is pretty much the same thing among the authors. One man is careful and proceeds without looking where you are going, if you speed up and tear through the hollows and over the rough spots you'll have a bumpy, jolly story that will not please. It is only when the story moves evenly, naturally and without jar that it pleases. But this does not mean that the story must be plain and uneventful. Have battle, murder and sudden death at your will if you think the Board of Review will pass it, but have the action move evenly and without shock, no matter how violent that action may be. The fluent story is the only pleasing one, just as the fluent phrase is more pleasing to the ear. Even when, for the sake of contrast, harsh words and ugly phrases are used there must be a certain finish, a certain touch of artistry. The sentence that purposely reads harshly is vastly different in its effect to the accidentally harsh line.

Give the Facts.

Lately a woman wrote, "I never come to you in vain." She might have added, "because I ask only real help and give you all the facts." When she wants to know something, she tells all about it. She does not say: "A certain company has a certain man, and did not pay what it said I do about it?" On one occasion she wrote that a special company had used one of her stories without payment. Instead of having to give general advice, we were able to advise her that in the case of that particular company a specified procedure would bring her payment—and it did. The advice did not apply generally, but was peculiar to that company, and would not have been given had she confined herself to the mysterious "a certain company." When you ask for help make it possible for us to help by giving names and facts instead of generalizing. It will help us to help you.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested method for the experienced writer of photoplay plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y. Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles
**Projection Department**

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

It IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost, will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 22 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Edengraph Parts.

R. A. Atkins, Atkins Medicine Company, Moravia, Iowa, writes:

We are using an Edengraph machine and need repair parts for same. Letter addressed Edengraph Mfg. Co. came back unclaimed. Can you tell us where parts for the Edengraph can be had.

Mr. Frank Cannoek, inventor of the Edengraph projector, which finally passed into the hands of George Kleine and then passed peacefully away, tells me Mr. Kleine has plenty of spare parts for the machine. Address George Kleine, 67 East Adams street, Chicago, Ill.

Better make letter personal attention Mr. Kleine or his secretary, since the office force might not know anything about the matter. I make this suggestion because the machine has been practically out of use for so long a time. Incidentally, the Edengraph Mfg. Co. went out of business, I believe, about five or six years ago.

Who Wants Him?

Ordinarily the editor pays scant attention to operators who write asking help in securing a position. But a certain man in New York has attracted our attention by a remarkable letter, parts of which read: "My desire is to get the chance to show my ability as a practical and technical projectionist, who has full knowledge of the latest, most up-to-date practice; who understands the matching up of the lens system of the projector and the placing on the screen of a result which will cost the minimum and return the maximum at the box office."

"... Am now in the—[theater and you know the people don't appreciate fine work (I certainly do. Ed.),...]. Want to get into a high-class house where high-class work will be appreciated; where the manager will know good work from poor."

"I have no Broadway references. I have only a screen to show, and on that screen is reflected my ability. * * * Please understand I am not looking for a boost in the Projection Department. The time for the department to talk "has not yet arrived. First I want my screen to talk for me, and so loud that it will command attention in the quarters I want to be heard in."

This letter sounds like the real thing. Suppose some of you New York managers who tell me you "can't get ability for increased remuneration" give this man a tryout. I'll supply his address if you want it.

Operating Room Plan.

John Bayleson, Minneapolis, Minnesota, says:

Am about to erect a three-hundred-seat theater, concrete construction, in a small city in this, the best state in the Union.

![Figure 1](image1)

Will you advise me as to how the openings should be located in the front wall of the operating room. They must, of course, be located accurately in advance of construction, as the operating room walls will be solid concrete, six inches thick.

Attached plan is ideal, except that you will not need two spot openings, and perhaps none at all. Figure 1 shows method of filling in the 12-inch-square lens ports after machines are in place and light centered on the screen. A board is braced against the outside wall over the port, as shown. The light is projected on the board and the ray outlined in pencil, leaving a slight margin, of course. This space is then cut out with a keyhole saw. The same thing is then done with a board set against the inner surface. The two boards are then braced solidly in place and the openings in them joined by means of thin boards nailed or braced in place. The surrounding space is then filled with thin cement mixture, using a funnel, as shown. When the cement has set the boards are removed and you have your port exactly the size and shape of the light ray, plus an allowance of say one-quarter inch all around. Figure 2 shows how the lens ports look after filling in. The object of leaving the original 12-inch-square opening is to allow ample room for setting the machine and centering
December 15, 1917

THE MOVING PICTURE WORLD

1631

the light on the screen without trouble. The 12 x 24-inch observation port is demountable by a sliding plywood cover, and is on page 220, of the handbook. It would require too much space to describe the movable port here. You should have a handbook anyhow, though you eventually have not got one, else you would not have these questions.

Halberg Twin Motor Generator Set.

J. H. Hallberg now has on the market a twin motor generator set, consisting of two Twentieth Century motor generators and a switchboard. The generator is designed that should one machine become temporarily out of commission, there is still a complete unit remaining, which will produce plenty of current to put the show. The switchboard, etc., is complete and ready for prompt service necessary. Then, too, there is the added advantage that a very wide range of amperage is available. One may use the lowest output of one unit, or the highest combined output of both, or anything necessary between these two extremes. The Halberg twin unit system is connected as shown in the diagram, and is made in different capacities. The smallest generators are adjustable from 20 to 40 amperes for each unit, thus supplying a range of from 20 to 80 amperes at the arc. The next size is adjustable from 30 to 100 amperes at the arc, which gives anywhere from 30 to 140 amperes at the arc. For a complete description of the Twentieth Century Motor Generator see the handbook, beginning on page 221. The machines are compact, strongly built, equipped with ball bearings and have very satisfactory electrical efficiency.

I Cannot Agree.

Franklin H. Aver, Portage, Wisconsin, whose unique operating room equipment was recently described, says:

Your surmise that we only use one projector is correct. When we built our theater, six or seven years ago, the two-machine installation was uncommon, so we built an operating room for machine, too. We used the second unit as far from then as it was built up to date that is the average room of today. It is lined top, bottom, and sides, with three-eighths-inch asbestos board, has rubber matting on the floor, and all openings automatically close in case of fire. If it were possible to put in two projectors without rebuilding we would not consider doing so, as we run only two shows each night, beginning at 7:45 and close o'clock. This gives us ample time to shift reels and the opportunity to advertise our coming features between the reels. There is no particular hurry, and it is not necessary to get the people in and get them out as in the cities. Also, we do not believe in running continuous without intermission, for more reasons than one.

Um, yes, but what about multiple-reel releases? I do not myself advocate the running of separate subjects continuous. There should, in my opinion, be a short intermission between each subject. But to run one reel of a multiple-reel feature and then break off and run a slide, or even an intermission between scenes, seems to me, utterly ruin the effect. On this one account I am unable to agree with your single machine practice, neighbor Aver.

Huge Encouragement.

There are those who think this department ought to leave the wage question entirely alone. I submit the following letter, from an Illinois town:

Would like Information as to the following: Am operator here and have been for the past year. Prior to that I served for seven years as an apprentice. Am receiving eight dollars a week. Intend to quit within a week and enter a factory until I can save money enough to go to some operating school and get me in the business. What school would you recommend?

None! Go to some city right now. You won't starve. Get your "job" in a theater now, and then cultivate the acquaintance of city operators and managers. Watch your chance and get into a city operating room as helper or apprentice. Get a handbook with the first four dollars you can scrape together, and with the next get the first eight volumes of Hawkins Electrical Guide, which may be had at $1 down and $1 per week, Theodore Audel Co., 72 Fifth Avenue, New York City. Then work and study hard. That is the only system.

But, friend manager, honestly, what encouragement do you think it is for the young man any more, to have one millionaire say to him, "I can afford a man eight dollars a week after serving a year of apprenticeship and holding a job as operator an equal period?" You claim operators' wages are out of the question. What would you advise as an example of this kind? What about this manager who has the man at his mercy? Eight dollars a week? Hub.

An Interesting Letter.

Marlon Long, Toronto, Canada, a letter which will cot, I am sure, be read with much interest by all. He says:

As one of your most constant fans, and as a steady reader of the Moving Picture World, I assume the privilege (right, you mean. Ed.) of writing to you. Being one of the weaker (11) people I will perhaps not feel clever enough to wade through to the end of this, my first letter to the Dean of Projection. First, a word as to myself: am, well, under thirty; person of moderate height, with no remarkable personal beauty except that I am a student of motion pictures. In short, an amateur, a fan of the Power's Six projector. Have taken more than 20,000 feet of film, mostly scenery, fishing, hunting, farmings, ice skating, and views of various games, such as hockey, baseball, lacrosse, etc. Do pom my own developing and printing.

There, I am now properly introduced (Glad to meet you, Ed.) and will now set forth the real "raison d'etre," for this letter (You should have waited for the postscript to do that, Ed.). First, of all I have come to you, in this postscript projection in the average motion picture theater! I read the account of your trip, and would wager that some of the operators you criticized are not thinking twice now reading this letter. We hope some friend managers have also benefited. Ed."

I have one of your power's Six projectors, and I am always interested to projection, except for the Windsor, Eclipse, and the Broadview, in which is seen the worst possible.

A couple of very amusing incidents occurred recently in one of the downtown houses a beautiful fire scene was on the screen. Suddenly Charlie Chaplin jumped into the fire up stairs, down, and on the screen. I was doing this, so I was locked out into the street, and I stood on my head. The audience thought it was a trick, but it was only the projectionist, the camera was buried "somewhere in France," and the other is a prisoner of war in Germany, Wisconsin, has stricken a great many, and we are all praying for its end.

I propose on my trip to visit all the movie houses possible, and will do the same. With the unusual number of projectors, believing that if the operator can see what one of the audience thinks of his work it will either encourage him, or cause him to improve. Let's take the situation and permit me, therefore, to begin at home. In a majority of Toronto houses where we have the privilege of playing, the audience is interested in what others is it just good, while in a few it is very rank. In some of the downtown houses they use first class film and second class operators; but this is not true with us.

The Regent, the York, and the Crown have absolutely the finest projection in the city. Next these come the Madison, Strand, Red Mill, Globe, Photodrome, Playhouse, Toronto, and the Peter Pan. In the following, projection is not quite fair, light, flicker, etc.: The Woodbine, Empire, His Majesty's, the Garden, the Cum Bac, People's, Hippodrome, Pickford, U-Kum, Doric, Rialto, and Colonial. This will change the Toronto film, and as you can imagine it will not be long before we all look at each other as to the cause. Probably you can figure it out for yourself—I can.

A long letter, but interesting. Will be very glad to have your reports on projection, but be very careful and do no injustice. When projection is poor, try to ascertain nature and state of equipment. Light is taken poor in no other reason than that friend manager won't allow the operator to use sufficient current. Shadows sometimes occur because of the light rays—the operator is compelled to concentrate his light to the limit at the spot in order to get sufficient screen illumination, and the too-small spot breeds trouble, especially when the operator uses a machine graded for pictures too large for a picture. It is also a fact that poor results are often traced to peccadilloes in machine parts and carbons. Be certain of your ground, orater Long.

I am sorry I cannot give you any reason which would account for such a screen result, if it continued for "three or four minutes." Starting a second machine with film not recommended will make the effect; ocular the operator was dead or sleeping it could hardly last more than a few seconds. This is the first we have had from Toronto for a long time. Wassa matter up there anyhow?

Could Not Recommend It.

R. A. Bray, Blie Timer, Montana, wants my opinion as to the advisability of patented motion picture projection device, invented by himself, for use in operating rooms.

Says the same could be made at any machine of make, and would operate on the same general principle as that of the automatic shuttles, eliminating the operator to see at a glance the precise speed of projection.

Would not advise you to invest money in such a patent. As I have many times said, the only true test method of judging projection speeds, in the action on the screen. It would be useless to know that you were projecting a scene at sixty-four feet per minute unless you knew the camera speed at which that scene was taken was also sixty-four feet
per minute. I believe such a speedometer would merely make it more pointless than ever, for it is a sort of art-damn-thing — a sort of self-biased "schedule." This department could not recommend such a device, moreover I think you would quickly discover that the speedometer is not the same in different makes of automobiles, and therefore are not very thoroughly covered by patents.

Interesting Experiments.

Recently the editor remarked to Mr. Porter, general manager, Precision Machine Company, that he believed a speed-up of their intermittent movement was a very desirable improvement. Ordinarily, when a suggestion of this kind is made to a machine manufacturer, he assumes an air of insulted dignity, pointing out the fact that his machines are already adjusted to the very speed of perfection and that this criticism of the same is, or very nearly approaches the cardinal sin. Mr. Porter took issue with me as to the advisability of increasing the intermittent or "flicker" speed of high-class projectorists and conditions ideal, then your contention would hold. But we, as manufacturers, have no desire to meet you as they are and conditions as they exist, and we are prepared to lay before you a demonstration which we believe will prove a surprise.

We then proceeded to the demonstration room, where two projectors were hitched together, side by side, so that one motor ran both at precisely the same speed, hence, barring a slight possible difference in screen illumination, there could be no question as to the fairness of the test. There were anometers and voltmeters on both lamps, but since equal usage does not necessarily mean equal illumination, we judged illumination by the eye alone.

First, we had a demonstration of the comparative evenness of screen illumination with various accessories. With a bright window, a "semaphore" and a pano convex condenser (the screen was amply illuminated), this shutter, which had four blades of equal width, was a "fifty-fifty" and presented a field clear of flicker when run at 36 revolutions per minute. In the same manner, but without the condenser, approximately one-quarter inch from each side of three of the blades, leaving one, presumed to represent the main blade, as it was cut back, this shutter was found to be useable to the machine, and 62 in order to clear the field from flicker. The shutter gave 50 per cent. of light before trimming and 57 per cent. after.

Next we placed on one machine the shutter marked A and on the other the one marked B. IT REQUIRED 112 REVOLUTIONS PER MINUTE TO CLEAR THE SCREEN OF FLICKER WITH B AND ONLY 84 WITH A! Explain that if you can. A gives 43 per cent. of the light and B gives 44.4 per cent. On each of the blades and openings the light was marked. In doing this, the shutter which will very soon be sent out with the Simplex projector as a part of its regular equipment. Please don’t ask me whether we always deal with each other in this kind of thing. Anyways, Mr. Porter says it is most certainly IS, and after all that is the main point.

Mr. Porter then gave a speed up to intermittent speed. His demonstration is that the Simplex projector employs as fast a movement as is at this time commercially practical or advisable. Said he, "It will speed up as fast as your demands and most certainly if we believed your position to be correct we would do it. It would be very nice for us to say we have a a compromise, but we have not, and the patience of the projector, inefficient lubrication and unintelligent handling! We are now using as fast a movement as any of the other machines, or practically so, and the movement stands up well. We do not, therefore, feel that it would be wise to increase speed, even conceding the 2½ times speed used in the shop. In order to clear the field to sufficient evenness to satisfactory performance we will concede your demand and put out the movement. Until that time we or any other machine manufacturer would merely be HFVariating trouble, and lots of it," he said.

I suggested the possibility of putting out a fast movement for use only by theaters at a time to employ a house speed, at which Mr. Porter replied: "Sounds all right, but the practical operation would be that as soon as the ‘other fellow’ heard of the high-speed movement of the other machine it would immediately and we would be in boiling water.

I am setting forth all this in detail because Mr. Porter is the first manufacturer who has ever consented to discuss these matters frankly in print. What he says is true; also it is an added argument for greater efficiency in the projection room, for any improvement in speed needed improvement held back for the simple reason that (this on my own authority) a good two-thirds of the present-day operators either could not or would not do it. Consequently, I am in agreement, and Mr. Porter’s arguments are good. But they constitute an indictment upon theater managers, because of the fact that managers are being so much too slow, directly and indirectly. They are the fast movement, with its manifest advantages, even with an inefficient operator, with they are going to get for the repair bills made necessary, which would, after all, be but a comparatively small item—say, in no event, more than four dollars per month. But I can imagine the howl which would go up if an intermittent required that expenditure, and if it kept in 1st-class condition, too, with a greater east-sider cartwheel per week. Oh, oy, oy—business of tearing the hairs out, course, but even more so if they did not have a dollar a month for intermittent repairs! Curves!!! One hundred bucks a DAY for films? Why sure! That is paid without any very great splutter, but one dollar a WEEK added to machine repair bills—horrors! And now let me utter a caution. Mr. Porter has faced some risk in allowing me to set forth these things frankly. I appreciate his action and you may take it from me — will defend him to the limit from any unfair advantage being taken. For instance, any who may question this statement, either take it up with Mr. Porter directly, or anywhere else, from his relative speed of Simplex and other machine intermittent movements, will be given ample chance to prove their contention, and the tests will be made public. Perhaps they can be made public in the Screen Tests. A discussion of desirability of generally increased intermittent speed will be welcomed, but cut out the hot air and deal in plain facts, or enterprises which have nothing to do with other things than comparison of equipment of various makes.

Foolish Procedure and False Economy.

From time to time this department has called attention to theater managers to the altogether too common practice of false economy in the purchase of operating room supplies, which really is waste- ing money instead of saving it. It is a fact that the over work of machine parts, until their wear is evidenced by even the slightest deterioration, is not justified, for the purchase of condensers, etc. A carbon which produces a white, steady light is more economical than one which gives unsteady light or light of poor quality, though its first cost price be double that of the second. Suppose you save ten, fifteen or even twenty-five cents each day in cost price by purchasing cheap carbons and that these carbons lower the screen result efficiency by even a little as per cent. HAVE YOU ACTUALLY SAVED ANYTHING?? "You have not" is the self-evident answer. Instead, you have actually lost money, since your other overhead expense remains the same, whereas the finished result sought by the expenditure of that overhead has been injured and, in exat proportion as it is injured, the box office income is decreased. This would be decidedly a false economy.

But there is another possible loss aside from box office loss. Suppose you are paying one dollar a day for projection current. A worn generator or whatever method you employ is the usual price. It is more economical to use a main shutter blade enough wider than would be necessary, were the gears all in good condition, to cause the additional loss of three or four cents in the light—lost from the whole, not the purchased parts, etc. How long will it require to waste the price of a new gear? Then, too, the necessary addition to the shutter blade has set up added tendency to flicker, thus injuring the screen result and the box office returns.

There is no such thing as a possible economy in operating room supplies, except as applied to the waste of times or worn machine parts is not economy. Managers should consider the value of the work their projection machines are performing, the value of the films they are handling, and the dramatic value of the pictures. They are interpreting on their screens. Many managers expect utterly unreasonable things of their projectors. Other things they expect will wear out, but their projection machine never was good when they bought it, ergo, it must be equally bad a year from that time. They do not know that 570,000 times in a ten-hour run, at 60 feet of film to the minute, the Simplex machine may be driven without a blow with a heavy, sliding, hammer blow. In a year’s run, at ten hours a day, this means more than 210,000,000 hammer blows, yet some managers yell bloody murder if an intermittent wears under that service to an extent which requires the replacement of some of its parts.

The only true economy is to keep your projector in A-1 condition, and it most emphatically is NOT up to you to pinch nickles on that end and ladle out coin for film service with a dipper.

From a Globe Trotter.

E. B. Olson, whose name is well remembered, though not his former location, sends a P. O. card postmarked Pago Pago, Samoa, which reads: "There is not much doing in the picture show business in Alaska; nothing but small villages up there. Am sending picture I took when I was in Tacoma, Washington. Business is fine in Honolulu—so is my complexion. I am on my way to Sidney, Australia. Will see you in New York soon."

Evidently Brother Olson is not adverse to change of scene. Too bad I don’t own Navua, Fiji, or Pago Pago. He could put paddle wheels on her and ride more comfortably.
Victor Animatograph Projector.

It has been brought to our attention that the Victor Animatograph Company is putting out a really excellent projector designed for use in schools, for church and for light exhibition work. The editor has examined this machine and finds it to be excellent for the purposes named. It is compact, strongly built, easily transported, ready prepared for transportation and quickly re-assembled and set up ready for business.

The workmanship and material are claimed to be high class, and I see no reason for doubting the manufacturer’s claims in this respect, since the machine sells at a price permitting of both. And that is a most commendable thing. A too-cheap machine is not likely to be a really cheap one after all. In fact, the purchaser will most likely find it a very dear investment in the end. The price of the Victor is, I should say, a bit about what it should be for a well built projector of its class.

The machine takes standard film, has a three-point star, which gives rapid ratio of film movement, thus allowing of the utilization of a comparatively large percentage of the available light. The shutter is similar in its action to the old Kino-drome shutter except that it is of the “inside” variety. There are two blades, which close the aperture from opposite directions, meeting in the center of the aperture opening. This plan is very economical, in that it permits of a minimum shutter blade width when using what is known as “inside” shutters.

A unique feature of the Victor consists of its “flexible focus.” For moving picture projection the condenser is quite close to the film. For stereopticon projection the lamphouse is, by a very clever mechanical arrangement, made to move backward several inches as it swivels over into line with the stereo lens. When in position for stereopticon projection the condenser used for moving picture projection is automatically lined with and locked to a frame, or load, carrying a second condenser, which remains in a fixed place behind the slide carrier. The combination thus formed is correct for the projection of standard stereopticon slides. It is very clever, as well as effective, arrangement.

The illumination is by means of an incandescent lamp, and current may be taken from a battery or from power lines of any voltage up to 220. The manufacturer claims a good ten foot picture, with possible twelve feet under good conditions. I have not actually seen this demonstrated, but would imagine that with a good screen and tolerably dark room a very good result might be had with a ten foot picture—just as good as can be gotten with any standard projector under the same conditions, using an incandescent lamp. Caution:

Now, Mr. Theater manager, don’t jump at conclusions. In that statement I might precariously have said, and can see no reason why what I have said is not entirely correct. It does not, however, follow that the Victor is a machine which will give continued satisfaction in your theater. It is not designed or built for the heavy theater grind, nor will it, in my judgment, stand up under such service. It is guaranteed by the manufacturer against all defects in material and workmanship for one thousand two hundred (1200) hours of service, which means it is guaranteed to stand up to a four-hour-a-day service for one year, not including Sundays, and that any part which may fail during that period will be replaced free, provided it fails through faulty material or workmanship.

The parts are all interchangeable, and are easily made. The machine is on the list of projection apparatus approved by the Underwriters. All film is enclosed, and so is the mechanism. The automatic fire shutter is certain in its action; also it is adjustable for wear of parts. The machine frames more than one full picture. It may be had either hand or motor driven. The motor driven machine has speed control in acceptable form. The stand is adjustable for both angle and height. Threading is easy and all bearings readily accessible for oiling. A part of the workings are bronze and part are babbitt metal. Magazines accommodate ten-inch reels and are thoroughly fireproof, so far as any magazine can be said to be that. All types of new high-powered stereopticon lamps may be used.

An idea of the machine is had from the illustrations, the first being the machine as a whole, the second the mechanism from the operating side and the third the mechanism from opposite side.

To sum up, this department recommends the Victor, Model No. 2, to the careful consideration of schools, churches, and to those exhibitors who travel from one small town to another on one-night stands, and who require an easily portable projector with incandescent lamp projecting a picture not to exceed ten feet in width.

Who Wants This Job?

An exhibitor in a small city less than fifty or sixty miles north of New York City, on the Hudson River, wants an operator. Will pay twenty dollars to start, and if the man makes good might raise later two or three dollars. Either union or non-union. Must be able to deliver the goods. Position is a steady one. Six days per week, six and a half hours a day. Those wishing to apply must send stamped envelope containing their application to this department. We will immediately send it to the manager but don’t put in an application unless you have your business and are prepared to make good, remembering that no transients are wanted. Presumably a married man would be preferred.

Projection Experience

There isn’t an operator about in the world in whom this carefully compiled book will not save his purchase prices each month.

Buy it Today
$4 the Copy
Postpaid

MOTION PICTURE Handbook
For Managers and Operators
By F. H. RICHARDSON
The second complete book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

SCHILLER BLDG. 516 Fifth Avenue Wright & Cal-!
New York City Los Angeles, Cal.
chicago, Ill.

To save time, order from nearest office.

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers to the editor of this department it is printed herewith.
Inquiries.

Questions in cinematography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are included. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Calculating Shutter Time.

Mac, Detroit, Mich., writes: "Being a constant reader of the 'World,' I take the liberty of asking you a question: What is the diameter of exposure would be on Ermanox camera with the shutter wide open at two candles per second? Also does not the time the intermittent is at rest designate a 'dead time of exposure'? If it is a possible state exactly what the exposure would be, could you tell me whether it would be 1/15 second or less?"

The shutter of a motion picture camera is the segment of a disk revolving in front of and parallel to the aperture or frame plate. It revolves once for each frame or picture taken; in synchronism, that is, in time with the movement which draws the film down for each successive picture. Its function is to cut off the light or image from the film during that period of time during which the film is drawn down in readiness for the next exposure. While the exposure is being made, the section of film in the gate and before the aperture plate is motionless, as the plate of a printing press must hold the paper to be printed firmly against the type without permitting it to move in relation to the type lest it smear the imprint, so must the film remain stationary while it receives the impression of the lens image or it will be blurred.

The type of the intermittent movement with which the camera is provided is the greatest of any stationary shutter opening. The instant that the claws or fingers of the intermittent movement commence to draw the film down to its position for the next frame, the aperture opening must be covered by the shutter, each portion of the frame as remained uncovered will be blurred.

As the shutter moves continuously and uniformly around, it must be a certain large enough to cover the aperture during the time that it takes the claws to pull the film down plus a segment large enough to cover the aperture when the movement begins. If it takes one second to pull the film down, a complete revolution to cover the film for the next frame, the shutter segment must be half a circle plus a segment wide enough to cover the aperture opening; for this entire time, plus one-third of the time of exposure, the shutter opening the speed or time is calculated in the same simple way. Thus, also, it will be seen that all shutter openings bear a simple arithmetical ratio to the time of exposure: a shutter opening is twice as quick as half openings, but only gives half the exposure that half opening gives.

In still photography it is often necessary to use exposures as quick as one-thousandth of a second to get an unblurred picture of a moving object, but in the motion pictures it is essential that a swiftly moving picture should be blurred in each individual frame to reproduce the real screening of the effect of a single moving object. If it is possible to shut the opening to a mere slit and photograph a baseball thrown in the street, one gets a succession of clear images of the ball on the negatives, but when the thickness of the screen is so great as to be capable of impressing three or four balls chasing one another across the screen, the clean cut images are too far apart to blend correctly in the eye and produce the sketch of the single moving ball.

It is, therefore, advisable in almost all cases to use as wide a shutter opening as the intermittent movement of the camera permits. Also the wider the shutter opening the smaller the diaphragm opening and the smaller the diaphragm the greater the depth of focus.

Formulas for Making Motion Pictures to Scale.

E. W. Davis of the Universal Camera Company has worked out a very valuable and simple method of calculating in advance the scale of magnification of pictures upon the screen so that a cameraman may predetermine exactly the size of the projected image before the picture is photographed.

His data is as follows:
In cases where the cameraman wishes to photograph an object so as to be projected to a certain size, relative to the actual size of the object, the following formulas may be useful. The formulas which apply to 'life size' projection are particularly useful. In all these formulas the distance from camera to object is given in feet and the focal length of the lens in inches.

For life size projection (16-foot screen): With a given lens, to determine the distance from camera to object: Formula: Distance = focal length x 16. Example: We wish to photograph an object with a 2-inch lens so that it will be projected life size; how far shall we place the camera from the object? Solution: Distance = 2 x 16 = 32 feet.

For life size projection (16-foot screen): With the distance given, to determine the lens: Formula: Focal length = Distance ÷ 16. Example: 16

We wish to photograph an object 50 feet away so that it will be projected life size; what focal length lens shall we use? Solution: Focal length = 50 ÷ 16 = 3.125 inches. Obviously a 3 inch lens would be near enough for practical purposes.

Len and distance given, to determine magnification: Formula: Magnification = focal length ÷ distance. Example: What will be the projected magnification of an object photographed at a distance of 20 feet with a 2-inch lens? Solution: Magnification = 2 ÷ 20 = 0.1 = 1/10 times actual size. If the answer is less than 1 there will be reduction instead of magnification.

Len and distance given, to determine the distance: Formula: Distance = focal length ÷ magnification. Example: With a 3-inch lens, at what magnification distance from the rear wall shall we place the camera to obtain a projected magnification of 2 times actual size? Solution: Distance = 3 x 16 = 48 feet.

Magnification and distance given, to determine the required focal length of lens: Formula: Focal length = Distance x Magnification. Example: We wish to photograph an object at a distance of 35 feet and obtain a projected picture 3 times actual size; what lens shall we use? Solution: Focal length = 35 x 3 = 36 inches. 16

All the above formulas may be condensed for convenience to the forms given below, in which:

D = distance from object to camera in feet.
F = focal length of lens in inches.
R = ratio of projected size to actual size; for example: Life size, R = 1; double size, R = 2; ½ size, R = ½, etc.

\[
F_x = 16 D / (D - R) \text{ and } F = 2 \times F_x
\]

When the pictures are to be projected life size, then R becomes 1 in the above formulas and we have:

\[
D = F_x \times 16 = F / 2
\]

As pointed out previously the last two formulas are particularly useful. A convenient way of remembering them is to bear in mind that the focal length of any lens multiplied by 16 gives the distance (in feet) at which an object photographed will be projected life size.

Note—In all the above formulas it is assumed that the picture when projected will be 16 feet wide.
The Censorship Hearings Before the Sub-committee of the Council’s Judiciary Committee, shown favorable to Pictures and Indications Point to the Curbing of the Major’s Arbitrary Rulings.

FURTHER hearings of the charge that Chicago is suffering from a one-man censorship board were held before a sub-committee of the Council’s judiciary committee, Friday, Nov. 23, and Tuesday, Nov. 27. At the Tuesday meeting, Mrs. Juliette L. Stuart, one of the members of the censorship board, declared that she had been in bad standing for a long time with Major Funkhouser because she had insisted on her rights as a board member. Michael L. Igoe, formerly U. S. district attorney and now leader of the democratic side in the lower house of the state legislature at Springfield, was present as attorney for Mrs. Stuart and charged that the Major had tried to intimidate members of the censorship board from revealing the actual conditions prevailing in the censorship bureau. Through Mrs. Stuart, Mr. Igoe showed that Major Funkhouser ruled arbitrarily in the matter of cut-outs.

In answer to a question put by Alderman Steffen, the Major replied, “I am the real official censor.” On being further questioned by Mr. Steffen, he acknowledged that some of the members of the board did not understand that, but that some of them were beginning to understand.

In answer to a query made by the Rev. Frederick Seiden- burg, pastor of the Latin church, and a member of the Catholic church on moving pictures, Alderman Steffen explained the object of his amendment to the ordinance on censorship.

“This amendment eliminates the present censor of moving pictures from the situation,” he said. “It provides for a real board of ten. It aims at a solution which will be fair to all, and it is in no way an attack on Major Funkhouser.”

At Tuesday’s meeting, Major Funkhouser was accused of attempting to intimidate members of the board of censors who had been summoned before the investigating sub-committee. The charge was also made in the meeting that the so-called board of censors was an authoritative body in name only, providing that the major does not agree with its findings. It was also charged that unless the twelve members of the board of censors agreed unanimously on passing a film the major can set their findings aside and exercise his one-man judgment.

Favoritism also was charged, and the names of two of the major’s favorites were mentioned, these two women members, it was said, being vested with power to over-rule the decision of their seven associates.

The major once, during Tuesday’s hearing, scoffed at the assertions of producers that they can be placed on honor to produce clean pictures, and asserted that they appeared to be keeping awake at nights in devising new plans to take advantage of the city.

The Chicago dailies are taking deep interest in the hearings before the sub-committee, and the consensus of opinion is strongly against the one-man censorship of Major Funkhouser. The Chicago News ran the following editorial in its issue of Nov. 27, under the head, “The Low Cost of Morality”:

If the consumer of theatrical entertainment is willing to spend from $2 to $3 for a legitimate film, he is justified in expecting the purposeful moralizing of these dramas by the police and morals by attending the vaudeville show, grand opera, or the admired legitimate drama, all unexpurgated by the official censors. If he belongs to the great democratic majority of 16-cent first-nicher and takes his drama in two dimensions his morals will be officially guarded, he will save money, and he will get to bed—somewhat bored, perhaps, but officially with no loss of moral tone—at a respectable hour.

A laboriously applied official censorship goes with the cheap film dramas, whereas any iniquity, real or imaginary, that invades the legitimate drama entertainment is served without alteration to anybody who chooses to pay the price.

Meanwhile the censorship of motion picture films is not applied according to any established and definite principles of art and good morals, but mainly in accordance with the personal whims of the Major and those of or of other persons who are determined to save by their own special formulae the other fellow’s morals from contamination by no matter how he may square and rejoin it.

There is, of course, no concerted public appeal to the authorities to place vice within the realm of all, but there is a genuine popular movement in favor of wise revision of the censorship system that shall bring to it some intelligent perception of the demands of the new art and its limitations.

Any producer who presents in public an immoral film should be made to be responsible for it under a law of censorship which serves to give official sanction to films that otherwise might be condemned by wholesale public opinion is a peril rather than a protection. To disarm public opinion and put it out of commission by means of a clumsy official censorship is at best a doubtful aid to morality.

Following is an editorial published by the Examiner in one of last week’s issues last week:

Of all American cities, Chicago should take the broadest and sanest view of the real position that film production holds today as a world force in providing education, wholesome entertainment and amusement to the people.

It is the major city in the United States or in the world that clings to a one-man censorship.

And this single official censor of films in Chicago is a policeman at the same time.

Practically all other American cities that have film censors at all have high class boards or commissions. Representatives of educational bodies are on these boards.

We have a law that a police officer, whose special duties are to suppress gambling and open vice, should also be the sole censor of moving pictures peculiar to Chicago alone. New York, also a large film-producing city, has a board of censors which are determined to save pictures from moral corruption by any form of censorship.

The same censorship of moving pictures is taken wrong to ground to start with—that film producers are seeking to commercialize immoralities whenever they can get away with it.

The exact opposite is the case.

If the only really effective censorship of moving pictures is by the producers themselves, for the very life of the business requires conformity to the moral requirements of the community.

The moving picture business has left its crude beginnings behind. It has reached a plane where it no more required outside censorship than does that of persons of free birth or extraction who do the work of the movies. All these great civilizing forces have demonstrated that they do not need tutelage by official censors, and the modern film industry will do the same.

The committee of public information at Washington, D. C., henceforth will have the rulings of Major Funkhouser in censorship matters under its particular scrutiny. Most likely before this matter appears in print, the committee will have examined certain film pictures which have been put under the ban by the head of the Chicago censor board. The members of H. I. W. have not seen the film of one of Major Funkhouser’s censors. If he refused a permit in Chicago, will be one of the pictures in question.

Patriotism at the Movies.

The Chicago Tribune sees the great influence of moving picture theaters in the spreading of patriotism and the stirring of the war spirit at the present time, as is shown in the following editorial paragraph in one of its issues last week, under the heading given to this week’s news that are becoming community centers of patriotism. The producers are turning out films reflecting the American war spirit, and the managers of the theater owners have devoted a part of them to pictures and slides calculated to arouse support of the Government. In addition the theaters have thrown open their doors to the four-minute men, who are exercising a very great influence, especially in combating German propaganda. In communities largely dependent on the motion picture theaters and the four minute men have been of special value.
Chicago Film Brevities.

Sir A. Conan Doyle, author of the Sherlock Holmes stories, who was an interested spectator of Essanay's production of the "Sherlock Holmes" play, in which Wm. Gillette plays the title role, at the Alhambra theater, London, England, recently arrived, in passing, and following the interest in the distribution of the picture in Great Britain and Ireland:

"Before leaving London let me say how pleased I was with 'the Sherlock Holmes' production. It is admirable, and I will forever preserve Gillette's wonderful rendering of the part."

Richard C. Travers, the well-known and popular star in moving pictures, who was with Essanay for quite a time and who has been at the Fort Sheridan training camp for several months past, with the men of the second reserve corps, returned to Chicago to visit his home and to see his mother. Mr. Travers saw service with the British army in South Africa during the Boer War, and on one occasion narrated to me one of the narrow escapes he had as a sharp-shooter at that time. Mr. Travers has beenlying in the tent for ten or fifteen minutes, behind a small hillock of sand, awaiting an opportunity to draw a bead on one of the enemy. By some strange influence his cramped position became so intolerable that he was obliged to move his head and one of his shoulders a little way in order to get relief, and in that fraction of a second of time a bullet plowed through the sand just where his head had been. Mr. Travers has been a scout and sharp-shooter in the Boer war, and during the Boer sharp-shooter falling from a scrubby tree several hundred yards away. Some other British sharp-shooter had shot the Boer marksman just as he fired at Travers. Captain von Benda, a well-known Lipsia, Germany, pictures in Chicago, and was a great favorite with moving picture fans, who were always delighted to see him on the screen. His numerous friends congratulate him on his newly conferred honor and wish him a glorious career in France and a safe return to God's country.

Louis A. Boening, another well-known figure in film circles in Chicago, has also been honored with the commission of Captain. Mr. Boening served in the Spanish War as a volunteer and was mustered out as captain. He is president of the United States Cinematograph Co., this city, and has filled several other prominent positions in the industry during the past two years. The best wishes of a large following of friends will follow him to the front where, it is hoped, he will distinguish himself with honor and live to reap the results long afterwards.

The license committee of the city council at a recent meeting, at which representatives of Chicago exchanges, both local and distant, were present, discussed the question of raising the license for exchanges from $25 to $100. The committee made a concession in this instance, as it was the original intention to raise the license to $200 for each exchange.

"The Flame of the Yukon," a Triangle feature, with Dorothy Dalton in the leading role, was given a private presentation at the Ziegfeld theater, Monday morning, Nov. 25, which was attended by several hundred invited guests. Major Funkhouser had previously refused to permit its presentation in Chicago and the opinion of prominent and well-known picture theater goers was sought before taking the case to court. The opinions of those who attended the presentation at the Ziegfeld were decidedly against Major Funkhouser's ruling.

Irving A. Mack and Miss Belle Harris were united in matrimony at the home of the bride's parents, Nov. 27. Mr. Mack has charge of publicity, in Chicago, of the Universal Film Co. The happy pair departed for a brief honeymoon trip after the ceremony.

Whitney's Matinee Idol" (Paramount), with Margarette Clark in the leading role, will begin a week's run at the Ziegfeld theater, Sunday, Dec. 2.

Julius F. Smietanka, collector of internal revenue, Chicago, gave out last week under advisement that the government may print theater tickets for use in this city as a protection to the public against the raising of prices by moving picture and dramatic houses. The method to be used, in case the plan is enforced, will be to print the regular ticket, with the war tax coupon attached.

Manager M. J. Weil, of the Castle theater, State St., celebrated the second anniversary of that house last week. The chief attraction was "The Hungry Heart," in which Pauline Fredericks is star. This house charges an admission of twenty cents with war tax added and is showing to a fine business.

Invitations for the ninth annual ball, given by the Moving Picture Operators of Local 110, I. A. T. S. E., have been sent out. The ball will be held in the Coliseum, Wednesday evening, Dec. 5, and the receipts, after expenses have been deducted, will be devoted to the families of enlisted members. About eighty of the boys are now at Camp Grant, Rockford, III.

Adolph Zukor, president of Paramount, made a short stopover here Nov. 24, on his way from Los Angeles to New York. While here he gave out that Marshall Neilan is now at work directing Mary Pickford in her new photoplay, "Amarilly of the Clothes Line." Director Neilan has still six months left before he will proceed to a cantonment camp, under draft.

The license committee of the city council, Chicago, agreed upon the following increase in the license for moving picture operators in this city: the original license fee has been raised from $3 to $20 and the license renewal has been raised from $2 to $5 per year. It was also ruled that those who are using a fee agent in the city, in the lifetime, he will be obliged to pay $1 per year hereafter. It was also ruled that an apprentice must serve five years before taking charge as a licensed operator in a picture theater.

Miss Catherine C. Melcher, who is preparing the list of non-taxable music for Chicago local branch No. 2, M. P. E. L. of A., has requested me to state in this issue that the firm of Jeroen & H. E. Remick, of New York, has resigned the American Society of Authors, Composers and Publishers, so that theater owners can henceforth play all Remick numbers without any further fear of a libel suit. A complete list of Remick numbers will appear in a forthcoming issue of the Moving Picture World.

Universal Consolidates Its Chicago Interests

M. S. Laemmle Film Service Taken Over and All Subsidiary Exchanges Now Under One Roof.

ARRANGEMENTS have been consummated whereby Universal's Chicago interests will hereby be operated from one point from this city, the Laemmle Building, at No. 220 South State street, where Bluebird headquarters have heretofore been situated. The Laemmle Film Service of Chicago has been taken over by Universal and the head distributing plant has been assembled for separate and distinct operation at one address.

By this move the distribution of all Universal products will be expedited, making it more convenient for exhibitors to transact their business in Chicago. There has been a rearrangement of the management of Universal's Chicago interests brought about by the consolidation of the Laemmle Service, Universal, Butterfly and Jewel interests. J. L. Leserman will be in charge of the new releases, C. R. Plough will handle Bluebirds and I. Van Ronkel will look after the Jewel State right features. The new order of affairs went into effect Nov. 26.

RICHARD STERLING TO DIRECT ATLAS.

Richard Sterling, formerly of the Eclair, is directing the Atlas' pictures of Modern Love," and has been given a free hand, with little Dorothy Benham, support Master Leland Benham. The pictures are being made at the company's studio in Newton, Mass.

GEORGE BERTHOLON PROMOTED.

George C. Bertholon, who since the formation of Goldwyn Pictures has been an assistant director at the Fort Lee studio, has been made assistant to Aubrey M. Kennedy, director of productions.
News of Los Angeles and Vicinity

By G. P. HARLEMAN

Horkheimer Would Aid Red Cross

Suggests That Spare Time of Women Employes Be Utilized in Knitting Garments and Making Surgical Bandages

H. M. HORKHEIMER, president of the Balboa Amuse-

ment Producing Company of Long Beach, California,

through the co-operation of the Red Cross Chapters

of Southern California, has launched a project which will

result in the making of thousands of garments for our

soldiers and in the conserving of hours now lost in the

motion picture industry through delays peculiar to the

manufacture of photoplays.

Through the Horkheimer plan, which has been inducted by various Red Cross chapters, every odd moment of the picture players will be directed into some channel useful to the Red Cross. Already a committee of leading pro-
ducers has been organized, and through the co-operation of this committee it is hoped a Red Cross auxiliary will be established at every studio.

"It is our aim," said Mr. Horkheimer, "to commandeer the spare time of every motion picture player. For instance, an actress who is waiting for her scene can be knitting a sweater for a soldier; members of a company that is forced to wait for proper sunlight can be working on wrists, socks or mufflers to fill the Red Cross garment quota. All money for the purchase of needed materials will be donated. The Balboa studio is contributing $800 toward this fund, and undoubtedly every other studio in the industry will raise a like amount. I anticipate that at least $25,000 will be gathered in this drive, and that thousands of garments will result. In fact, it is my belief that the entire quota of 100,000 garments required from Southern California in the present national Red Cross drive will be furnished by the picture people.

Those appointed on the producers' committee by Mr. Horkheimer are H. O. Davis, vice-president and general manager of the Triangle studios at Culver City; Mrs. Jesse L. Lasky, Henry McRae, general manager of Uni-

versal; D. W. Griffith, Mrs. Cecil B. De Mille and Charles Van Loan, famous writer of motion picture fiction.

Of those who have inducted the Horkheimer plan, Mrs. William A. Edwards, chairman of the board of directors of Los Angeles Red Cross Chapter, and Mrs. Hancock Banning, member of the board and one of America's richest women, were most enthusiastic in their praise.

Camouflage Artists Leave for Training.

The greatest camouflage company in the world, accord-
ing to Major George P. Robinson, United States engineers' corps, left Los Angeles November 24, for an eastern training camp. There were sixty-five men in the party, headed by Lee Lawson of the Universal. The personnel was recruited almost exclusively from the leading motion picture studios of Los Angeles.

"Nowhere else in the world could a company of men of similar qualifications have been recruited," said Major Rob-

inson. "The best scenic artists and men of kindred trades in the motion picture industry are here."

Just before the train pulled out of the station Lee Dawson made a short speech to the crowd. "Friends, we're going over there to fool the Kaiser, and if Yankee genius counts for anything we'll be there with the goods," he said.

The leave taking was different from any farewells given any party of soldiers leaving Los Angeles heretofore. Sixty-five young men, all of them known personally to the five hundred or more persons who bade them goodbye, caused everybody to cry goodbye to everybody else. It was a scene not easily forgotten.

At the American Studios.

President Samuel S. Hutchinson of the American Film Company arrived at the studios in Santa Barbara, November 20, on a hurried inspection tour. Mr. Hutchinson's present mission is in the furtherance of improvements started in every department of the studio. The technical end of the business will be given particular attention.

Director Edward Sloman has completed "In Bad," fea-
turing William Russell. Mr. Russell will soon start work on a picture for the company, entitled "Polo Jack," another Charles Turner Dazey story.

Ruth Stonehouse to Have Own Company.

Ruth Stonehouse, Universal Bluebird star, and more recently with Triangle, has signed a long-term contract to be featured in big productions. H. Berg, owner of the Over-

land Film Company, while in Los Angeles, made Miss Stone-

house an offer which, on November 20, he succeeded in closing. The contract provides for the producing of six feature dramas during the year. Mr. Berg was interested to a great extent in the Bluebird company, appearing in person at theaters and meet-
ing exhibitors and ex-

changers. Three months will be given to the tour from here to New York City, where Miss Stone-

house will return to commence work on the first production, to be made at the Bernstein studios.

The first vehicle selected for the star is "The Wolf Breed."

Periolat to Go on Tour.

George E. Periolat, the well-known American character actor, will make an extended tour through the Middle West and the East, starting December 10. Mr. Periolat will com-
bine business and pleasure, for he will appear in motion picture theaters in every city and town he visits, spending most of his time in Chicago, his home, where his father, C. F. Periolat, now eighty-two years of age, still resides.

When "The Mate of the Sally Ann," starring Mary Miles Minter, in which Mr. Periolat plays the part of Captain Ward, a slightly demented old sea pilot, is released in Chicago the actor will appear in many theaters where the production is shown.

Upon his return trip Periolat will visit Cleveland, St. Louis, Kansas City, Omaha, Lincoln, Denver and Salt Lake City. The trip will take more than two months.

Comedians Subscribe to Comforts Fund.

Ample proof that comedians can be serious when occasion demands was demonstrated at the Triangle-Keystone studios when every employee was called upon to donate to the Y. M. C. A. fund. Thirty-five million dollars is being raised to provide comforts for the boys in the trenches. Every studio in and around Los Angeles was visited, and a cheer went up when, upon counting the pledges, it was found that the Keystone studios had outdistanced the Culver City studios by over $50. Later on it was learned that the Keystone donation was the largest individual subscription in Los
Angeles barring one large corporation. Frederick Bennett of the scenario staff started the fund with $100.

With two companies actively engaged in the production of five-reel features for the Pathé program, the studios of the Diando Film Corporation in Glendale are busy. Under the direction of William Bertram, the child star Baby Marie Osborne is working on "Any Home," the third story in the new series. It is from the pen of John W. Grew and M. Ramirez Torres, and affords Baby Marie the opportunity of displaying her wonderful childish charms that have so endeared her to the hearts of motion picture playgoers.

The supporting cast includes Herbert Standing, Lou Cody, Marian Weisz, Katherine McDonald, Harry Van Meter, and J. H. McDowell. 

Bryant Washburn will have completed his first story within a few days. The title is "Kidder and Ko."

Richard Foster Baker, who was associated with Washburn in the west, is directing the story. The action is among the "down-east" Fisher folks. Supporting are Mr. Washburn in the leading feminine role is Gertrude Selby.

At the Diando Studios

Every male employee of the Diando studios in Glendale had to pay admittance to the studio since a recent morning. The charge is one cigarette and the collector is Baby Marie Osborne. Recently Marie saw a container for cigarettes in the lobby of one of the buildings in the Angeles town of making inquiries regarding it her father told her it was for cigarettes to be sent to the soldiers in France. Marie conceived the plan of collecting from the studio boys and since has made them come across every morning. She plans to ship once a week and already has quite a large stock on hand.

Diando is a coined word. W. A. S. Douglas is president of the company, while L. T. Osborne, the baby's father, is vice-president. So take the capital "D" for Douglas, with the I and "and" in the middle, and O for Osborne on the end and you have it.

Ray Griffith Returns from Camp.

Ray Griffith, Triangle-Keystone comedian, has returned from the training camp at American Lake, and is again with the comedy forces. Griffith was given a permanent discharge from the service on account of his voice. For several years the Triangle-Keystone comedian has been unable to speak above a hoarse whisper, and the army examining board decided this would impair his efficiency as a soldier.

And What Became of the Smile?

Anita King, the Balboa star, received a wire from the proprietor of the Starland Theater in her home town of Michigan City, Ind., saying he was expecting to show one of her first pictures under the new release and that he wanted something she had worn in the making of the picture, as he intended to auction it off at the third annual for the benefit of the Red Cross. He assured the popular star the whole town would turn out to a man to see her picture.

Miss King immediately sent a beautiful string of beads and a pair of moccasins she had worn and so was her own home town she wired a local florist to supply the theater with sufficient carnations to present one to each patron.

McGowan Finishing Up "Lost Express."

At the Signal studios Director J. P. McGowan has finished the fourteenth episode of "The Lost Express," the Signal-Mutual serial, featuring Miss Helen Holmes. Episode 15 has been named "The Return of the Lost Express," the last installment of this serial.

When the last scene is made it will mark the closing of Helen Holmes and J. P. McGowan with the Signal Film Corporation, after over two years of contract making of railroad thrills. Immediately following the making of the final episode Miss Holmes and Mr. McGowan will leave for a three or four weeks visit to New York. It is rumored that they will be engaged to produce a serial which Director McGowan has signed up with the Pathé Company to produce serials.

Polo and Pony Take a Steep Ride.

A spectacular accident in which Eddie Polo, the Universal serial star, and the horse he was riding miraculously escaped death occurred recently. Director James W. Horne and his company at the time were staging the new serial, "The Bull's Eye."

When the brink of a cliff accidentally crumbled and gave way, horse and rider plunged sixty feet down the declivity. Polo dug himself out of the avalanche of loose earth that had followed him and began an inspection to discover the nature of the minor dent received. Miss Allen now holds forty-seven medals for high and fancy dancing and has won more championships this year than any man or woman has previously in the same length of time.

Miss Allen Adds to Her Medals.

Aileen Allen, Triangle-Keystone's diving champion, added another medal to her collection recently at Ocean Park, when she again demonstrated her right to the Pacific Coast championship by scoring ninety-three points out of a possible hundred, eclipsing her former record. Miss Allen now holds forty-seven medals for high and fancy diving and has won more championships this year than any man or woman has previously in the same length of time.

Balboa Gives Dance for Arbuckle.

Balboa's new glassed-in studio, which is now nearing completion, was initiated on the night of November 28 with a big dance for which invitations had been sent to a thousand of the foremost people in filmdom. The affair was given by the Messrs. Cody and Rather, operators of Roscoe Arbuckle, now making pictures in Long Branch.

The structure is one of the largest under cover, its dimensions being 100 by 200 feet, without a post or obstruction. The floor is of the finest quality and especially suited for dancing. Special lighting effects were provided and music without end. A symphony orchestra played for the dancers, while the Balboa jazz band furnished numbers in between.

The refreshments conformed to the Hoover program for war economy. Arrangements were made to take the Los Angeles guests back to the city in a special train, after the dance.

Flare Explodes Ahead of Time.

Trapped at the bottom of a mine shaft where they were filming scenes for "The Love Clam," Directed by Bill Erwin and his company of players, headed by Herbert Rawlinson and Sally Starr, put in one of the most trying hours of their existence when a "four-minute flare" exploded.

This particular flare, instead of exploding just a good, respectable flare should have burned, decided to do it quickly and have it over with. The whole thing went off at once, filling the passage with suffocating and poisonous gas. Fortunately the immense volume of gas produced was lighter than air, and by lying flat on the mine floor the players were able to avoid suffocation while lighted candles at a higher level burned weakly or went out altogether.

It was fully an hour before the passage had cleared sufficiently so that the players could resume their work.

Waddell Flying in Europe.

Joseph Waddell, for several years cameraman at Universal City, is now with an American aviation corps in Europe. Fred Le Roy Granville, of the Universal camera force, received a letter from Waddell, in which the cameraman described his experiences.

Los Angeles Film Briefs.

The Triangle-Keystone studios raised nearly one hundred dollars for the tobacco fund for American soldiers in France, and Employment Manager Ben Singer spent nearly a day selecting the purchases. The shipment, which required twenty specially built cases, was packed this week by the Triangle-Keystone girls and is already on its way.
to France. Photos of the Triangle-Keystone girls preparing the cases for shipment were taken and several prints packed in each box sent to France.

Ferris Hartman and Harry Wulze are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was formerly a Triangle-Keystone director and just recently completed a twelve-week comedy drama at the Triangle Culver City studios. When producing comedies Mr. Hartman wrote practically all of his own stories. Mr. Wulze also was formerly with the Keystone organization and before signing with the comedy forces had been free-lancing. The present writing staff of the Triangle-Keystone studios is considered one of the strongest in the comedy field. Eleven writers are now regularly employed.

Work on the picture "Any Home" featuring Baby Marie Osborne, the tiny Pathe star, was held up for several hours one day this week, when her father, T. Osborne, made a personal appearance. The death of the work done by Baby in her last picture, "Very Young Love," presented her with a beautiful Shetland pony and cart. Baby Marie was so delighted with the outfit that all the combined efforts of father, director and nurse could not get her to resume work until she had a drive.

Gold has been reported again in the Santa Monica mountains. This time the strike is reported from Hartville, the motion picture studio. While staged a battle scene small dynamite bombs which were used to blow up the earth brought to the surface particles of the ore. The motion picture employees have started digging.

Periodically gold in small quantities has been found in the mountains and on a number of occasions miners have flocked there. This was particularly true four years ago, when hunters bagged a number of quail and in the stomachs of all of them were found small particles of gold. Gold can sometimes occur where the quail had been shot, was dug over, but no gold was found.

Keystone Director Reggie Morris is making final scenes for "Dancers and Dimples," his first comedy featuring Harry Gribbon.

With one of the largest cafe sets ever erected in the Keystone studios, Director Charles Avery "shot" one of the greatest rough and tumble fights ever used in motion pictures, for his current comedy, "Courts and Cabarets." Every chair, table and dish in the set was a "breakaway and when the time came to take it was found that some one had made the wrong entrance and the entire scene had to be done over again. The cast includes Max Asher, Marianna de la Torre, Myrtle Reeves, Arthur Moon, Baldy Belmont, Peggy Pearce, Milburn Morante and Eddie Gribbon.

Blanche Payson, Triangle-Keystone's tallest leading woman is in a serious condition at a Los Angeles hospital as a result of a serious injury sustained by bumping her head on the entrance of a Los Angeles jewelry store. It is indeed a strange turn of fate that has saved Miss Payson from countless hazardous feats in film comedy only to seriously injure her while on a leisurely shopping tour.

Melbourne MacDowell, well known screen actor lately with Triangle, has been signed by Thomas H. Ince. Mr. MacDowell will be in the company supporting Dorothy Dalton and under direction of R. William Neill.

Howard Hall has been engaged to play the leading role opposite Emily Stevens in the forthcoming Metro production. This is a very exceptional story of a young girl's persecution and the help she obtained from her neighbors to save her from the clutches of a villainous man, who tried to take her. Hall directed and written by R. William Davis.

J. A. Quinn recently gave a preview of "Who's Your Neighbour," a talkie which, at which Mayor Woodman, City Prosecutor N. W. Widner, the city council, the city doctor, the city health department present. The council in its statement said the picture could not offend public morals and that it could go on the screen without trouble. However, the body seems to be the only one which regards the picture as fit to be shown, the other officials sole against it. Mr. Quinn has therefore taken off the picture until the controversy can be settled amicably and in substituted in its place Monroe Salisbury in "The Savage."

John Collins, Director of Metro's "Blue Jeans," a Man with Wisdom

Metro Pictures Corporation is congratulating itself on the excellence of its forthcoming special production, "Blue Jeans," a screen version of Joseph Arthur's famous melodrama, starring Viola Dana. The star herself deserves unlimited credit in connection with the production, and another factor of supreme importance has been the direction. John H. Collins, in this seven-set de luxe production, has justified those who have contended that he is one of the foremost motion picture directors of America today. (When the script of "Blue Jeans," adapted by June Martell and written by A. Taylor from Joseph Arthur's old play, was given into the hands of John Collins, the young director was besieged by people who have placed "Blue Jeans" at different times in their lives, and by their friends, who thought they knew how it ought to be played, who the character of the picture, in the screen production. But the director said, to every one who asked: "I want no one who has ever played in the stage production. If possible, I would rather have people who have never seen the play at all." The reason for Mr. Collins' decision is quite clear. Twenty odd years ago, when "Blue Jeans" was first introduced to an admiring audience, public taste was a different thing from what it is now. Incidents that seemed thrilling then no longer ring true. Collins was putting on a picture for audiences of today, not for an audience of twenty odd years ago.

Accordingly, Metro's "Blue Jeans" possesses all the original charm and thrill, combined with a story, every detail of which can be believed. The "Blue Jeans" of today is a masterpiece of today. John Hancock Collins was born in New York, and educated in the New York public schools. He first heard the elevated trains rattle by in 1890. Motion pictures early engaged the young man's attention, his first work being for Edison. Acting did not interest him, but he did. The end of the business did. He first became associated with his present star at the Edison studios, and when Miss Dana signed her big contract with Metro Pictures Corporation Richard A. Rowland deemed it the part of wisdom to take both star and director, with a few of her supporting players thrown in for good measure. Two of these—Robert Walker and Augustus Phillips—are in the cast of "Blue Jeans.""Bob" Walker, who plays Perry Bascom, by the way, is a nephew of Robert Hilliard, who played Perry Bascom in the original company at the old Fourteenth Street Theater, when Mabel Taliaferro played the boy in the cast and Jennie Yeamans played June. "Boo's" clothes are exact copies of those worn by his uncle in the original production, including the bicycle clothes, that were considered quite the correct thing at that time. But the acting is the acting of today, and the "Blue Jeans" of today is a play that will grip the hearts and sympathies of every one of its spectators. And that fact is due not only to its admirable star, Viola Dana, but also to its strong connection with John Collins, the man with vision; the man who is not afraid of being sincere.

Colfax Now a Major

The appointment of Schuyler Calfax, of Rochester, as a major on the staff of Adjutant General Sherrill and inspector of small arms practice, New York State. The appointment has been announced. Albany, N. Y. state military headquarters. Major Colfax is well known in the motion picture world as manager of the Cinema Department of the Eastern Kodak Co. of Rochester.
Artcraft Producing "The Bluebird"
Maurice Tourneur Directing Adaptation of Maeterlinck's Famous Stage Success.

A STATEMENT from Walter E. Greene, president of the Artcraft Pictures Corporation, announces the production of a pretentious screen version of Maurice Maeterlinck's famous stage success, "The Bluebird." Work on this new cinema spectacle has been going on at the Fort Lee studio for the past three weeks under the direction of Maurice Tourneur, who, upon completing Elsie Ferguson's picture, "The Rose of the World," was selected to stage Maeterlinck's play of international fame.

"Considered the world over as a literary and dramatic masterpiece," says Mr. Greene, "this famous subject proved one of the greatest achievements of the celebrated Belgian poet and dramatic author. The fantastic play pleased young and old alike in this country, as well as abroad. In London it was performed at the Boudoir Theater in December, 1909, where it created a sensation and attracted devotees of the true dramatic art and further enhanced the fame of Maeterlinck. Proclaimed a wondrous production of great scenic magnitude, this play was presented in ten scenes and took four hours to portray. With its American appearance in New York, at the New Theater, a playhouse of the present day, this major screen offering was revived with two additional scenes in February, 1911. Its success here is now a matter of theatrical history.

"To secure a screen adaptation, which closely follows the play, Artcraft selected Maurice Tourneur, the accomplished producer of various artistic screen triumphs. The important task of preparing the scenario for this gigantic film was intrusted to Charles Maigne.

"In the screen presentation of Maurice Maeterlinck's world famous classic Artcraft has achieved another triumph in keeping with its high standards and policies. It is expected that this masterpiece of the drama should be presented by Artcraft Pictures, whose trademark is synonymous with the name of motion-picture production.

"Although of unusual magnitude, the picture will be handled through our usual distributing system, which means that the exhibitor will be given the opportunity to present it in his theater. Neither time nor expense is being spared to make this the film achievement of the year, and for this reason a definite release date cannot be named at this time."

At Leading Picture Theaters
Programs for the Week of December 2 at New York's Best Motion Picture Houses.

"Tom Sawyer" at the Strand.

MARK TWAIN'S famous story, "Tom Sawyer," with Jack Harry in the title role, was seen as a motion picture at the Strand Theater the week of December 2. The production was filmed in Hannibal, Missouri, the scene of Mark Twain's boyhood. In screening "Tom Sawyer" none of the familiar details has been left out. It is all there from the start, where Tom "licks" the sissy-boy and steals the jam, to the finish, where he and Huck Finn run away together and return only in time to attend their own funeral services. It is a Pyramid picture, produced by Jesse L. Lasky. Victor Moore, in his latest comedy, entitled "Toothache and Heartache," a scenic study in natural colors, and the Strand Topical Review completed the picture part of the program.

Mery Zentay and Herbert Waterous were the soloists.

"Until They Get Me" at the Rialto.

"Until They Get Me," a new Triangle production, which tells a singularly human and dramatic story of the Northwest Mounted Police, was the principal feature of the program at the Pauline theater. Kenneth B. Clark, the director, have combined their efforts in turning out a consistently good photodrama.

"Faking It," a new Triangle picture, and the Rialto Animated Magazine were also shown.

The soloists were Milie Madeline P'Espino and Sascha Fidelman.

"Bucking Broadway" and "My Little Boy." "Bucking Broadway" and "My Little Boy" are the titles of the two five-part photoplays that were offered at the Broadway Theater.

The former, a typical western drama, showing the thrills of the cowpunchers' life on the ranch, is a Butterfly production. "Bucking Broadway" starring Mollye Worth and Harry Carew is a gigantic picture, and a skillful combination of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue," by Elliott J. Clawson, featuring Ella Hall and little Zoe Rae. Both features were included in each performance as the latest weekly events, scenic and educational pictures and a comedy.

Eighty-first Street Theater Bill.
At the Eighty-first Street theater the following pictures were shown:
Monday, Tuesday, Wednesday—Taylor Holmes in "The Small Town Guy." Thursday, Friday, Saturday, Sunday—Florence Reed in "Today."

New Producing Company
Herbert Lubin and William Christy Cabanne Join Forces in New Picture Organization.

HERBERT LUBIN, one of the prime movers in the affairs of General Enterprises, Inc., and the man who negotiated the contract between Madame Petrova and Super-Pictures, Inc., announced this week the consummation of an important secondary contract. The picture of these terms which has been involved the one involving the famous Polish star. By means of a contract signed by both parties this week, William Christy Cabanne and Herbert Lubin have been associated in a film enterprise of considerable magnitude.

Mr. Cabanne was formerly one of the leading Metro directors, and is responsible for two of the great film successes of the current year—"The Slacker" and "The Scarlet." He is the author of both these pictures, which have recently been presented to the public through the Metro exchanges. Through the contractual arrangements completed between Messrs. Cabanne and Lubin a series of pictures bearing the title of Cabanne Super-Productions will be released during the forthcoming year. The General Enterprises, Inc., executive has not yet decided upon the channel of distribution through which the new Cabanne productions will be presented, but stated, when questioned upon this point, that he had "another pleasant surprise in store for the exhibitors throughout the country."

Mr. Lubin has been active in the motion picture field. The recent sales campaign covering "The Warrior," and prior to his advent in New York film circles was the holder of the Metro franchise for the Dominion of Canada. He is considered one of the ablest executives of the picture industry, and further announcements relative to the Cabanne contracts are awaited by the trade in general.

EDNA PURVANCE IN NEW YORK.
Miss Edna Purvance, Charlie Chaplin's attractive leading woman, who has co-operated with him in the manufacture of laughs, has this week arrived in New York for the first time. Miss Purvance, who is a western girl, found a trip to the "Big Town" necessary in order to secure an extensive wardrobe for use in her forthcoming pictures with the renowned Charlie in his own company.

She arrived unheralded, but her presence soon became known, and she has lacked a minute to call her own since leaving the train. In addition to purchasing her wardrobe, being interviewed and photographed, she has been entertained and feted by many of the prominent theatrical folk in New York.

Speaking of Mr. Chaplin's new pictures, which will be released through the National Film Circuit, Miss Purvance declared that his best work was yet to come and that some of his new ideas for laughs—good, hearty laughs—in his new productions were nothing short of wonderful.

RIALTO TO RUN "UNTIL THEY GET ME."
Of great interest is the announcement that the Rialto Theater will run the Triangle feature "Until They Get Me," for the week beginning December 2nd. Following a private showing of the film in the Rialto projection room, at which time Manager S. L. Rothapfel termed it "A splendid picture," it was decided to book the feature. Inasmuch as Triangle pictures have not appeared on the Rialto program for some time, the decision to run this picture is considered an important recognition of the new Triangle standard. "Until They Get Me" is a play of the northern country, showing the work of the Royal Northwest Mounted Police, and has Pauline Starke in the leading role.
Reviews of Current Productions
EXCLUSIVELY BY OUR OWN STAFF

"The Raggedy Queen"

Five-Reel Bluebird Offering Features Violet Mersereau in Entertaining and Congenial Role.

Reviewed by Robert C. McClanahan.

In this characterization of "Tatters" Violet Mersereau has a child part which fits her ingenuous temperament very nicely. She portrays the little waif of the mining camp who had been led to believe herself of royal birth, and conducts herself accordingly with skillful ease.

The story begins like a fairy tale and the observer fully expects the course of events to prove that "Tatters" really is the daughter of a queen. This does not prove to be the case, but she turns out to be the child of an actress who appeared in royal roles upon the stage. So that if the denouement is not what was expected, it is in fact something equally pleasing and serves the end of justice in a convincing way.

The child has been reared since infancy by Anne Martin, former maid to the actress mother. "Crazy Anne," as she is called, has a very confused recollection of her previous life and really believes the child's mother was a queen. This has led her to instill the idea into the mind of "Tatters" so assiduously that the girl accepts it as gospel.

The facts in the case are brought out by the visit of David Grant and Hugh Tillson to the mining camp. There is a strike on and these men come to plead with their employees. A laborer named Braxton commits all of the villainy of the piece, which is sufficient to keep the plot moving at an agreeable pace. The fall of the office building over the cliff and the narrow escape of the men is well staged. "Tatters" saves Grant from drowning and nurses him back to health. She nearly loses her own life in trying to prevent the fall of the office building, and it is while she lingers between life and death that Tillson discovers she is his long-lost child. The final scenes are worked out with considerable pathos.

The story as a whole is not powerful in any way but makes an enjoyable number of a lighter type. The scenes are laid in a picturesque mining region. Others in the cast are Frank Otto, James O'Neill, Charles Slattery, Robert F. Hill, Donald Hall and Grace Barton. Neil P. Bronson is the author of the story, which was adapted by John C. Brownell and directed by Theodore Marston.

"THE SILENT MAN."

Artcraft Presents William S. Hart in An Intense Melodrama of the Border by Charles Kenyon.

Reviewed by Louis Jeeses Harrison.

The SILENT MAN" casts its emphasis on a highly sensational incident in the life of an adventurous gold-seeker on the desert, but William S. Hart lifts it to a higher plane at times by his telling characterization. The story is that of what might be expected to happen to a rough miner who has struck it rich and starts in to celebrate at a dance hall swarming with gamblers and crooks of all kinds, lying in wait for just such foolish victims. He is led to drink and to gamble by the dance-hall proprietor, his claim is jumped and his years of weary work are dissipated in one evening. He turns road agent to recover the first consignment of gold taken from his claim and, in this way, becomes the accidental savior of a young girl the dance-hall proprietor has married bigamously in order to make her an inmate of his place. The Silent Man carries her away to a retreat in the mountains, where an old man takes it upon himself to bring up his ward and becomes the father of the girl.

"The Good for Nothing"

Carlyle Blackwell, Muriel Ostriche and Evelyn Greeley in Five-Part World Photoplay.

Reviewed by Edward Weiss.

Contrary to most of the Prodigal Son stories the World five-part photoplay, "The Good for Nothing," does not conclude with the redemption of the浪子. It is the story of a waif, Grace Barton, who has experienced enough of the rough side of life to teach him the error of his ways, he is brought back to his home town and given a chance to make good. This does not prove such an easy task. His mother is shocked by his free and easy Western manners, and is not at all pleased to introduce him to a new father and a half-brother and a half-sister.

The half-sister turns out to be all right, and the boy marries her at the proper time, but the new brother is busy seeing an extensive crop of wild oats on his own account, and manages to mix up the ex-prodigal in a robbery. The half-brother also behaves badly to the little stenographer in his father's office, and encourages himself to another girl, but the man who has been through the mill straightens out both affairs, and the typewriter becomes one of the family.

The story is not particularly strong on plot, but contains a number of amusing incidents, and the scenes in society and those in a small town are well contrasted. Carlyle Blackliev
well as Jack Burshaw fits the part to his own personality, which is adapted to the role. Evelyn Grecley and Muriel (name of her costars with Carlyle Blackwell) are satisfactory as the half-sister and the stenographer, respectively.

**“Fighting Mad”**

Five-Reel Butterfly Number Harks Back to the Days of ’49—Pictures Rough Life of the Early West.

This five-reel production, written by J. G. Alexander and Fred Myton, and produced by E. J. LeSaint, is particularly well taken as the reproduction of the atmosphere and character types of the days of ’49. Certain of the characters are very well drawn, notably the preacher hero, who comes with his wife to fight the devil in a mining camp, the gentle- man gambler, his friend of the dance hall, and other minor portrayals.

The plot itself moves in a rambling and enjoyable way, devoid of any particular suspense, but containing numerous episodes of a dramatic sort. The tale begins with the appearance of the preacher and his bride at the camp of Apache Slats.

**Scene from “Fighting Mad” (Butterfly).**

“Doe” Lambert, as the divine is called, takes a small eblank. The gambler, “Clean-up” Carter, is shot in a row over the card table and taken to the minister’s eblank. Here he recovers his strength and entices Lambert’s wife to leave her home.

The wife is about to become a mother and such is her general depression that she agrees to leave the mining camp. Later she returns, after being deserted by the gambler, and falls on the roadside. She is taken into a camp by Faro Fanny, the gambler’s dance-hall friend, and dies after the birth of her child. “Doe” Lambert comes to the camp after her wife’s death and is so angered by the turn of events that he almost loses his reason. He leaves the child on a doorstep and begins wandering about the country, hating and despising everything but the cur dog that goes with him.

Years later Lambert, now a confirmed drunkard, returns to his camp. A young girl named Lily befriends the dog when it is injured and wins Lambert’s confidence.“Clean-up” Carter and his friend reappear and the former takes a fancy to Lily. The girl is saved from him and Lambert, after recognizing West, shoots and kills him. Lambert experiences a return to his former self-respect and also discovers Lily is his daughter.

The picture as a whole makes a feature of about average strength. William Stowell plays the part of Lambert. Helen Gibson the wife; Betty Schade is Faro Fanny and Hector Dion the gambler.

**“THE TENDERFOOT.”**

Vitagraph Blue Ribbon Five-Part Feature from Western Story by Alfred Henry Lewis.

Reviewed by Edward Wettel.

With Alfred Henry Lewis to furnish the story and William Duncan to direct the scenario and play the leading character, “The Tenderfoot,” a Vitagraph Five-Part Blue Ribbon Feature, is like a man who points to his family tree as an indication of its strength. The times the picture is in the early ’80s, before the women of this land had dared to hint to themselves that they would one day wear skirts that come only to their beaks, and the men’s ideas as to the type of woman who rode the range with them and one of their sex riding astride. The costumes of the women in the east are consequently quite amusing, especially when worn in a western settlement and offering, as they do, such a marked contrast to the wardrobe of the modern eglown. All these details of production have been well arranged by the director, and the queer assortment of types to be found in a Lewis story are adequately portrayed.

“The Tenderfoot,” as the name implies, is a gent from the east whose arrival in Wolfville is a source of great mirth to the inhabitants of that free and easy burg. The subject of this hilarity has come west to live down the pain in his heart caused by the cruel treatment of a maiden born in the shadow of Bunker Hill. “The Tenderfoot” doesn’t amount to much until his ladylove reaches Wolfville and cold shoulders him again. He then fills up on firewater, whips the toughest man in town and becomes a regular feller. The eastern maiden tries her smiles on an Indian brave and finds that the redskin claims that her actions have made her his squaw.

The monkey with the pole in his heart saves her from an awkward position by fighting and killing the Indian and driving off his companions. But with his change of character has come wisdom and he does not marry the lady from the east. A no-nonsense take-a-good-man-when-you-can-get-him western girl turns the trick.

William Duncan in his dual role of director and actor displays his usual efficiency, and Carol Holloway is capital as Cynthia. The remaining parts are well played by Florence De J. Ryan, Walter L. Rodgers, Charles Wheelock, Hattie Duskirk and Fred Forrester.

**“Gift o’ Gab”**

Jack Gardner Makes Telling Hit in Photocedy by Essanay, and Is Well Supported.

Reviewed by James S. McQuade.

A RIGHT merry photocedy, with a dash and vim about it that keeps the spectator in a state of tense excitement throughout its five reels, is the “Gift o’ Gab” by Essanay. I can commend it to all who love a hearty laugh and clean fun, and who are on the lookout for amusement of a somewhat different type.

The script, by H. Tipton Steek, is based on a story which appeared in Ainslee’s magazine, and the adaptation shows a keen appraisement of what will stir the risibilities of a gathering. W. S. Van Dyke, the director of the photo-ecedy, has availed himself finely of the opportunitie offered both for the story and the exploits of the leading man, to furnish a score of situations that fairly teems with action—telling action which has its mirthful surprises and humorous situations.

The story is so constructed that it needs no telling here. Suffice it to state that the mirth centers on Tom Bain (Jack Gardner), who has an exceedingly glib tongue, and also a craving for impossible inventions since childhood.

At college he is famous halfback of the football team and wins the heart of Peggy Dinmore, sister of one of his college chums and daughter of a millionaire, who watches his splendid work in the intercollegiate game. His escapades at college and his efforts to gain a position that will enable him to support Peggy (Helen Ferguson), without help from her grim, old father, form the mirth centers of the comedy.

Surprise will likely be general that Jack Gardner, who has been confined hitherto to Western roles, appears in the part of Tom Bain; but I feel convinced that they will be still more surprised to find that he acquits himself as a comedian of fine talent and art. The truth is that Mr. Gardner always preferred comedy roles to any other, but was obliged to await his opportunity. His Western roles I always considered commendable characterizations, and now that I have seen him as Tom Bain, I am convinced that he has come into his own and that we shall have the pleasure of watching him in many other comedy roles placed by him before the public. Some of the athletic stunts performed by Tom Bain during his frolic with fellow students after the football game reminded me of characters in which Douglas Fairbanks has figured; not that the stunts were similar, but they had something amazingly uncanny about them, so dare-devil and difficult. Helen Ferguson’s Peggy Dinmore is a most delightful young lady, winsome and beautiful. The hasty wedding ceremony in
December 15, 1917  THE MOVING PICTURE WORLD  1643

the hospital, where Tom Dain and Peggy are both patients, and the officiating clergyman is also a patient whose end is supposed to be very near, is a most unusual situation, and one that has its grim as well as a comedy aspect. The "Chub" Dinmore of Frank Morris, the Pater Dinmore of John Cossar and the "sneezing" Professor by a player whose name has not been furnished, are all worthy characterizations.

The release date was Nov. 26, through the George Kleine System.

"The Scarlet Car"


Reviewed by Edward Weitzel.

In "The Scarlet Car," Richard Harding Davis turned out a story which William Parker has made into a good melodrama. Bearing the Bluebird brand, directed by Joseph DeGrasse and featuring Franklyn Farnum this five-part photoplay has for a hero a young chap in a small town whose chief occupation in life is playing Kelly pool. His father is the proprietor of the Bolton pool, and when the old gentleman gets into financial difficulties his boy, Billy, braces up and helps pull him out. Billy also takes a hand in straightening out a bank robbery in which his future father-in-law is involved. The president of the bank and his son are the real criminals, but they manage to fasten the crime on the cashier after knocking him insane and having him carried off in a scarlet car belonging to a man from the city who is interested in the banker in a number of speculations.

The car is wrecked, and the owner killed. The cashier is not to be found, and his daughter is prevailed upon to accept an offer of marriage from the banker's son. Billy is in love with the girl, and is instrumental in bringing about that her father is still living.

A heavy rain storm is one of the features of the melodram, and is handled with excellent effect. Franklyn Farnum suits the requisite amount of energy into the part of Billy, and Edith Johnson is an engaging Beatrice Forbes. Lon Chaney makes a strong character study of the cashier, and Al Filson is a familiar type of small time editor. Competent impersonations are contributed by Sam DeGrasse, Howard Crampton, and William Lloyd.

"The Secret Game"


Reviewed by George Biaisdell.

FINELY exemplifying the change in international relations as regards Japan and the United States is "The Secret Game," the Lasky release of December 3. In this story the representatives of the two countries are not at odds, they are working hand in hand against a common enemy—Germany. Sessue Hayakawa has a role of a member of a Japanese secret service organization, co-operating with the United States authorities in an effort to uncover the work of the sleepless Teuton spies.

"The Secret Game" is an entertaining detective story. It is this phase of the tale that submerges the love interest—present, but not dominating. What is uppermost is the attempt of the secret service men to balk the German agents in their efforts to get news of the sailing of American transports on the Pacific. In the accomplishment of this there are employed tell-tale devices and there are successful hunts for codes which传授, every day communications into messages of national catastrophe.

Mr. Hayakawa as Nara-Nara has a role that wins the sympathy. He has, so to speak, let himself go. It is a character into which he has put his heart. He manifests less of the national reserve we are accustomed to associate with his interpretations. Supporting him and most acceptably are Florence Vidor, Jack Holt, Charles Ogle, Mayme Kelso and Raymond Hatton.

Miss Vidor is Kittie Little, of German parentage with a brother in the Kaiser's army, and a stenographer in the office of the coast quartermaster. Under the influence of Dr. Smith, played by Mr. Ogle, she represents the "leak" the secret service men are trying to locate. Miss Vidor plays well. Mr. Ogle personates the relentless, persevering spy in his own finished style. Jack Holt is the quartermaster, Miss Kelso

Scene from "The Secret Game" (Paramount).

the quartermaster's chief assistant—and capital done was the scene in which she is drugged by the spy; Mr. Hatton was the aid of the German agent.

William C. De Mille directs the script, from the pen of Marion Fairfax. In his staging of the blind curio shop of Nara-Nara it is said the director has used freely of the collection of Hayakawa—a matter that may contain interest for those who see the picture.

"The Secret Game" will make a timely release.

"A Milk-Fed Vamp"


Reviewed by Hanford C. Judson.

THE new Fox-Lehrman Sunshine comedy, "A Milk-Fed Vamp," is rich in comic situations, and is what is commonly called a scream. The situations are often both new and delightfully amusing. Nearly all the old situations are well chosen and commendable. It is hardly a picture for a Sunday school entertainment. Theaters are not looking for such all the time, and those things in this which are slightly vulgar are for the people.

The milk-fed vamp is the daughter of a farmer. She is stuck on her abilities as a charmer of the opposite sex, and elopes with Cobble Stone, a city youth, who has a wife or two already. She is as good as he at the game of looking out for herself. In the city they come in contact with wife number two, mother of three children. She has an organ and

Scene from "A Milk-Fed Vamp" (Fox).
Seven-Part Metro Propaganda Picture Written by William Christy Cabanne and June Mathis and Starring Mabel Taliaferro Has Many Human Touches.

Reviewed by Edward Weitsel.

A PROPAGANDA picture that contains many human touches and treats of the effect in the United States of the present war should be a winning combination. Such a photoplay is "Draft 258," a seven-part Metro production, written by William Christy Cabanne and June Mathis, and starring Mabel Taliaferro. The picture was also directed by William Christy Cabanne. The story of "Draft 258" is a plea for Americanism, and every available argument is introduced that will help to arouse the right spirit in the young men of this country and make them eager to serve the cause of the Allies. Historical incidents are shown bearing in the struggle for liberty since early times, but the chief merit of the picture is the human interest in the story and the amount of sympathy that centers around the Alden family, which consists of the heroine, whose name is Mary, her brothers Matthew and George, her mother, and Mary's lover, John Graham.

Mary is a true-hearted little woman, whose one regret is that her sex prevents her from becoming a soldier and going to fight the Germans. Both brothers hold opposite views, and Matthew, the elder, is such a strong pacifist that he makes speeches against the draft and finally becomes entangled with a set of secret agents working for the Kaiser. John Graham enlists at once, and Mary's arguments open the younger brother's eyes to the truth when he is drafted and makes him proud to go. Matthew clinging to his old belief until he is convinced by the acts of his associates that they are plotting wholesale murder. He also discovers that the head of the secret agents has his sister locked up in a room and is attempting to assault her. Mary is rescued by Graham and a troop of cavalry, and Matthew is ready and willing to shoulder a gun and fight for the right.

The production is a thoroughly good one. It is never overburdened with the atmosphere of war, the marching of soldiers and scenes from camp life. The news reels have shown genuine things, and it is the story of one woman's fight for the honor of her country and her home that makes "Draft 258" worth while.

Mabel Taliaferro realizes all the possibilities in the part of Mary Alden, and is praise enough for any actress. Walter Miller, Earle Brunwick and Eugene Borden are a well chosen trio as Graham, Matthew and George, respectively. Sue Ballfour, William H. Tooker, Camilla Dalberg, Baby Ivy Ward, Sidney D'Albrook, Robert Anderson and Edwin Boring round out the cast.

CHARLES BRABIN Completes HIS SECOND METRO.

Director Charles J. Brabin has completed a new Metro production, "Red, White, and Blue Blood," starring Francis X. Bushman and Beverly Bayne, which is his second Metro picture with these co-stars. "Red, White, and Blue Blood" was written by Shannon Fife and adapted for the screen by June Mathis.

Triangle Five-Part Productions


Reviewed by Edward Weitsel.

"The Learnin' of Jim Benton,

For the first two reels "The Learnin' of Jim Benton," a five-part Triangle melodrama taken from a story by Al Neitz is vastly entertaining comedy. Then Jim gets into the hands of the sheriff on a charge of putting a bullet through one of a party of shepherds that is trying to cut off the water from Jim's cattle and is almost sent to kingdom come by the hemp route, after a trial at which one of the witnesses does some tall lying. The arrival of the Governor and the evidence sean by him by a pretty little schoolma'am in love with the prisoner wins Jim a reprieve, and the war between the cattlemen and the sheep-raisers over who shall control the

Scene from "Draft 258" (Metro).
Seven-Part Screen Version of E. W. Hornung's Famous Crook Story, Presented by L. Lawrence Weber Photo Dramas, Inc., with John Barrymore in Title Role, a Fascinating and Finely Produced Photoplay.

Reviewed by Edward Wettzel.

The honor roll connected with "Raffles" is a long one. First are the original stories by E. W. Hornung, the creator of the amateur crook whose exploits started so many authors to writing criminal stories and dramas and furnished Kyle Rennie with one of his best stories of stage adaptations. Then comes Eugene W. Presbrey, who adapted the story to the stage; Anthony B. Kelly, who prepared the screen version for the L. Lawrence Weber Photo Dramas, Inc. production; George Irving, the director of the picture, and John Barrymore, the star. In passing from the novel to the stage and then to the screen, the story has enjoyed the good fortune of always falling into the hands of masters of their several professions, the last stage of the work having been performed by men competent to obtain results equal to any that have gone before. With all this in favor, small wonder that the screen version of "Raffles" has the same fascination in picture form it possessed on the stage and in the novel. Its hero's morals may not be anything to brag of, but his adventures make a bully good story, and that's a blessing for which he deserves our heartfelt thanks.

The worst thing to be said against the character of the amateur crook is that he does not always deal honestly with the spectator, but tries to pull the wool over his eyes with that particularly offensive bit of sophistry, that he robs the rich and unworthy in order to give to the poor. Of course, there is no law—except the law of common sense—to prevent any person from believing in such foolishness; but when it comes to a thief with that kind of moral development—well, there ain't no such animal. And no one cares if there isn't; or gives a hang about the right or wrong of what "Raffles" does, so long as he does it with so much dexterity and charm of manner, that it makes one's heart ache to see the thief captured. In real life the amateur crook makes a slightly amusing acquaintance.

The screen version of the Hornung story opens on board a ship bound from Australia to England. "Raffles" is trailing a notorious swindler who has in his possession a valuable ruby. The manner in which the crook steals the gem, is discovered and makes his escape by diving into the sea with his prize, is shown most interestingly on the screen. The other incidents relate to his adventures in London, his pursuit and capture of the famous Melrose diamonds and his love affair with an English heiress. Also his efforts to avoid a certain Mrs. Vidal, who knows who he really is and is very much in love with him. The spectator follows the struggle between "Raffles." Detective Bedford and Crawshay—a thief without any social standing—for the possession of the jewels with unabated interest and heaves a sigh of relief when the well-managed crook makes his famous escape through the clock.

John Barrymore is an admirable impersonator of "Raffles." He hasn't the fine polish and distinguished air of the lamented Mr. Belasco, nevertheless, he makes the amateur crook a fine, engaging chap and brings out every point in the action with striking effect and gratifying ease. John Barrymore is an impressive example of how quickly a real actor adapts himself to his medium. His support is in keeping with the character of the production and is cast as follows: Captain Bedford, Frederick Perry; Lord Amherst, H. Cooper Cliffe; Bunny Manders, Frank Morgan; Mrs. Vidal, Christine Mayo; Gwendolin, Evelyn Brinton; Crawshay, Mike Donlin; Lady Melrose, Mathilda Hammond, and Marle, Nita Allen. Harry B. Harris, the photographer, belongs in such good company.

Scene from "Raffles, The Amateur Crookman" (Weber).

Irene Castle Featured in New Pathé Play, Written by John A. Moros and Produced by Astra Film Corporation.

Reviewed by Robert C. McElravy.

This five-reeel subject is the fourth Pathé Play featuring Mrs. Castle in a leading role. It was adapted from the screen by Howard Irving Young from a novel by John A. Moros, and produced by Astra Film Corporation under direction of Frank Crane. In some respects it lacks the strength of previous numbers, at least two of which have been marvellous successes, and all of which have been very entertaining.

"Vengeance Is Mine," as the title implies, is melodramatic in plot and subject manner, and concerns a story of Mrs. H. B. Farrington, daughter of Colonel Farrington. Early in the story her father is made the scapegoat of a number of crooked financiers. A bank is wrecked and long before the hero, and Colonel Farrington is driven to suicide by their persecutions.

At the time of her father's death the girl, Paula, is attending a finishing school. She is summoned home by the housekeeper, and after her father's funeral Paula vows to have revenge upon her father's enemies. Through the friendship of Marion DeLong, whom she has saved from drowning, Paula is received at the home of Peter Van Brunt. The latter was chiefly instrumental in bringing about her father's ruin.

In the course of the story, Paula meets and falls in love with a young Dr. Smith. She is using the name of "Parring" at the Van Brunt home, but her identity is later discovered, and she is forced to leave. Paula then becomes a cabaret dancer, and forms a friendship with Old Bill Fitch, who aids her in entering the Van Brunt home and obtaining papers from the safe which clear her father's name. She then reconciles, and determines to forego her vengeance. Incidentally, she saves Mrs. Van Brunt from a love affair which would have been fatal to her reputation.

There is a well developed story interest in this number, but the full strength of the stage situations has not been realized. The final scenes in the Van Brunt home are the most dramatic. Frank Sheridan appears as Peter Van Brunt, Helene Chadwick as Marion DeLong, and Elliot Dexter as Dr. Smith.

"Neatly Married"

Goldwyn Presents Madge Kennedy in a Delightful Comedy by Edgar Selwyn.

Reviewed by Louis Reeves Harrison.

Nearly Married" approaches rosy-tinted farce comedy in its exaggeration of character and incident, but it rises to greater heights through its very bright lines. Mr. Selwyn made a score of "Nearly Married" a few years ago, but he had it in him. He was entrenched in theatricalism at that time, but he has gone over the top, cleared his way through the wire entanglements of screen difficulties on his charge to decided success, which I am only too glad to acknowledge. "Nearly Married" is admirably constructed, crowded with ingenious situations and nicely balanced in characterization that it could be successfully interpreted by any intelligent company of actors. Those are the kind of plays we need.

Amid the elaborate preparations for a wedding ceremony, the bride, charmingly impersonated by Madge Kennedy, decides that it cannot take place unless she is "given away" by her brother Dicky, of whom she is childishly fond, but Dicky is celebrating his admittance to the bar and makes a frantic, last-minute dash for home in a stolen motor car. He meets with disaster, is arrested and telephones for help. By this time the bride has permitted the ceremony to be performed, but she refuses to go on the honeymoon trip until her brother is released. The deeply annoyed groom becomes aggravated beyond endurance by the exactions of his wilful bride; a quarrel follows, and Dicky gets his first case in securing a divorce for his sister before the marriage has been consummated. A co-

Scene from "Raffles, The Amateur Crookman" (Weber).
respondent is hired to compromise the groom and the case goes to court, but the newly-weds really love each other, and they elope in a fast motor car. Dicky, one of the intimate friends goes in pursuit, as does also the young lady hired to play the role of co-respondent.

Business is dull at a roadside tavern on their route, and the patron spreads broken glass over the road in front of his house to disable passing cars. First to arrive, and on the edge of a storm, are the eloping bride and groom. They decide to remain for the night and are barely at ease in their room when Dicky arrives in the storm with a decree of divorce and drags his sister from the bedchamber. The young people are about to be married again by a friendly Justice from over the way, when it is discovered that the decree forbids the groom to marry again. Complications thicken when the hired co-respon- dent arrives, and the audience is kept in a state of suspense by skilful maneuvers successfully carried out until it is in a roar of laughter.

The elements of suddenness and surprise, arousing a constant feeling of expectancy, are so cleverly handled that the outcome is far from being obvious. The conclusion is swift and so satisfactory that a large audience at the Strand generously applauded the story at the end. For all that Mr. Selwyn has admirably collected many of the elements which arouse laughter, highest value must go to his brilliant subtitles—they contain the very essence of humor. Miss Kennedy and her support, especially Mr. Barthelemy, as "Dicky" do flawless work, and the scenic effects, notably the tavern exterior, are beyond praise. The release is a gem of its kind.

"Alimony"


Reviewed by Robert C. McIlvray.

This six-reel release of The First National Exhibitors' Circuit makes a strong plea for an intelligent exposure of the lax divorce system prevailing in certain states, by which designing women have been enabled to exact heavy alimony from rich husbands. While there is a strong element of propaganda in the offering, it is properly subordinated to the story itself; in fact the number is a good example of the way in which screen narratives with a purpose may be successfully constructed.

The cast is a pleasing and well balanced one. Josephine Whitteil, who has been drafted to the screen from the musical comedy stage, makes her debut in pictures in this number. She is the girl who almost escapes the fate of the part of Mrs. Bernice Bristol Flint, a hard, experienced society woman. Lois Wilson is a close second in the feminine roles. Her work as Marjorie Lansing, the girl so nearly victimized by Mrs. Flint, is at once delicately attractive and full of dramatic tensity in her one big scene. George Fisher also is strong in the role of Howard Turner, the boyish millionaire.

The story commences with a divorce action begun by Mrs. Flint, who succeeds in freeing herself from her husband by practically forcing him to swear away his own honor in order to protect the name of an innocent woman. Mrs. Flint obtains big alimony and then turns to Howard Turner, who had already been trying. To her chagrin young Turner, shocked by her cold-blooded methods, says he no longer loves her. The big moments are reached when Mrs. Flint encourages a hasty marriage between young Turner and Marjorie, and then packs the bride off to Bermuda. Her subsequent efforts to engineer a divorce, with alimony, for Marjorie, are frus-trated by the girl's natural disinclination to "sell her child." At the close Mrs. Flint shoots herself, and the young couple, who really love each other, are reunited.

The social atmosphere is accurate and the settings are cor-

respondingly good. The subtitles, most of which are in pertinent conversational form, are printed against a background of music.

The production was managed and directed by Robert Brunton and Emmett J. Flynn, with photography and art direction by L. Guy Wilky and R. Holmes Paul.

General Film Features


Reviewed by C. S. Sewell.

"The Skylight Room."

PATHOS is the dominating characteristic of "The Skylight Room," a four-reel Broadway Star Feature released by the General Film Company, based on O. Henry's story of the same title. The subject tells a pretty story of a charming girl who, unable to secure work and too proud to let others in the board-

ing house know her condition, succumbs to hunger in her "skylight room" way up in the garret, after bidding a last good-bye to a bright star that shines through her window, to which she has given the name "Billy Jackson." She is taken to a hospital, and mention of the case in the newspaper concludes with: "Dr. William Jackson says the patient will re-
cover."

Jean Paige gives a fine portrayal of the girl, and the others in the cast, including Grace Ashley, Carlton King, Nell Spencer and Bruno Karnau, are good types and capable handle their respective roles. Several situations are new to the original half, and Director Martin Justice has put over the author's idea in a creditable manner. The main fault is that the production is rather long for the theme on which it is based.

"Zoltenstein."

Mythical principalities, situated between France and Ger-
muny, furnish the location for "Zoltenstein," a four-reel Falcon Feature released by General Film Company; however, it is not a war picture, but involves the romance to two generations of the reigning families. The story is of moderate interest, and the action introduces several familiar characters and situations.

The crown prince of Zoltenstein marries beneath him and is banished. The King on his death bed recalls him. In the meantime, a child is born, but an illegitimate brother causes the news to be brought to the court that both mother and baby are dead. Years later, after the new king's death, an envoy sees the child, now grown to manhood, and because of his resem-
blance to the king, causes him to come to Zoltenstein and possess the rightful heir. But he has been forced marry the princess of a neighboring country, his old nurse appears on the scene, and establishes the fact that he is entitled to the crown.

Vola Vale and Monroe Salisbury are satisfactory in the leading parts, both having their roles. The production, directed by Edgar Jones, is not altogether consistent or convincing, but it will probably appeal to admirers of this type of story.

Scene from "The Skylight Room" (General Film).

"Her Sister's Rival"

Pathé Releases Strong Five-Reel Subject, Produced by the Russian Art Film Corporation.

Reviewed by Robert C. McIlvray.

HER SISTER'S RIVAL," produced by the Russian Art Film Corporation, and directed by A. Arkatov, tells a pathetic and at the same time emotional story. It is enacted by a strong cast of Russian players headed by Y. A. Polonosky, who plays Prince Baskoff; V. V. Colodna as Nita, the adopted daughter, and L. M. Coronova as Mary, the daughter.

The story is simple in its outlines, but furnishes the back-
ground for events which move with increasing interest to the tragedy at the close. Two girls, Nita, the adopted daughter, and Mary, the real daughter, are reared as sisters by Madame Kromoff, a wealthy business woman. Nita meets and falls in love with Prince Hackoff, a fascinating young spendthrift.

The prince, always in need of funds, calls upon a banker who is also in love with Nita. The banker, to further his own ends, induces the prince to ask Madame Kromoff for Mary's hand instead of Nita's in order that he may have Nita for himself.

Scene from "Her Sister's Rival" (Pathé).

The prince agrees to this, and Madame Kromoff consents. As the result of this diplomacy there is a great double wedding at which the prince marries Mary and the banker marries Nita. But, during the dance which follows the ceremony, the prince tells Nita he still loves her, and intends to have her. The situation, as may be seen, is unusual and full of interesting possibilities. These possibilities are fully realised as the story proceeds. The prince squanders Mary's fortune, and carries her, in the end, to save love to Nita. He marries Mary, and wins Nita away from her banker husband. The latter determines to kill the prince, and makes an abortive effort to do so, but the news falls at the last moment on Broadway and Madame Kromoff, racked by grief and rage at the sad turn of events, shoots the prince, and alleges suicide on his part.

The story, as a whole, is a well wrought tragedy, acted in a convincing and dramatic fashion. The settings are indigenous to Russia, where the scenes are laid, and have a pleasing and attractive novelty. The wedding scene and banquet are perhaps the most notable in the production.

“That Night”

Paramount-Mack Sennett Comedy Features Charles Murray with Wayland Trask and Mary Thurman.

Reviewed by Margaret I. MacDonalld.

THE two-part farce comedy number entitled "That Night" appearing in the release schedule of the Paramount-Mack Sennett productions presents no distinctly refined situations. It will no doubt be greeted by the ordinary audience as a tremendously funny offering, but as entertainment for the more cultured it hardly can be welcome. The story of the comedy tells its own tale.

The opening scenes of the picture introduce us to some entertainers in a café. Mary, one of the scantily dressed young ladies more beautiful that the rest, becomes the coveted prize of more than one man. The news that Mary is to inherit a large fortune causes a series of complications, and to avoid marrying the manager of the café she accepts the proposal of Trask, head entertainer at the café, and becomes the victim of a fake marriage. Then there are scenes in the bedroom of their honeymoon flat where the attendant entertainer arrives by accident in a drunken state. And following this there is the spreading of the news that the couple are not really married, and the rush from their partner to rectify the error, after a series of embarrassing scenes, the mother arrives with a real minister, and, upon learning that Mary's hope of a fortune has vanished, a marriage ceremony is performed, with Mary and the assistant entertainer the chief figures. Charles Murray, Wayland Trask, and Mary Thurman are the featured members of the cast. The production of the picture by Mack Sennett is ably and artistically performed.

Favorites in January Bluebirds.

Carmel Myers, in "My Unmarried Wife"; Mae Murray, in "The Eternal Columbine"; Ruth Clifford, in "The Highest Card," and Franklyn Clark, in "The Call of Nature," have been attractions for January that promise to sustain Bluebird's reputation for good entertainment. Violet Mersereau, in "The Wonderful World," and Clifford "Bill" Phillips also filled places to add to the good start Bluebird has planned for the New Year. All of the stars mentioned are now busy on location doing material worthy of their effort preparing releases far in advance of present requirements.

“As Others See Us”

Metro-Drew Comedy, Original and Amusing, Finds Husband Faking Deafness as a Cure for Wife's Pro-pensity for Reading Aloud.

Reviewed by Margaret I. MacDonalld.

QUITE an original idea has been used as a basis of the Metro-Drew comedy entitled "As Others See Us." It is an artistically made comedy, with plenty of action and genuine atmosphere. It is adapted to the screen by Mrs. Sidney Drew. There are two other well equipped players in the cast interpreting a couple of interesting roles, that of the cook and that of the mother-in-law.

As the story runs the wife of the household is enamoured of her own elbowonatory ability, and persists in reading aloud on every conceivable occasion until hubby well-nigh loses his mind over the matter. Finally, after confiding in his mother, he decides to fake deafness, and is successful in gaining his point by pretending to suffer from an external condition. And, moreover, becomes so dissolutive that she discontinues the practice of reading aloud, and spending some hours in decorating the kitchen. In despair for some one to talk to, she sends for her mother-in-law to whom, in the course of conversation with all three present, she confides many of hubby's faults, which results in a rapid clearing up of that good man's hearing. Needless to say the evening reading is resumed, and under vastly different circumstances.

An entertaining comedy, refined and pleasing, and suitable for the best theaters in the land.

“The Eternal Mother”

Ethel Barrymore Featured in Propaganda Picture Dealing with Evils of Child Labor.

Reviewed by C. S. Sewell.

ADAPTED from Sidney McCall's novel, "Red Horse Hill," the Metro Picture entitled "The Eternal Mother," in which Ethel Barrymore is featured, is "The Eternal Mother," is a strong arrangement of child labor in mills and factories. Other considerations have been subordinate to this theme, and the story is not always pleasant, as extreme instances have been used; such as the mill runner-in on horseback dragging a sick child back to work, and threatening her with a heavy whip.

Maris, having married a worthless man who deserts her taking their daughter with him, marries Dwight Alden after receiving a letter that her husband and child are dead. She discovers that Alden, who is a mill owner, employs child labor, and, assisted by the village minister, tries to persuade him that this is wrong, but he will brook no interference in his business. After violently denouncing Alden from the pulpit, the minister dies, and Maris becomes interested in a child who has been injured while working overtime at night in the mill only to discover that the child is her daughter, and her first husband is alive. She leaves, taking the child, and Alden, after a fight with the first husband, discovers that he obtained a divorce in the West. He then seeks Maris, telling her he has done away with child labor and made other improvements affecting the welfare of his employees, and a reconciliation occurs.

Ethel Barrymore as Maris, and Frank Mills in the un-sympathetic part of Dwight Alden do effective work. Charles W. Cramer is ably cast as the minister, and others in the company, including J. W. Johnston, Louis R. Wolfe, and Maxine Elliott, do creditable work in minor roles. The photography is not always up to the Metro standard. Frank Reicher directed the production.
Comments on the Films
EXCLUSIVELY BY OUR OWN STAFF

General Film Company.

HIS OLD PARISHED DAD (Palace Feature).—This four-part subject illustrates the extremes to which an old couple are willing to go in order that their profligate son may benefit, the father even forgoing death in order that the son may get his inheritance. Daniel Gillette and Millie McConnell are pleasing as the oldsters. The film is not always easy to follow, and this is not always the effect that the ending does not logically account for certain elements developed in the action.

HARD LUCK (Essanay).—A tough, after being forced to pay for a steak he could not eat, gets revenge by hiring a sandwich man to wear a sign advertising free meals at the restaurant. The sandwich man gets the worst of the deal and then tries various means to commit suicide, without success. He finally stands in front of a runaway team which stops, and he is acclaimed a hero and receives a reward. A knockabout comedy number with some laughable situations built along familiar lines.

BREAKING IN (Jaxon Comedy).—A Pokes and Jabs number with the usual amount of slapstick comedy, in which Pokes becomes a burglar and has exciting adventures with the Jabs as a result. It has a few laugh but is about a part with the other numbers of this series.

A BARGAIN—$57.00 (Sparkle Comedy).—Kate Price and Billy Rudge are featured in this number. In order to keep up with their neighbors they sacrifice a varied assortment of live stock which occupies the same living room with them, and buy a second-hand auto, which finally runs away with them, and ends by their being arrested for speeding. Contains a few laughs.

THE SKYLIGHT ROOM (Broadway Star Feature).—A pathetic O. Henry story in four parts, dealing with a young girl who because of her husband's starring in a garret and is saved by her sweetheart, an embalmsurgeon. Contains much human interest. Reviewed elsewhere in this issue.

ZOLTAN'S EYES (Palace Feature).—A four-part romantic picture involving the love affair of two generations of the reigning families of Zoltenatu and a neighboring mystical principality. A picture of moderate interest, reviewed on another page of this issue.

Artcraft Pictures Corporation.

THE SILENT MAN (Arctrust).—A highly sensational melodrama of the border, with William S. Hart at his best in one of the roles he has made popular.

Bluebird Photoplays, Inc.

THE RAGGEDY QUEEN, December 3.—A five-reel offering, written by Mr. Raymond L. Bikoff and produced by Mr. Edward M. Martin. It stars Violet Mersereau as a walt in a mining camp, in charge of a slightly demeant woman who leads the call to believe she is of royal birth. It develops that her mother was an actress who played royal parts. The action contains a number of melodramatic episodes, the stuff of the office building being the most exciting. The girl finds her husband's crossing the border of the story, which is enjoyable throughout. Reviewed at length elsewhere.

THE SCARLET CAR, December 24.—Five-part screen version of story by Richard Harding Davis, this play contains a large proportion of melodrama and is well acted by Franklyn Farnum and the rest of the cast. A longer review is printed on another page of this issue.

Ebony Film Company.

WRONG ALL AROUND (Ebony Comedy).—A farce played by negroes and with the trials of a young man who is in love with the village belle as its motive. It has also a rich acting. Her poor lover has many jobs and is the victim of bad luck in many different ways. The lady is always turning up at the moment when he is in some not which dignity of performance. For a longer notice see page 1183, issue of December 8, 1917.

SOME BABY (Ebony Comedy).—A somewhat diverting chase picture by negro performers. It ought to go pretty well in many houses partly on account of the novelty of a dark-skinned cast and partly because it is light and inconsequential to fit the mood of some who do not want to think. A longer notice on page 1483, issue of December 8, 1917.

GHOSTS (Ebony Comedy).—A farce by negro players with some novelty in the business. This darky skit is wholly satisfying and the other players are also pleasing enough to insure the picture a welcome in most places. For longer notice see page 1183, issue of December 8, 1917.

THE PORTERS (Ebony Comedy).—One short piece of vulgarity will probably hang the usefulness of this picture in some places. It is lively, is played of course by negro players, has some bits of cleverly

handled business and may serve on a program in some places. For longer notice see page 1183, issue of December 8, 1917.

First National Exhibitors' Circuit.

ALIMONY.—A six-reel story of metropolitan life, exposing the lax divorce laws in certain states, which give designing women a chance to marry for money and then divorce under the plea of there being no interest is strong and is always kept uppermost. The production is a compelling one and enacted by a cast including Josephine Whitwell, Lois Wilson, George Fisher and Idia Lewis. Reviewed at length elsewhere.

Fox Film Corporation.

TREASURE ISLAND (Fox Standard). November 18.—A delightful five-reel picture that imaginative children will take as real and that grown-ups will find as a diverting offering on account of its humor. It is the sort of thing that will be a great success and will make some loan of money for exhibitors, without a doubt. For a longer review see page 1184, issue of December 8, 1917.

A MILK-PEDE VAMP (Fox-Sunshine Comedy), November 25.—This two-reeler made by the Fox-Lehrman Company is a laughmaker and can be safely depended on to make good in the average theater. It has touches of vulgarity that will make it the more acceptable with most of the people; but are just enough to keep it from being a sure choice for a children's party or a Sunday school entertainment.

Goldwyn Pictures Corporation.

NEARLY MARRIED, November 18.—A sparkling comedy of divorce, filled with ingenious situations, with Madge Kennedy in the leading role. A gem of its kind.

Greater Vitagraph.

THE TENDERFOOT (Vitagraph), December 3.—A Blue Ribbon feature in five parts, this picture is a screen version of an Alfred Henry-Lewis Wolfville story, and is cleverly acted by William Duncan and his support. It is given a longer review on another page of this issue.

THE WATER TRAP, December 3.— Episode 13 of “The Fighting Trolls” serial keeps up the keen interest excited by the previous installments, and that is high praise.

Hiller & Wilk, Inc.

RAFFLES (L. Lawrence Weber Photo Dramas, Inc.).—Seven-part screen version of W. H. Hornung’s celebrated story, this picture is worthy its source. George Irving directed it, Anthony S. Kelly made the scenario and John H. Logan the star. It is given a longer review in another page of this issue.

George Kleine System.

GIFT O’ GAB (Essanay), November 26.—This comedy in five reels has a vigorous snap and action that should commend it to all who delight in clean comedy. Jack Gardner in the leading role proves his title to the comedy honors. His support includes Helen Ferguson, Frank Morris, John Cossar and other capable players. See extended review on another page, this issue.

Metro Pictures Corporation.

DRAFT 258 (Metro), November 13.—This seven-part war propaganda picture by William Christy Cabanne and June Mathis has a strong human interest and should find much favor. Mabel Pallasferre is excellent in the leading role. A longer review is printed on another page of this issue.

THE ETERNAL MOTHER, November 26.—A picturization of Sidney Sloane’s story against child labor, entitled “Red Horse Hill,” Ethel Barrymore is featured and her work, together with that of Frank Mills, helps the story, which apart from the propaganda is of only ordinary interest. Reviewed elsewhere in this issue.

Mutual Film Corporation.

JERRY AND THE BURGLAR (Cub), November 29.—Up to date “Jerry” and the Burglar in the latest of the Cub comedy ever produced. Here some semblance of an interesting plot has been aimed at, and there is a happy release from the usual girl question. Jerry after trying to steal some fruit eludes the police and suddenly finds himself in a trunk in the den of a couple of thieves. He is forced into service after a policeman who has followed them to the den has been knocked down and disorganized of his uniform. In the home of a wealthy citizen the manages to turn the tables on the thieves, but is hauled off on an old charge before he can accept a financial reward.
Mutual Weekly No. 153 (Gaumont), December 2.—This issue of the Mutual Weekly is interesting. It contains a series of pictures showing women at work making bandages for the war hospitals, a cowboy regiment, hundreds of soldiers passing in review before President Wilson and other attractive current incidents.

Pathé Exchange, Inc.

The Island of Dread (Pathé), December 9.—Episode No. 5 of "The Hidden Hand" has been released. In this episode, the British cruiser "Fellini" is cut off into a no-man's-land, after the elaborate introduction scenes have been completed. Doris escapes from the Hidden Hand and his fellows, carrying the mysterious packet. The incidents occur on a little island, where Doris and Jack are caught in a rain storm. The girl is later made captive by the Hidden Hand, but dives from the rowboat and escapes herself under it. The story contains strong melodramatic touches.

Over the Falls (Pathé), December 9.—Episode No. 15 of "The Seven Years of Doris" is now being shown. In this episode, Joy and Rayne have made a prisoner of a man in an old warehouse. She sounds an alarm with a lighted clear, dropped by one of the men, which she places against the automatic machine. This machine is set off; but Doris, who is in the warehouse, is at the last moment. The aeroplane scene and later the improvising of lira in a piano box are the strong incidents of the number. It closes with the box going over a series of water falls.

Move On (Rolin-Pathé), December 9.—A comic number, featuring Harold Lloyd in the part of a young police officer. He takes part in a crap game, flirts with a nurse and gets into numerous difficulties of an amusing nature. The plots exchanging places with the babies makes a laughable occurrence. Slight in plot, but breezy and entertaining.

Her Sister's Rival (Pathé-Russian Art Film), December 9.—A five-reel production and the location is in Paris. It is the story of a thrift prince who wins the love of two girls, reared as sisters. He marry's Mary, the real daughter, and dissipates her fortune, then swipes the marble statue of the girl as a souvenir. The prince falls into the clutches of the men. The aerial scene and later the improvising of lira in a piano box are the strong incidents of the number. It closes with the box going over a series of water falls.

Select Pictures.

The Silent Scream (Select Pictures).—Alice Brady's first Select Pictures release is a five-part romance taken from a stage play by J. O. Hutchinson. The story is set in Paris and is in Latin and is Paris and a small town in the North. The action and production are adequate. A longer review was printed in the issue of December 8.

Triangle Film Corporation.

Fanatics (Triangle), December 9.—A capital and labor story, this photoplay is well produced and acted and is an average good picture. A production of Wayne Sherry and the cast. A longer review is printed on another page of this issue.

The Learning of Jim Benton, December 9.—Roy Stewart and Fritzi Ridgeway are the featured players in this five-part photoplay of ranch life which contains many amusing and dramatic moments. It is reviewed at length on another page of this issue.

Universal Film Manufacturing Company.

Animal Weekly, No. 100 (Universal), November 25.—Contains many features of current interest, showing distribution of officers' commissions by Secretary Baker, instruction of new officers, making war on Americanaben. The story is in Paris and is in Latin and is New York and others. Hy Mayer drawings are shown at the close.

Current Events, No. 29 (Universal), December 1—War activities of this week, with Special articles on the news. Many scenes in the Southern front, U. S. marines in training and other strong features. This issue is a very interesting one.

Fighting Mad (Butterfly), December 3.—A five-reel production, written by J. G. Alexander and Fred Myton and produced by E. J. Le Sain. The story is of the West in the days of '49 and is strong in atmosphere. The plot concerns a young preacher, whose wife was seduced by a gamblers. The preacher leaves her child, after the mother's death, and wanders for years, cursing God and man. Later he returns and in the course of the story is tracked down by the gambler and finds his child. The plot is loosely constructed, but has fair strong dramatic moments. Reviewed at length elsewhere.

Universal's Comedy Service, December 3.—A comedy, directed by Craig Hutchinson, featuring Dave Morris and Gladys Tunison. The former plays the part of a bobby imposter, who denounces others. He is given up later as a larger picture performance, when his picture appears on the screen. This is not a new plot, but proves moderately amusing.

Deep Seas and Desperate Deeds (I-KO), December 12.—A two-reel Marine service story, starring James Mainor Al Forbin. The girl plays a milkmaid who drives a wagon into the city, and the latter is a street gang. The milk maid is shipped in as a substitute, meets a band-ot-band-to-band to the vessel, and is caught under a rope. This makes a good stunt and certain of the situations get up considerable humor at the end. The number provides a fair amount of entertainment.

Adrift (United Artists), December 5.—From the novel "The Mystery Ship," Betty locks Ganson and his crew in the engine room of the yacht. They threaten to allow the vessel to drift upon the rocks, and the yacht is sent on its way by the craft named as the "mystery ship," which is manned by a figure representing death. It exercises a certain protection over Betty at moments of peril. Further struggles take place between the opposing crew. An entertaining instalment.

A Voice from the Dead (Universal Special), December 15.—No. 9 of "The Red Ace." This number is full of excitation action. It begins with a gun fight between Virginia and the servant with the former making the servant cut his arm with a razor. The hidden cache of platinum and are immediately forced to protect it from their enemies. A good installment.

World Pictures Corporation.

The Good for Nothing (World), December 10.—Carlyle Blackwell is the director and male star of this five-part photoplay in which Muriel Angel and Sara Haden both play leading parts. It shows the regeneration of a son of wealth who tries shifting for himself, and has considerable interest. It is reviewed at length on another page of this issue.

Fox Builds Cross-Section of Paris

Reef Nine Blocks of City of Hugo's Time for Spectacular Staging of "Les Miserables." A greater example of camouflage and stage carpentry has ever been offered than the building and painting of an entire cross-section of the city of Hugo's "Les Miserables," which William Fox offers.

The production called for the Paris of Victor Hugo and entailed the conversion of a fourteen-story building containing of the city of that time. Nine city blocks were built at a cost of $56,000, and so perfectly was it all reproduced that French military officers visiting New York have insisted that it was not a reproduction at all, but Paris itself.

This Paris was rebuilt "somewhere in New Jersey," and the greater attention to detail made it more expensive. The streets going the streets, the cobble stones were dashingly shaped to show the ruins and erections of heavily laden carts and were colored to give the effect of age. The windows of the houses were set in the hollows so the streets might not be far afield of puddles. A great amount was spent on the thoroughness of the work, the accuracy and detail that in the scenes in which money was used, he hired from collectors the gold and silver coin of the period he was.

Nothing was neglected; nothing overlooked, and no detail, however small, had been counted unimportant. There were the houses with their gabled roofs and little second-story balconies; the stores and cafes, particularly the Café Corinthe, dingy with age, with its little tables set out on the narrow sidewalks, and protected against the rain by small green umbrellas. And to people this "Produced Paris" there was a motley and interesting assembly. One thousand extra people roamed the streets, ate behind the counters to learn as much as they could about their tasks, many of them building barricades behind which to fight for fraternity and equality, for revolution was in the air, and later was to flame into savage fighting in the streets.

Groups of uniformed soldiers rode here and there, stumping figure against their gunnies of restored life and when, while to them it was mimic and in a measure miniature war, it also was in the nature of rehearsal for stern tasks.

Things Are Doing at Mutual Studios

List of Coming Plays Now Under Production Both East and West.

E DNA GOODRICH, twinkling Broadway favorite, whose Mutual successions have become proverbial, has been fur- rowed with the medium in the studio, bearing the Mutual stamp in "Her Second Husband," a brilliantly clever satire on modern social conditions in Gotham, written by Harry Piterman. It is billed for release by the end of the year.

To do with the disturbing influence of "War brides" on Wall Street's social center are the favorites. As though to center interest in the family, Ann Murdock has been devoting herself to the completion of "My Wife," a famous literary success, which has been produced at the studio (1, 2, 3) studios of the Empire All Star Corporation under the direction of Dell Henderson.

Included with Mutual's new in the original cast are Herbert Davis, formerly with Sir Henry Irving; Amy Veness, a well-known artist of the speaking stage; Rex McDougal and Ferdinand Gottschalk.

Another splendid production just finished at the Glendale studios is "The Girl and the Judge," starring Olive Tell, who is supposed in the splendid cast by David Powell in the leading man. The play was written by Clyde Pitch, and it was one of the best playing speaking stage productions of the last decade.

All producing companies of the Mutual have interesting recent strength. At the Santa Barbara studios Mary Miles Minter is putting the finishing touches on "Mile. Tiptoe," which has been directed by Charles Houston. This production to be the subject of Mary's recent offers — a play with a wonderful touch of nature and the youth and happiness sort of thing that goes all to the heart. The Veil of Memory," seems likely to be still another of her proverbial successes.

Ward Russell is splendidly suited in his latest play, "In Bad," which is scheduled for early release on Mutual calendar. Margarita Fischer and her clever company is engaged under the supervision of Louis B. Mayer in the production of "Go Get 'Em," one of the best plays she has had in some time and in which she is certain to be a hit.
State Rights Department
Conducted by A. K. GREENLAND

The J. F. Lee Buying Agency
Much Work with Little Said Has Been Going on Since Joe Lee Made His Initiation Announcement—Final
Circuit Swing Begins December 8.

JOE LEE announced the formation of a state right buying organization in September of this year. Three months of conscientious work in its behalf have passed since that time, and things are now ready for the clinching ceremonies. In order to obtain the closest of working affiliations between the membership of this continent, as well as that of the foreign membership, the identity of all of whom are to be found enumerated on Page 1710 of the September 15 issue of the Moving Picture World, Mr. Lee has arranged to leave New York on or about December 8, for a final swing around the circuit of exchanges that constitute the association, which incidentally will be known as the J. F. Lee Buying Agency, with temporary office on the seventh floor of the Godfrey Building, with the entrance to the suite through Room 706.

In a recent trip, this little fellow, a man who has already covered the South and the East, both of which territories and their various members are restive for the general meeting to be held in Manhattan about the beginning of the new year. This time therefore Lee will take in the middle west and far west, and will stop at such centers as Chicago, Omaha, Minneapolis, Kansas City, Cincinnati, Indianapolis, Ogden, Salt Lake City, Denver, Portland, Ore., Seattle, San Francisco, Los Angeles and so forth. As each of these territories is already lined up, Lee will not stay in any spot, or plans to be back in New York around the holiday period.

While Lee has never divulged the details of the plans under which the J. F. Lee Buying Agency will operate, enough of his ideas are known to allow us to pass on the general comment that his views are thoroughly practical and are laid with a view of serving the membership as well as the manufacturing interests. Private securities which are required of local men in this association are minimal, and the basic principle is that the independents will have an opportunity to sell their productions to as many buyers as possible.

Mr. Lee assures that when he reveals the full working plans of his buying organization for publication, the trade will readily admit the fact that his ideas are those of a man who has been engaged in the theatrical field for many years. Mr. Lee's further announcements upon his return from the Pacific coast.

F. E. BACKER RETURNS EAST.
Franklin E. Backer, president of the Mammoth Film Corporation, has returned from California, where for the past three months he has been exploiting "Who's Your Neighbor?" in eleven western states.

Said Backer, who owns over a dozen state rights pictures for New York and New York Territory, comes forward with a new proposition for the exhibitors with whom he is doing business in this section. He proposes to help the exhibitors by the following means: First, he has instructed his manager to refrain from charging the 15 or 20 cents per reel charge daily. Secondly, he has decided to "do his bit" by cutting the rental of all his features to the lowest figure consistent with business principles.

Regarding the picture which the president of the Mammoth proposes making on the Coast in the near future, Mr. Backer stated that he was not prepared to go into details at the present time, but that the project was in process of financing and the director and star practically engaged. In this connection Mr. Backer has a novel idea that he comments will be a money-getter for exhibitors. It involves the elimination of middle profiting. E. H. Martin has already been engaged as director, and a competent cast is soon to be assembled. Studio work in Los Angeles is expected to begin about the first of the year.

While in San Francisco Mr. Backer was a guest of Eugene H. Roth at the opening of the California theater.

SPANUTH SELCTS CHARLOTTE TITLE.
The title contest of the Commonwealth Pictures Corporation's initial production, featuring Charlotte, the international ice-skatrix, has come to its conclusion. "The Frozen Warning" is the title selected, though the Commonwealth president hast informed us concerning the identity of the winner. The name decided upon is, indeed, appropriate.

The/Commonwealth company has not yet decided whether they will conduct a contest for the title of their second release, in which Naomi Childs is to be featured, Mr. Spanuth is still in New York, though it is likely that he will return to Chicago during the current week.

REID JOINS W. H. ORGANIZATION.
Hal Reid, playwright and author of typical American plays, among these being "Human Hearts" and "The Confession," has been engaged especially by the W. H. Productions Company to write titles. Mr. Reid is now re-editing William S. Hart as "The Man in the Sun Man" in "The Bargain," which will be distributed through the W. H. Productions Company on a state right basis.

The W. H. forces are of the opinion that titles should be specialized in just as carefully as any other part of a picture, and that perhaps they are the most important feature in connection with a picture, and figure that they are giving the exhibitor the best possible service in this matter by the engagement of Mr. Reid.

State Rights Buyers!
The Moving Picture World desires to advise the manufacturing trade, through its columns, whenever you or any of your staff are due in New York. In this way we will be able to render your trip more effective, particularly if you advise the date of arrival, contemplated length of stay, and hotel where you will stop.

Write if letter will reach us sufficiently far ahead—otherwise wire to the State Rights Department, Moving Picture World 516 Fifth Ave. New York City.

Fun-Art Films, Inc., Does Not Insist on Contracts.
Fun-Art Films, Inc., who are making a series of two-reel comedies for the National, the first, "A Bone of Hair," which has just been completed, announces that it does not intend to tie the state rights buyer up to contract for its entire output.

Fun-Art comedies have been built to sell as well as to please audiences, and the high standard that has been set, entailing clean, wholesome comedy, places them in the opinion of the management, on a footing peculiarly their own and far above the average.

Real comedies are naturally in great demand, and knowing the high standard of their product, Fun-Art Films does not bind the state right buyer to a contract. He may purchase one, or any number up to the limit of the output that is binding in any manner. No deposits are required whatsoever. It is a case of laying the real goods on the counter in the open market and letting the bidder buy them. The judgment of the buyer.

This really establishes a precedent in the coloring market-ings, especially in the comedy field, and should be hailed with a great deal of satisfaction by the state right buyer, and even the exhibitors who have heretofore been compelled to sign contracts for comedies still unproduced.

The J. F. Lee Buying Agency
Much Work with Little Said Has Been Going on Since Joe Lee Made His Initiation Announcement—Final
Circuit Swing Begins December 8.
State Right Distributor, Inc., Activities

General Manager Mel Simmons Now on Job in New York
Looking for Suitable Headquarters—Lesser and Rosenberg Last of Members to Leave for West.

MEL SIMMONDS, the general manager of the State Right Distributors, Inc., of which Sol. L. Lesser is president, and which was perfected at a recent convention held in the Hotel Claridge, New York, as announced in this department in the last issue of the Moving Picture World, arrived in Manhattan Thanksgiving afternoon after a transcontinental journey from Los Angeles, where he resigned the management of the local Goldwyn exchange on November 23. Previous to his duties in the city of film studios, Simmons had opened and conducted the Goldwyn exchange in San Francisco. He started on the job at his desk in the temporary offices of the organization on the fifth floor of the Longacre building the next morning, and concerned himself with the establishment of the body's headquarters in a different and more suitable location. It is expected that a lease will be closed for the new suite the coming week, and the State Right Distributors, Inc., will be in their new home about January 1. Only two of the out-of-town members are still in the East; namely, Sol. L. Lesser and Mike Rosenberg, of Seattle. Both are due to return before the end of the month.

C. H. CHRISTIE IN TOWN.

New York received a visit from Charles H. Christie, treasurer of the Christie Comedy Co., the past week. He arrived here on Thanksgiving day in time to partake of the "turk" at the Knickerbocker Hotel, and plans to stay about two weeks. Mrs. Christie accompanied him, and with her husband stopped off in Chicago and Denver en route.

Mr. CHRISTIE, the general manager of the State Right Distributors, Inc., of which Sol. L. Lesser is president, and which was perfected at a recent convention held in the Hotel Claridge, New York, as announced in this department in the last issue of the Moving Picture World, arrived in Manhattan Thanksgiving afternoon after a transcontinental journey from Los Angeles, where he resigned the management of the local Goldwyn exchange on November 23. Previous to his duties in the city of film studios, Simmons had opened and conducted the Goldwyn exchange in San Francisco. He started on the job at his desk in the temporary offices of the organization on the fifth floor of the Longacre building the next morning, and concerned himself with the establishment of the body's headquarters in a different and more suitable location. It is expected that a lease will be closed for the new suite the coming week, and the State Right Distributors, Inc., will be in their new home about January 1. Only two of the out-of-town members are still in the East; namely, Sol. L. Lesser and Mike Rosenberg, of Seattle. Both are due to return before the end of the month.

"LIFE AGAINST HONOR" NEXT.

Perhaps never before has Leah Baird, who heads the cast in Ivan Film Productions' novel picture, "Life Against Honor," had the opportunity to display her artistry as in this production, directed by Edmund Lawrence. The picture is replete with entirely novel situations, both from the artistic as well as photographic standpoint. It is said that the picture shows a marked departure from the usual Ivan output.

James Morrison, who has a double role, will be seen at his best advantage. Violet Palmer, who has made so great a hit in "The Blue Streak," has the ingenuous lead, and Edward Mackay, Ben Hendricks and Harry Burkaht, all well known to the stage and screen, have excellent opportunity to display fine points of their work.

Marcel Le Picard, chief photographer of the Ivan people, has taken the picture, and so intricate, difficult and entirely new situations are seen as to make Mr. Lawrence, that in fulfilling the desire of the director Mr. Le Picard feels that he has accomplished somewhat of a feat.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Ranklin & Lee announce the conclusion of a deal whereby "A Wife for Lorelei," the new feature co-starring Tyrone Power and Frances Burnham, to Rowland and Clark, of the First National Exhibitors' Circuit, Pittsburgh, for the states of West Virginia and western Pennsylvania.

*

Hiller & Wilk announce the sale of "The Whip," featuring Irving Cameron and Lilyan Van Zandt, to the Supreme Photoplay Company (L. Goldstein, manager) for the states of Colorado, Wyoming, Utah, and New Mexico. The Supreme exchange is located in Denver.

*

The Renowned Pictures Corporation has just completed the sale of "Tom Brown," a new production of the Athletic Film Trust, Ltd., of South Africa. Two are special Universal releases, namely, "20,000 Leagues Under the Sea" and "Where Are My Children?," whereas the two features, "Weavers of Life" and "Souls Redeemed," were produced for release by the Universal-International, Inc.

*

Frank J. Seng advises of the closing of a deal whereby the newly formed Liberty Film Co., of Boston, Mass., secures the New England rights to Hobart Henley's production, "Parentage."

*

Credit is due to the firm of Hiller & Wilk for the sale of the negative of Sidney Olcott's "The Belgian," to the United States Exhibitors' Booking Corporation, which was announced in our last issue.

*

Arthur H. Sawyer and Herbert Lubin, of General Enterprise, Inc., sales agents for the McClure feature, "Mother," have disposed of nine states on the territorial plan.

Among the buyers in W. B. Col. for the State of New York, Mr. Wohlforth operates theaters in Lakepod, Spring Lake, and Laurel, N. J. He proposes to establish an exchange for his territory in Newark.

Other buyers of "Mother" were Westcott Film Corporation, of Minneapolis, for Minnesota, Wisconsin, and North and South Dakota; and James H. Grainger of the Allen Film Corporation, Chicago, for Illinois, Michigan, Iowa, and Nebraska.

*

Samuel Krellberg, president of the Overland Film Company, was in Boston last week completing arrangements for the exploitation of "The Russian Revolution" in New England.

Mr. Krellberg has secured the services of A. B. Lewis to take charge of the picture in that territory. Mr. Lewis formerly traveled for the Supreme Photoplays Corporation exploiting "Enlighten Thy Daughter."

M. H. HOFFMAN ON TOUR

Hoffman-Foursquare exchange managers are preparing for visits from their chief, M. H. Hoffman, during the coming two weeks, for he has just started on his first extended tour, that will take him to all parts of the United States in the interest of his organization. Mr. Hoffman's trip, however, is being made largely to meet personally the many leading exhibitors who want to discuss important matters connected with Hoffman-Foursquare plans, particularly the marketing of the big William J. Flynn serial supreme, "The Eagle's Eye," co-starring King Baggot and Marguerite Snow.

SECOND S. E. B. TRADE SHOWING.

"Those Who Pay," the seven-part Thomas H. Ince drama, featuring Bessie Barriscale and Howard Hickham, announced as the second release of the U. S. Exhibitors' Booking Corporation, will be shown to the trade Wednesday, December 5, at the Broadway theater. The production will be given to ex-hibitors the country over, both on the franchise fixed price and wide open booking policies, not later than December 15.

G. E. HANDLING "MOTHER".

Announcement was made this week that Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., had been appointed the exclusive selling agents in the United States and Canada for "Mother." This latest feature from a McClure picture in six parts. Bearing the directorial stamp of George Loane Tucker, and starring Elizabeth Risdon, who played the leading feminine role in "The Manx Man," "Mother" promises to make an ideal state right record for M. H.

DUE IN NEW YORK.

Dec. 3—James B. Grainger, president of Allen Film Corp., Chicago, accompanied by Messrs. Allen and Mae-inerney of same company, at Knickerbocker Hotel.


Dec. 5—J. L. Adams, Deseret Film Co., Salt Lake City.
**Frohman Amusement Co. Activities**

New Production Due for Trade Showing This Week. Noble and Staff of Forty in Florida Commencing on "Birth of a Race," the Coming Sherrill Spectacle.

The Sherrill company’s successor to "God’s Man" is as yet untitled the trade can expect its trade showing at a Broadway theater either late this week or early next, according to the news of the business given by Joseph Farnham. It was originally to have had its premiere at the Saratto theater the past week, but owing to the demise of Mr. Farnham, his successor presents a more compulsory arrangement of President Wm. L. Sherrill the presentation was laid over.

Director General Jack W. Noble and a troupe of forty left New York on Wednesday, November 28, for the studios in Tampa. Florida, to begin the Sherrill work on the forth-coming spectacle, "The Birth of a Race," which will mark the supreme effort of not only Director Noble, but of Independents generally in the event of the wonderful success recently shown by the Southern operators. Arrangements were made to engage the Southwells with Mr. Noble were Charles Horan, who directed Mae Marsh for Goldwyn in "Polly of the Circus," and who has been retained as chief assistant to the director general; George Klein, Arthur Vaughan, Jack Rogerson, and William Harris, all directors.

**F. B. MURPHY OPENS EXCHANGE.**

Fred B. Murphy has just closed a contract with Frank J. Seng which gives him the distribution of "Parentage," Mr. Seng’s independent feature, throughout the six New England States. This reveals the interesting fact that this popular New Englander is once more doing business at his old stand.

Mr. Murphy is the new man at the Liberty Film Co., with head offices in Boston, at 299 Pleasant street, and a branch office in Springfield. Daily, built at 167 Dwight street, was originally to have had its premiere at the Iliotio the other part of his trip, wherefore the trade can expect to hear further particulars upon his return to New York. Now that the G. E. found its way to the stage, its work as "The Warrior," both Mr. Sawyer and Mr. Lubin, the other half of the concern, are now specializing on "The Liar," featuring Jane Cail, and "Mother," featuring Elizabeth Hisdon.

**PRIEST HANDLES SPECIAL CAMPAIGN.**

Robert W. Priest, of Shallenberger & Priest, will undertake the special campaign of publicity that the Mayfair Film Corporation has decided upon for New York City and its environs in behalf of the company, of the Philadelphia and New Haven, Conn. The deceased was 58 years old. The funeral service was held on Thursday, December 5, in the trade until a year ago, having spent two years with his son when the latter conducted his business in the Candler building under the name of Joseph W. Farnham, and later, the Amalgamated Photoplay Service.

**INVITATION AUDIENCE SEES ROMANOFFS.**

The trade learned with sorrow of the death on Monday, November 26, of G. Fred Farnham, father to Joseph Farnham, brother of the Famous Farnham Brothers, and president of the Screen Club. The elder Farnham died during an operation in the Greenwich Hospital, and was buried from his home with the usual New England ceremony, New Haven, Conn. The deceased was 58 years old. The funeral service was held on Thursday, December 5, in the trade until a year ago, having spent two years with his son when the latter conducted his business in the Candler building under the name of Joseph W. Farnham, and later, the Amalgamated Photoplay Service.

The two-Family Theater, at Eighth avenue and Forty-second street, opened on Wednesday evening, November 21, with a special presentation of Herbert Brenon’s "The Fall of the Romanoffs." The showing was arranged as a special event for the opening of these theaters, which is the New York and northern New Jersey territory of the Breson Distributing Corporation. The audience, an invited one, was highly impressed with Mr. Brenon’s cross-section of contemporary history.

The invitation showing was Manhattan’s first glimpse of "A Walk in the Labyrinth," which was acted in a theater for three weeks at the Broadway theater. It will not be seen again in this field until it is launched on January 6, with a state-wide premiere. Mr. Freeman announces that at least twenty theaters will show "The Fall of the Romanoffs" simultaneously during that week.

**IVAN ENLARGING SCOPE.**

The attention of State Right distributors throughout the country is drawn to the fact that Ivan Film Productions have initiated the enlargement of their scope of operation. It would be a mistake for distributors in the States to be complacent. The new agreement of President Wm. L. Sherrill the presentation was laid over.

Director General Jack W. Noble and a troupe of forty left New York on Wednesday, November 28, for the studios in Tampa, Florida, to begin the Sherrill work on the forthcoming spectacle, "The Birth of a Race," which will mark the supreme effort of not only Director Noble, but of Independents generally in the event of the wonderful success recently shown by the Southern operators. Arrangements were made to engage the Southwells with Mr. Noble were Charles Horan, who directed Mae Marsh for Goldwyn in "Polly of the Circus," and who has been retained as chief assistant to the director general; George Klein, Arthur Vaughan, Jack Rogerson, and William Harris, all directors.

**STRONGE HEADS NEW COMPANY.**

Nat S. Stronge, formerly head of the publicity department of the Vitagraph company, and for the last ten days with Hillier & Wilk, arranging the special publicity campaign for their "Raffles," has gone into business for himself on Monday, December 3, as the head of a new firm which will offer moving pictures of a military nature in an entirely new and novel manner. Mr. Stronge is moving into the Longacre building, whence a full announcement for the trade is expected to emanate in time for our next issue.

**RAFFLES" GIVEN TRADE SHOWING.**

"Raffles," the Lawrence Weber Photoplays, Inc., state right production handled by Hillier & Wilk, was given its trade showing at the Miles theaterette, in the Candler building, on Wednesday afternoon, November 28, before a large audience that was extremely interested in the work as they filed out. It is an interesting side-light on the salability of this John Barrymore feature that several sales were made public, and it is said showing rights for many more were recorded immediately after the premiere.

**SAWYER IN NEW ENGLAND.**

Arthur Sawyer, president of the General Enterprises, Inc., ate his Thanksgiving meal in Boston among his folks at their home in Plymouth, Mass. Mr. Sawyer is only one part of his trip, wherefore the trade can expect to hear further particulars upon his return to New York. Now that the G. E. found its way to the stage, its work as "The Warrior," both Mr. Sawyer and Mr. Lubin, the other half of the concern, are now specializing on "The Liar," featuring Jane Cail, and "Mother," featuring Elizabeth Hisdon.

**KEY FILM PLAY BEGINS WORKING.**

Wednesday, December 12, "The Fringe of Society," a Hoffman-Poirson feature, will have its first New York showing at Marcus Loew’s New York theater. "The Fringe of Society" is the first picture drama to be written by Pierce V. R. Key, a lineal descendant of Francis Scott Key, the author of the "Star Spangled Banner," and who has been for years the music critic for the New York Morning World. Co-starring are Ruth Roland, Milton Sills, Leah Baird, and J. Herbert Frank.

**MORE HONOR TO OLCOTT.**

The Executive Committee of Hero Land, in progress at the Grand Central Palace, has selected Sidney Olcott’s production, "The Belgian," starring Walter Whitaker and Valentine Grant, as the moving picture feature at the bazaar on December 5, on which date Belgium Day will be observed. "The Belgian" was selected by Mrs. W. T. Hall, wife of the Belgian Consul in New York, who viewed the Olcott production at a recent testimonial showing in honor of the King of Belgium at the Ritz-Carlton on the occasion of the King’s birthday.

**ZEP" RECEIVES HEAVY BOOKINGS.**

The U. S. Exhibitors’ Booking Corporation has closed contracts with the heads of all the Eastern vaudeville and picture houses for the "Zep," or "The Zeppelin’s Last Raid." Nine big circuits in all will show the "Zep" production in the East, namely, the Loew, Fox, Moss, Poll, Gordon, Proctor, Keith, Nixon-Nirdlinger, and the Huayt chain will present it in the South. The aggregate bookings involve upward of 360 days.
Vera Colodna Russian "VAMP."

The most wonderful "ingenue-vampire" ever seen on the screen is promised in the title role of "Her Sister's Rival," which Pathe announces for December 5. This is a Russian Art Film of five reels, and it marks the first appearance here of Vera Colodna, who is described as "the girl with more appeal to every sense of all that is beautiful in the human face and form than any star of the Edison Distributed Screens of America."

This girl is confidently expected by Pathe officials to prove such a sensation that arrangements have already been made looking toward surmounting the difficulties to be encountered in bringing her to this country.

"Her Sister's Rival" is looked upon as the best of the Russian Art Films yet released, the others being "The Painted Doll" and "The Queen of Spades," both featuring Ivan Mozukin, the greatest screen star of Russia.

In addition to having Vera Colodna in the title role, "Her Sister's Rival" is said to be a powerful story with a thrill of real drama in every scene, a class of production that is extremely high. It is the story of two girls, one the daughter and the other the adopted daughter of a Russian factory owner, Madame Kromoff. Both fall in love with a handsome, spendthrift Prince. He married Mary, the daughter, because she is the one who has the big money, but he really loves Neta. He squanders her husband's money, and breaks her heart by forsaking his brother's daughter's name dragged in the dirt, Madam Kromoff shoots him, and swings to his financial difficulties. It is believed that he committed suicide.

The suspense in the picture is maintained till the last scene, as it is impossible to foretell the outcome.

INSERTS NEW TOUCH TO FINISHED PICTURE.

The person who stated that the plays of the speaking stage are superior to those of the motion picture screen because it is possible to improve them constantly after the original production is made will have to take note of an artistic touch just given by Jane Cowl to her first Goldwyn starring vehicle, "The Spreading Dawn."

Miss Cowl, who is now appearing on the speaking stage in her own play, "Lilac Time," lately gave a performance for Uncle Sam's student officers at the great military mobilization camp at Plattsburg, N. Y., and while she was there she found an opportunity to get some special scenes of an authentic military character that would fit in with splendid effect in her first picture play, "The Spreading Dawn."

Accordingly she telephoned from Plattsburg to the Goldwyn studio at Fort Lee, N. J., to have a cameraman sent at once. When that functionary arrived he found that Miss Cowl had everything in readiness for the taking of the pictures. The results were splendid, and were at once incorporated in the prints that are now being made up through the Goldwyn distributing offices.

FIRST ISSUE OF "BRENON'S EXHIBITOR."

The first issue of a new house organ, "Brennon's Exhibitor," has just made its appearance. It is a weekly, intended for the film managers of New York and northern New Jersey, and published by the Brennon Distribution Corporation, 509 Fifth Avenue, which is controlled by Herbert Brennon.

"ALIMONY" RELEASED THIS WEEK.

The organization and equipment of the nation wide distributing service which is to handle the exchange end of the First National Exhibitors' Circuit's business have at last been accomplished, according to a statement issued this week from the Circuit's New York offices.

"Alimony" will be the first release and is said to be available immediately following its exhibition in the Circuit's own theatres. The Circuit's purchasing board expects unusually good results from this "dark horse," which they regard as one of the big "finds" of the year.

Other releases to follow are Mme. Petrova in "Daughter of Destiny," which has been held up until December 23rd to allow ample time for laboratory work; Herbert Brenon's "Empty Pockets" follows about Jan. 1; Chaplin's first "Signature Protected" comedy on the comedian's million-dollar contract will be ready some time early in the new year.

BLACKTON TO MAKE "WILD YOUTH."

Commodore J. Stuart Blackton, producer for Paramount of the novels of Sir Gilbert Parker, the first of which "The Judgment House," went to the public November 19, is actively engaged in his preparations to leave for California, where he will make "Wild Youth," at the end of January.

Following his departure, "The World for Sale" second of the Parker novels to be translated to the screen by Mr. Blackton, will be released by Paramount in January.

"MY LITTLE BOY" (Bluebird)."My Little Boy" will be the unusually attractive Christmas release at the Broadway theater the week of December 2, when Roland J. Clawson's skillful adaptation of Dickens' "A Christmas Carol" and Eugene Field's "Little Boy Blue" will be presented with an all-star cast, including little Zea Rae, Ella Hall, Emory Johnson and Gretchen Lederer. It is one of the most important attractions that have ever been presented at the Broadway theater and one which is said to be unusually timely in essentials of human interest and gripping appeal. Elesie Jane Wilson is the director and the story takes grown-up and child back into the land of visions which everyone experiences and which makes over a craved pessimistic, child-hating old man in the deliciously human story, "My Little Boy."

The child, Clara, had a dream that she would be married and have a little boy whose name would be Paul, but she would always call him "little boy blue," even when he grew up to be a man. In her picture of the future she saw a country house covered with ivy and set far back in the big yard.

The boy Fred had a dream that he was going to have a wife and love her very much. The wife that he saw in his dream looked just like the girl who was dreaming of her "little boy blue."

Left in the care of Uncle Oliver, an old misanthrope, Fred's childhood and manhood would have been a hideous nightmare had not a number of very human and unusual situations which make "My Little Boy" a new Christmas epic arisen.
THE LAST LEAF" (General Film).

Three favorite "O. Henry" players return to the screen this week in the current General Film "O. Henry" release, "The Last Leaf." Mildred Manning, star in many of the early "O. Henry" pictures, makes her reappearance after an absence of several months. She is joined in "The Last Leaf" by Patsy DeForest and Bernard Siegel, both of whom are well known for their work in "O. Henry" pieces. Miss DeForest's last appearance was in "A Night in New Arabia," while Mr. Siegel is remembered in "The Love Philtre of Ikey Schoenstein."

Scene from "The Last Leaf" (General Film).

"The Last Leaf" is an exquisite and intimate drama of life in the Washington Square artists' colony in New York City. Old Behrman, after a lifetime of effort to paint a great masterpiece, finds the opportunity to fulfill his ambition during the illness of "Miss Johnny" (Miss Manning), even though he sacrifices his life in doing it. "Miss Johnny," too ill to care for life, tells her companion she will die when the last leaf falls from the vine just outside the window. Gruff, kind-hearted Behrman hears of it, and that night in a storm paints his masterpiece, a leaf which is so realistic and holds so tenaciously in the wintry blasts that the young artist is persuaded to make a successful fight for life. The old painter, however, becomes a victim of pneumonia and passes away in a hospital.

"JULES OF THE STRONG HEART" (Paramount).

Surrounding George Beban in his next Paramount vehicle, "Jules of the Strong Heart," in which he creates the role of Jules Larena, a French Canadian trapper, is a cast which may be claimed is superior in every respect. Mr. Beban is seen in the atmosphere of a lumber camp in the great north woods where men of rough but stout-hearted character ply their rugged trade vigorously amid conditions calling for virility and physical prowess of the most pronounced description.

In the cast will be seen Raymond Hatton, Charles Ogle, Guy Oliver, Ernest Joy, H. F. Carpenter, Edward Martin and James Neill. The leading feminine role is played by Helen Eddy, and Donald Crisp is the director of this production, which promises to be one of the most successful in the career of Mr. Beban.

JEWELS FOR DECEMBER.

Officials of Jewel Productions, Inc., have made known their plans for December. These include the release of at least two features, both of which will come to the Broadway theater during the month. The first of these is a story of love in a mining town in which the busy tendrils of a newspaper and its antecedents of politics and trickery enter. This has been titled "The Grand Passion" and Dorothy Phillips is its star. Included in the cast are Lon Chaney, William Stowell and Jack Mulhall as the featured players. This story first appeared in "Adventure" and was titled "The Boss of Powderville."

Thomas Addison is the author and Ida Mary Park has made the screen version.

The second Jewel release for the month of December is announced as "K." It is a Lois Weber production after the famous Mary Roberts Rinehart novel of the same name, which first appeared as a serial in McClure's and which afterward attracted such widespread attention. Mildred Harris, who first starred "The Grand Passion" and Dorothy Phillips is its star. Included in the cast are Lon Chaney, William Stowell and Jack Mulhall as the featured players. This story first appeared in "Adventure" and was titled "The Boss of Powderville."

"THE AUCTION BLOCK" (Goldwyn).

In Rex Beach's "The Auction Block," released throughout North America, December 5, as a Goldwyn subject, students of the psychology of crookedness ought to find living illustrations of examples customarily expatiated upon in dry text by author-it on the subject. The gentle art of the "frame-up" and the "double-cross" as practiced in some strata of society is exemplified in realistic action in the course of the story, which has been described as embodying an undercurrent narrative of "blackmail piped with thuggery." These incidents are but color for a story delicately in its essentials—a story of true love born of trials and temptation.

VIVIAN MARTIN IN "THE FAIR BARBARIAN."

To interpret the many characters in the delightful story of English country life, the decorum of which is upset by the advent of a dashing little American girl, "The Fair Barbarian," by Frances Hodgson Burnett, a large cast of capable players has been chosen to support Vivian Martin in the production of the picture for Paramount.

Miss Martin appears in the role of Octavia Bassett and the other members of the cast are Charles Gerard, Douglas MacLean, Al Paget, Jane Wolfe, Helen Jerome Eddy, Josephine Crowell, Charles H. Goldert, May Dubach, Ellinore Hancock, John Burton, William Hutchinson and Ruth Hanforth. The picture gives Miss Martin a chance to romp through five roles, with each showing her charm. The situations are many and amusing, with little touches of pathos by way of contrast. Edith Kennedy made the adaptation and the direction was by Hal Holbrook. The picture will be released by Paramount December 17.

KAUFMAN DIRECTING ELSIE FERGUSON.

The production of Elsie Ferguson's new screen vehicle, "The Song of Songs," an adaptation from Edward Sherrin's well known play of the same name, has been intrusted to Joe Kaufman. Mr. Kaufman attended the first night of this play at the Eltinge Theater three years ago and liked it so much that he saw the stage presentation four times since. By strange coincidence Miss Ferguson, who now stars in the film, was also present on the opening night of the play.

Another coincidence in connection with the screening of "The Song of Songs" is the fact that Frank Loos, who now appears in chief support of Miss Ferguson in the film, was scheduled to portray that character on the stage, but on account of sudden illness could not fulfill his engagement.
PATHE PROGRAM

Three Scintillating Stars Head the Schedule with the Argus Pictorial, a Scene and The News Reel.

IRENE CASTLE, Doris Kenyon, and Mollie King are the box office stars on Pathé's program for the week of December 15, 1917. In "The Vindictive," a Picturesque, and "The Hidden Hand," No. 2, in five reels each, is the feature in which Irene Castle is starred. It was produced by Astra, directed by Frank Crane, and the scenario was contributed by Mr. and Mrs. Arthur Menasco. Doris Kenyon, as "The False Locket," with Sheldon Lewis, Arline Pretty, and Mahlon Hamilton, produced in two reels by Pathé. The effect is by the Hidden Hand caused Doris to doubt Ramsey, who professes his loyalty. That night she surprises the false Ramsey at the safe. She grabs him, is telling him to be really the man she is beginning both to love and distrust. He binds her to a chair. Breaking open the safe he takes the explosive packet, inserts the locket, and is about to open it, when he is mysteriously shot. Terror stricken, Doris looks toward the window, and to her amazement sees that the safe is empty.

Mollie King appears in the 14th chapter of "The Seven Pears" serial, "The Tower of Death," with Cleighton Hale and Lea Bary, produced in two reels by Astra. The suspense of the thirteenth episode is heightened in this one. Ilma has been to recover the seven pearls taken to the Sultan's harem. With the seventh pearl in her possession, she is cornered by Perry and Stayne, and the next moment is found cowering in a wagon, on the side of the railroad. Perry and Stayne fight, since the latter wants to rescue Ilma and get the Sultan's reward. As Stayne wounds Perry, he is shot himself. It explodes, falling to pieces. Perry falls to the ground stunned. Perry is knocked flat. Where is Ilma?

An important feature of the program is Argus Pictorial No. 3, a screen magazine in one reel produced by Argus Laboratories, Inc. There are four remarkable pictures featured in this screen magazine. The first is "Coral Limestone Rocks," showing how the Coral Islands in the tropic seas are formed. The second is "Crystalization," which is a thorough view of the process of crystallization of salts such as salicain, sulphate of zinc, and nitrate of silver. The third is "Tidewater Pirates" one of the best known scenes, demonstrated under the direction of Professor Edward J. Thatcher, Fine Arts Department of Columbia University. And a touch of humor is provided by Helena Smith Dayton's Clay Folk in "Banquets," in which the amusing antics of the guests at a "stag" dinner are cleverly burlesqued.

"The Yazar" (European Turkey), Pathe colored travel, and "A Fresh-Water Pirate," Pathe colored educational, form an interesting split-reel specialty. The National Cartoon and Educational split-reel and Hearst Pathe News No. 162 and No. 103 complete this program.

DIRECTION OF "LAND OF PROMISE" EXHIBITS SKILL.

In the forthcoming production of "The Land of Promise," still under working title by Paramount, released December 16, much credit is given to Joseph Kaufman, the director, for his remarkable work in securing realistic and beautiful effects. It is a picture, according to all reports, that called for unusual directorial skill. The wonderful wheat fields of Canada, the Rocky Mountains, the farming and fishing of the Dominion—form the picturesque background for the story of life in a comparatively primitive location.

Then, too, in the tensely emotional moments, the humorous interludes—so delightfully enacted by Miss Burke and the sterling players supporting her, the artistic note of the direction is particularly apparent. Mr. Kaufman himself, is pleased with the work of his players, considering that one of the most satisfactory from every point of view he has directed.

Coupled with the talent of the players is the strength of the story and the impressive flow of the story—adapted from W. Somerset Maugham's stage play in which Miss Burke starred—is the superior direction by Mr. Kaufman. He takes the scenes which could be a picture, and will live long in the annals of the screen.

ANN AT WORK ON "CALVARY ALLEY."

"Calvary Alley," the latest novel by Alice Hegan Rice, whose famous story, "Mrs. Wiggs of the Cabbage Patch," has become a classic of its kind, has been chosen as the next Paramount picture starring Ann Pennington. It is a story filled with pathos, genuine comedy and human interest in large measure.

Chief Libby has been secured to direct Miss Pennington in this new picture. From all appearances "Calvary Alley" should constitute a production above the average in entertaining qualities and dramatic interest.

VICTOR MOORE IN "TOOTHACHES AND HEARTACHES."

On December 3 Klever Pictures, Inc, will release their newest comedy, "Toothaches and Heartaches," with Victor Moore. The comedy was written by Thos. J. Gray and directed by Chester M. DeVonde.

It is reported that Cupid played a dirty trick on him and handed him a lemon in the garden of love. At the beginning of the comedy Vic is suffering from a terrible toothache, and he feels his troubles are like grapes, they keep on bunching. His wife tries to soothe him, but this only makes the pain worse. They decide to go to a dentist, and on arriving Vic is confronted with no end of patients in the waiting room. This almost scares Vic off, but he sticks and is soon sitting in the chair. The dentist asks him will he take gas, to which Vic replies that he will, if the price is not too high. The dentist administers the gas and Vic passes out. As is the case most times when a person is under the influence of gas, the dreams they have take them on wonderful journeys, and it is needless to say that Vic's gas was no different. This comedy is a laugh riot from start to finish, and is bound to go big. It is natural and yet "chuck" full of laughs, and Moore and his company get it over in good style.

A MILLION CANDLE-POWER FOR "SEVEN SWANS."

Brilliant in every respect will be "The Seven Swans," Margaret Clark's Paramount Christmas play, which is now under way and which has taxed to its utmost even the exceptional facilities afforded at the Famous Players studio. In one scene, that representing the king's garden, the entire studio floor is occupied and the setting is built up in terraces reaching to the ceiling. In this amphitheater, on a raised platform surrounded by seven sun dials, the dance of the hours from "La Gioconda" was interpreted by professional dancers from "Chin Chun Chow" from "The Riviera," and the Metropolitan opera. In addition there is young woman from the Alhambra Music Hall in "The Fall of the Romanoffs." The Fall of the Romanoffs, is now practically finished and ready for release. It is his fourth big production within the year, and with second picture of this type, his first melodrama, "The Lone Wolf," having met with unqualified success.

Taken from Rupert Hughes' popular novel depicting the various phases of New York life from the tenements in the slums to the mansions on Fifth avenue, "Empty Pockets" is one of the swiftest and most timely melodramas that has ever been projected on the screen, from all accounts, and it contains above all that human appeal which moving picture audiences never fail to appreciate.

MADGE KENNEDY WORKING IN GEORGIA.

The filming of exterior scenes for Goldwyn's version of George W. Beal's novel, "Oh, Mary, Be Careful!" with Madge Kennedy as the star, is progressing satisfactorily in Georgia, according to telegraphic reports from the company, which is working on location with Savannah as headquarters.
Glucksmann Returns from Chicago

South American Film Man Makes Advantageous Contract with Western Film Co.

JACOBO GLUCKSMANN, New York manager of the house of Max Gluckmann of Buenos Aires, returned from Chicago last week after a sojourn of several months in the new city, where he went to renew contacts with the American film co. and the Esplanay Co. Mr. Gluckmann has bought the exclusive rights in Argentina, Uruguay, Paraguay and Chile for both these companies and reports them to be two of the most populous branches of the film business now at present being shown in this territory.

The Precision Marine Welding Co. of New York has established an office of Max Gluckmann in each of the states above mentioned, and during that time there has been a striking increase in the volume of American film that has been shipped for distribution in Argentina.

The Precision Marine Welding Co. has shipped eighteen Simplex new models to Buenos Aires of the theatre wagon and have already been disposed of by the main office in that city. A contract has been closed by Mr. Gluckmann with Mr. Max Gluckmann controls the exclusive rights for the Simplex machines in these rich Latin-American countries.

Mr. Gluckmann when he came to the United States spoke very little English, and in the short while that he has been here he has mastered the language and has shown a decided ability to handle the best possible contacts with the market and by dealing direct with the manufacturer or his export agent. Mr. Gluckmann is now making plans for the erection in Buenos Aires of a theatre wagon similar in every respect to the ones in this country and will be the sole source of the amusement. They already have one house, called the Palace theater, that seats over 1,000 people and shows a program of film that is international in scope. The house of Max Gluckmann not only has an office in New York but an office in Paris whereby their pictures are composed of the cream of the market both from Europe and the United States. Jacobs Gluckmann has decided to remain permanently in our city and will look after the needs of the Latin-American people from a New York viewpoint.

"THE GREEN SEAL" FOR CARMEL MYERS.

Charles Edmund Walk's popular novel, "The Green Seal," an absorbing and thrilling story, is now filmed and presented by the Bird West Coast studios, under the direction of Stuart Paton, from the screen version by A. G. Kenyon, who recently joined the Bluebird writing staff. The book contains all the ingredients that go into the ideal picture play—suspense, strong love interest, stirring action and baffling mystery in full measure—and all of these elements have been developed and their utmost possibilities in the scenario.

Carmel Myers plays the principal feminine role, and opposite her appear Ashton Dearholt, who recently finished an engagement of two years with the American Film Company, and who makes his debut in Bluebird productions in "The Green Seal." In the supporting cast are Betty Schade, Harry Carter, Alfred Allen, Frank Deshon and Frank Tomanza. One of the peculiar features of the production will be the Chinese settings which have been designed. Though the action occurs in an American metropolis, a band of influential Chinamen plays an important part in the production, contributing largely to the mystery interwoven in the story.

NEW FARRAR-ARTCRAFT FILM FINISHED.

Artcraft's second Geraldine Farrar picture, "The Devil Stone," has received its final preparation for release and will be released December 17. The same supporting cast which has appeared to excellent advantage in previous Farrar films is seen in this latest producition, including Wallace Reid, Helen Read, Boesworth, James Nell, Horace B. Carpenter, Tully Marshall, Raymond Hatton and Theodore Roberts. To Alvin Wyckoff, chief of the camera staff, who has been responsible for the splendid photography of Lasky pictures, is due the credit for the exquisite effects in "The Devil Stone" and the splendid ocean views of the fisheries of Britain.

Secret Service Story Progressing

Whartons Have Practically Completed Cast for Chief Flynn's Big Story, and Preliminary Scenes Are Being Taken in New York.

During the past ten days the Whartons have been busily engaged in filming some preliminary scenes for the new serial, "The Eagle's Eye," written by William J. Flynn, chief writer of the Universal-in-His-Powers King Baggot and Marguerite Snow, which will be distributed by M. H. Hoffman, Inc.-Foursquare exchanges. Scenes about New York City in which the representatives of the Imperial German Government figure have been taken, including the reproduction of the famous U. S. Naval base which was being declassified prior to President Wilson's review of the Atlantic Fleet. This big affair was staged in the hall room of the Ansonia between New York and Wall Street. A huge crowd of guests who attended the original festivities to be an exact duplicate of the Kaiser's agents added the finishing touches to one of their most ambitious and dashing conspiracies. Several hundred people took part in the re-creation of the event, and according to the report of Leroy Baker, chief of Wharton's mechanical staff, the lighting utilized amounted to over $65,000 candle-power.

The cast of "The Eagle's Eye" is now practically complete, and in addition to Baggot and Miss Snow, who will appear as the hero and heroine, Harrison Grant and Dixie Lee have accepted a considerable number of roles. George A. Leslie, well known as a stage and screen actor, has been engaged for the preliminary work under the personal supervision of Theodore Villier.

Through the influence of Chief Flynn, access has been secured to locations that are now absolutely closed to other companies. The scenes that are going to be included in the filming of scenes showing shipping and other activities of vital import in the conduct of the war. Exhibitors who were once the peekers in the eyepiece of thousands of feet of film crammed with new interest that will not be duplicated by any other production on the market.

Cirley Goggin, one of the most successful of contemporary short-story writers, is making the screen version of Chief Flynn's exposure of the Imperial German Government's propaganda and espionage in the United States.

FOX CIRCUIT PROMOTES JOE LEO.

Joe Leo, who has been for many years a prominent figure in the productions of the American Film Company, joined the famed Famous Players-Lasky company as assistant to the general manager of the large William Fox circuit of theaters, now consisting of twenty playhouses, most of which are in New York City.

Mr. Leo was closely associated with Mr. Fox in the latter's pioneer days as a showman and as a motion picture producer. It was he who opened the first theater Mr. Fox ever had, and as the circuit grew his duties were enlarged correspondingly. For several years Mr. Leo had a booking office upon which several of the leading men and women depended for information. About three years ago he returned to the Fox forces and served at first as business manager for various companies of Fox players making feature, short-play and comic films. He may be said to have obtained an intimate knowledge of actual film making.

Following this work, Mr. Leo did special duty in connection with the Fox theatres of the West, in which an unusual and wide acquaintance among exhibitors and in the legitimate.

PATHÉ ANNOUNCES THE PENDLETON ROUND-UP.

The West that has almost vanished, the West that is fleeting before the advance of fences and the farmer's plough, the West that was the most picturesque and truly native of America as it ever was, the West that is to be seen in a remarkable three-reel Pathé special, "The Eighth Annual Round-Up, Pendleton, Oregon," which will be released on December 18. One ordinarily thinks of Pendleton as a sheep-raising area, but for about three years ago Mr. Pathé returned to the Fox forces and served at first as business manager for various companies of Fox players making feature, short-play and comic films. He may be said to have obtained an intimate knowledge of actual film making.

In the picture are shown thrills as bronco busting, wild horse breaking, trail racing, Indian rides and other periods of the breaking by some of the famous cow-girls of the West. Squaw races, roping cattle and riding them. The observer soon becomes conscious of the danger and danger of the impos." There are several instances where men and girls are thrown so violently to the ground before the camera that they lie senseless and are taken away to the hospital.

DE MILLE AT WORK ON BIG SERIES.

Cecil B. De Mille has commenced preparatory work on the production of "The King of Kings," a preliminary story for "The White Christ," by Perley Poore Sheehan. This will be the first of the series of special De Mille super-productions for Artcraft release, featuring some of the best art directors, producers and editorial assistants as well as the work of exceptional casts of well known artists. The Artcraft release schedule calls for four of these special De Mille subjects during the year.

For the first picture a number of players already have been selected, including Kathleen Williams, Elliott Dexter and Raymond Hatton.
ZUKOR AND ROTHAPFEL VISIT INCE.

During his sojourn in California Adolph Zukor, president of the Famous-Players-Lasky Corporation, visited the Thomas H. Ince studios. S. L. Rothapfel, manager of the New York Bing Picture Corporation, was also present.

While Mr. Ince was conducting his guests about the studio William S. Hart, accompanied by a score of his cowpunchers, whirled into the lot, after three weeks in the mountains.


Following the interchange of greetings the four representatives were requested to pose for a photograph.

At the left of the picture is seen the irreproachable "BRI" Hart; next is Thomas H. Ince, producer; then Adolph Zukor, and then S. L. Rothapfel, the well known exhibitor of Manhattan.

EDNA GOODRICH IN WALL STREET STORY.

What happens to a financier who introduces casual financial friends into the bosom of his family is the basis of a new drama, "The Second Husband," produced by Mutual and starring Edna Goodrich, one of the best known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in "The Second Husband," which reveals the topsy-turvydom caused by abnormal stock market conditions which permitted all sorts of people to make large fortunes over night and gave them the chance to invade social centers to which they had not previously aspired.

The new Goodrich play is said to be one of the most thrilling of modern stories of "The Street." The wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband's determination to play his social assets against his financial liabilities. Miss Goodrich is the wife of a man whose name is unknown to the world, and she is on the verge of certain fortune. The woman falls in love with a man who is her husband's brother-in-law, and she marries him.

A situation which compels one-time exclusive stock broker to entertain his former chauffeur in his home and to entice him and a group of other men to desert the social life and enter into the world of business.

The chauffeur, who is a man of honor, is a man of noble instincts and a man of great ability, and he is able to give the story a unique flavor.

"BROADWAY LOVE." (Bluebird).

W. C. Handy's "Broadway Love," has been translated to screen uses by Ida May Park who also directed Phillips in the starring role. This will be a Bluebird of forthcoming release and the day of its release is not far off. It is now being produced, and if all goes well it will be released early in January. It is planned as a musical comedy, and the music for the score is provided by W. C. Handy.

The story of "Broadway Love" was originally published in a popular magazine and reflects the career of a country girl who advances to interesting and exciting experiences through the medium of her art and fame as a chorus girl in musical comedy. William Stowell, who has long been Miss Phillips' leading man, will head the supporting company in which Lou Chance will also be featured. Harry Von Meter, Wilifrin Buress, Gladys Tennyson, Eve Southern and Juanita Hansen will be among others in the assisting organization.

UNIVERSAL WEEKLY TRADE SHOWINGS.

The Universal Film Manufacturing Company will show a Butterfly and Bluebird feature for the benefit of the trade at the Broadway theater every Friday morning beginning December 7. Mr. Laemmle, President of Universal and Director General of Bluebird, believes that exhibitors who will take advantage of these showings, as they make it easy for them to see the pictures before they book them.
Comedies at Triangle-Keystone Studios


TRIANGLE-KEYSTONE director Reggie Morris is making final scenes this week for his first comedy featuring Harry Edwards. "Dancers and Dimples" is the title of the production, and it is thought it will even surpass the Western comedy recently completed by Morris. Production Albert Glassmire is preparing a new story for Director Morris, and it is expected work will start next week. Director Frederic Willard, who has cut a roller skating rink, and as this requires a very smooth floor, it is likely a skating rink set will be erected on the immense model stage here. Far, that is, the cast has been selected for the skating rink comedy will be headed by Harry Gribbon, supported by Claire Anderson, Franklyn Bond, Dora Bates, Dorothea Robinson, Willard, and others.

Director Herman Raymaker has his Sea Captain story well under way and plans to start on the boat scene at San Pedro Harbor next week. The leading roles in the new story will be played by Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, Jim Donnelly, Lloyd Bacon and Frank Opperman. Dale Fuller's parrot also has a prominent role in the story.

With one of the largest cafe sets ever erected in the Triangle-Keystone studios, Director Charles Avery "shot" one of the shortest rushes in the studio's history. The scenes were used in action, pictures last week, for his current comedy, "Courts and Cabarets." The cast in Director Avery's story includes Mas Margarita, Marjana de los Andes, Paddy McGuire, Arthur Sack, Josephine Pearce, Milburn Morante and Eddie Gribbon.

Director William Edwards is planning a new piano mover story now completion. The cast includes Harry Depp, Paddy McGuire, Sylvia Ashton, Ruth Langston, Nae Salmon, Jack Henderson and Ed. Baker. Beaudine is getting some real action in this picture.

Director Walter Edwards is making a Triangle-Keystone comedy that is sure to be among the biggest features in the Edwards' comedy. Alatia Merton and Rose Carter will be seen in a comedy's models, which is probably one reason why everyone of them, especially Merton, has "pigeon holes" for their "pigeon holes." Director Edwards. Others in the cast of the picture are Milburn Morante, Martin Kinney, George French, Sylvia Ashton, Dorothy Keen, Richard Mack.

Ferris Hartman and Harry Wuase are the latest additions to the Triangle-Keystone scenario staff. Mr. Hartman was former Triangle-Keystone director when he was reorganized. The duo are working in a five-reel comedy drama at the Triangle-Culver City studios. With the studio's pool of comedies, Mr. Hartman practically wrote all his own stories and has now joined the Triangle-Keystone studios is considered a valuable acquisition by Director Production Albert Glassmire.

Harry Wuase was also formerly with the Keystone organization and before re-signing with the comedy forces had been free-lancing.

HOLMES IN "UNEASY MONEY."

George K. Spoor will offer, early in January, Mr. Taylor Holmes' "Uneasy Money" and "The Woman of the World" in New York. The first of these productions will be "Uneasy Money," which is a series of ultra features to be released at various times regardless of any fixed program. The story is from the pen of Pelham Grenville Wedehouse and ran as a serial in the Saturday Evening Post. It gives Mr. Holmes unusual opportunities and undoubtedly is his best screen production to date.

The story opens in England, where Mr. Holmes as "Lord Davish," is beset with a million pounds by an aged gentleman whom he cured of the habit of slicing at golf. A niece and nephew in America are cut off with a shilling and a hundred dollars, respectively, and when Lord Davish hears of it he makes an endeavor to restore to them their just portion. Such an endeavor is not easily accomplished, however, and the incidents of his efforts are amusing and numerous.

In the cast with Mr. Holmes are Miss Virginia Valli, "Elizabeth Nutcombe," the niece; Arthur Bates as "Nutty Nutcombe"; Virginia Badcock-Toland, "Sarah Davish," the lady; Wetherby, Lillian Drew as "Claire Edmont," James F. Fulton as "James Pickering," and Rod La Roque as "Johnny Gates," an American newspaperman.

"LES MISERABLES" TO SUCCEED "CLEOPATRA."

"Cleopatra," the William Fox Standard Picture, which has been postponed several times since fall, since fall, will make way there soon for William Farnum in "Les Miserables." The picture during this seven weeks has had one of the latest movements of any of the Fox product has that has been given its premiere in a big Broadway district theater.

During the last week or two copies of the production also have been run in other cities. It was the attraction for one week in the Pelasco theater in Washington, D. C., and did a business proportionately equivalent to that done in New York. It also was shown with similar results at the Tuck theater in Buffalo and in Schenectady, N. Y.

MacMahon's Lists Ready.

is Supplying the Trade with Addresses of Authors, Editors and Syndicates.

HENRY MACMAHON is conducting a bureau of general literary service to the industry, with headquarters at 321 West Fifty-fifth street, New York, has completed his lists of authors, editors and syndicates, and now offers them to scenario and publicity departments. He says of his plan:

"To facilitate the relations between the world of letters and the world of pictorial art. For example, I have compiled the names and addresses of the 600 most distinguished fiction and art writers in the United States. The executive or scenario chief in search of filming rights of current fiction will find this a guide. The author of any story that strikes his fancy can be located by means of the list, and the rights secured without delay.

"The service rendered to publicity departments is to put them in touch with Smith the actor, and so forth. Hundreds of tons of useless motion picture mail are dumped on the desks of dramatic editors throughout the country. The wastage is enormous and will have to be stopped in the course of construction brought on by the war. My suggestion for economy is that publicity departments cut out 'dead' names, specialize their stories to meet the wants of special media, and above all make use of the new, magazine and feature syndicates and of the writers that contribute to them and to the Sunday papers. Ingredients, too, are needed for libraries and other reading matter. These channels will do more good than thousands of pieces of routine press material that are regularly mailed to them."

"I offer the three lists at a nominal figure, as my idea is more to help the entire industry than to gain immediate personal rewards."

HARRY CAREY WESTERN UNIVERSAL

Having identified Harry Carey with features that especially involved Western atmosphere, wild riding and straight shooting, the Universal is undertaking a campaign of promotion of its products of this particular. The new Carey will be coupled with the production of a series of special features. Jack Ford, who has directed the dashing horseman for over four months, will produce these attractions from stories he will invent as collaborator with George Hively.

"The first of these special productions will be "Bucking Broadway," a combination of episodes of the same great White Way with the grassy plains. Molly Malone, L. M. Wells and Vesta Peg will have the chief roles in Mr. Carey's support and there will be a large cavalcade of horsemen to raise the dust and animate the scenes. "Bucking Broadway" will "buck" the aspersion of subways and civilization while it brings a federal off the current days at the Broadway theater as a prelude to general circulation Dec. 24. Universal believes that in this feature the studio will bring exhibitors something to create a Merry Christmas at the box office.

"The Phantom Riders" has been prepared by Messrs. Ford and Carey as the third story. Carey's support is to appear late in January. Molly Malone will continue as Mr. Carey's leading lady. The story of the picture from Rome with Buck Connors heading the saddle cavalcade, Bill Gettting and Vesta Peg will also be prominent in the support.

ALICE BRADY MAKING "WOMAN AND WIFE."

Alice Brady's second Select production, in which she plays the role of Jane Eyre, is now finished and cutting of the film is under way. The screen version has been taken from an adaptation by Paul West of Charlotte Bronte's famous novel, and owing to certain necessary departures from the plot of the original story, the book title, "Jane Eyre," is not being used. "Woman and Wife" is not a photodrama, but has since been definitely rejected and "Woman and Wife" adopted in its stead.

"Woman and Wife" has been screened under the able direction of Edward Jose, who directed Miss Brady's first Select production, "Her Silent Sacrifice." In her interpretation of the appealing and unhackneyed character of Charlotte Bronte, the actress shows a wonderful character and rises splendidly to the emotional demands of the part. She is competently supported by Elliott Dexter in the role of Rochester, a part which Miss Brady's "phantom lover," and by a brilliant cast which includes Helen Lindroth, Victor Moore and "Woman and Wife." will be distributed through the Select exchanges.

"THAIS" NOW IN ASSEMBLING STAGE.

Mary Garden has completed the final scenes of Goldwyn's master-production of Anatole France's "Thaïs." The work of assembling and titling the thousands of feet of film is now well under way at the Fort Lee studios and trade prints of the production soon will be in the hands of exhibitors throughout North America.
GRADUATION OF RESERVE OFFICERS.

The Gaumont Company has always endeavored to make its news reel, the Mutual Weekly, as timely as a newspaper. With this object in view, the release date has been placed on the first day of the week so that there will be as little delay as possible in showing it to the public.

Timely views in No. 152 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 2, show the graduation of the new classes of reserve officers and students of our naval schools. At Fort Meyer, Virginia, President Wilson and his wife are interested onlookers while Secretary of War Baker presents commissions to the new officers. This number of the Weekly contains many other subjects of up-to-the-moment interest. In Phoenix, Arizona, Governor Campbell presents the colors to the Range Riders’ Regiment, while the crack cowboy cavalry entertains the fifty thousand visitors to this Arizona State Fair. Somewhere on our coast—the censors will not permit us to name the place—rookie sailors are shown in an educating boat drill. Everywhere in the United States Red Cross workers are doing their bit, and in one subject they are shown making bandages and appliances for wounded soldiers Away down in Texas, Governor Hobby and his band of thirty thousand men of the army of liberty. On the Pacific Coast an old wooden dry-dock has been burned to make way for a newer one with greater capacity, and the construction of the new concrete dock is pictured.

FAIR WEATHER DELAYS CONSTANCE TALMADGE.

Constance Talmadge’s projected departure for the west has been held up by the stretch of unusually fine weather which New York and its environs enjoyed for several days. Miss Talmadge has done in such Metro pictures as “Life’s Whirlpool,” “The Eternal Mother,” and “The Call of Her People.”

In this new picture Miss Barrymore plays Betsy Carter, a rich, vivacious, young woman who has everything in the world she can think of—except a title. She decides to buy one.

There are many laughs in the picture which contain much of the humor for which Miss Barrymore is famous.

Scene from “The Nautilus” (Pathé).

ETHEL BARRYMORE IN “AN AMERICAN WIDOW.”

In “An American Widow,” a Metro Pictures Corporation production to be released December 19, Ethel Barrymore, for the first time on the screen, has a comedy for the background of her brilliant talents. It is from the play of the same name of Kellett Chambers. It calls for spontaneity, sparkle, and charm, differing entirely from the powerful dramatic work Miss Barrymore has done in such Metro pictures as “Life’s Whirlpool,” “The Eternal Mother,” and “The Call of Her People.”

In this new picture Miss Barrymore plays Betsy Carter, a rich, vivacious, young woman who has everything in the world she can think of—except a title. She decides to buy one.

There are many laughs in the picture which contain much of the humor for which Miss Barrymore is famous.

Scene from “An American Widow” (Metro).
MISS YOUNG TO MAKE "HOUSE OF GLASS."
In the face of competition among the producing companies, Clara Kimball Young has secured the screen rights to "The House of Glass," the great stage success of a few seasons ago. Owning to the number of prospective purchasers Miss Young was forced to pay a record figure for the play.

"The House of Glass" is a melodrama from the pen of Max Marcin, and with Mary Ryan in the leading role enjoyed a record run at the Cohen and Harris theater two years ago. It is the story of a reformable girl crook and her desperate efforts to regain her lost status in society. The plot abounds in tense scenes and thrilling moments, and the role of the ex-thief affords a rare opportunity for emotional acting.

The end of the week witnessed the last bit of filming on "The Marionettes," and work on the new play will follow immediately. Scenario writers are already busy on the script and nothing is being left undone to facilitate production. It is Miss Young's determination to make "The House of Glass" the banner play of the year.

"The Marionettes," which is now being completed, will be one of the holiday releases and will follow "Shirley Kaye," Miss Young's latest picture. Distribution will be through the Select Pictures Corporation.

"TROUBLEMAKERS" A FOX STANDARD PICTURE.
"Troublemakers," a Fox Standard Picture featuring Jane and Katherine Lee, William Fox's "Baby Grand" stars, ready for exhibitors December 2, appeals with equal force to adults and juveniles. It conveys a story with a number of emotional scenes, a wee bit of tragedy and an abundance of sure-fire comedy. The story is primarily a background for the Lee children's pranks, but everything they do has a bearing on the climax.

Their mischievousness compels a servant to "disappear" mysteriously; another servant is charged with murder because of another prank of the youngsters and is condemned to be executed, being finally rescued from the death chair by the children.

In "Troublemakers" cast supporting the "Baby Grand" are Lillian Concord, Richard Turner, Robert Vivian, Stuart Sage (now in the array of the Hays and Frances Miller), Keenan Buel wrote the story and directed the picture.

"OVER THE HILL" (Pathé-Gold Rooster).
Gladys Hulette's next appearance on the Pathé program will be on December 30 instead of December 9 as originally announced. The picture is "Over the Hill," produced by Astra under the direction of William Parke, from the story and scenario by Lois Zellner. It is a romantic comedy-drama of a small town newspaper that is pulled "over the hill" to success through the efforts of a plucky little girl and the man she loves.

The cast in this picture is one of the biggest that has ever appeared in a Pathé Gold Rooster play. It includes J. H. Gilmore, as the millionaire owner of a chain of newspapers, William Parke, Jr., son Hoypop of the famous character actor as an old minister, Gladys Hulette as his plucky little daughter, Chester Barnett as Allen Stone, busi- ness manager of the newspaper and his secretary, Jim Barnes, the editor, Joyce Fair, who in a star in her own right, as Rose Lawlor, Paul Clerget, the famous French actor, as her father, Tula Bells as Rose's younger sister, Linda Palmer as Mrs. Finn, Johnny Carr as Mike and William Sullivan as King Arthur, pitcher on the local baseball team.

"BULLETS AND BONEHEADS" (L-Ko).
Not to be outdone by the more serious-minded producers, the management of L-Ko starts a "star series" of its own with the presentation of Dave Morris, in "Bullets and Boneheads" Dec. 19. Craig Hutchinson created this release as the first of a number of comedies in which Mr. Morris will be presented, among other stars, with Gladys Tennyson his leading lady.

Scene from "Bullets and Boneheads" (L-Ko).
Mr. Morris has a distinctive style in creating screen-laughs that has been demonstrated in other comedy brands and his presence among L-Kos is depended upon to add materially to the effectiveness of the series in attracting for exhibitors the attendance of the humorists who like to laugh as a prelude to their enjoyment of feature photoplays. "Bullets and Boneheads" is confidently depended upon to give L-Ko's "star series" a good send-off.

NEW STARS IN "RUGGLES OF RED GAP."
Taylor Holmes, featured in Essanay comedy dramas, has been successful in adding a number of new stars to the cast of "Ruggles of Red Gap," the famous Saturday Evening Post story by Harry Leon Wilson, now being put into film by Essanay for release as an ultra feature.

Mr. Holmes, who is to be seen as "Juggles" in the visualization of the story, already has the support of Mr. Lawrence D'Orsay as "The Honorable George," Frederick Burton as "Cousin Edgar," Edna Phillips Holmes as "Klofikke Kate," Lillian Drew as "Mrs. Ellie" and Virginia Valli as "Mrs. Judson."

To this cast Mr. Holmes has been successful in adding Charles Lane, who has been with William Gillette in "A Successful Calamity" at the Studebaker theater Chicago; Ferdinand Munier and Miss Rose Mayo. Mr. Lane will be seen as "The Earl of Brimstead," Mr. Munier as "Senator Floud" and Miss Mayo as "Min Pettingill."

The remainder of the cast will be chosen before the company leaves for location in Arizona.

HART TAKES UP WORK AFTER ACCIDENT.
William S. Hart, who has been resting as a result of a recent accident in which he tore his arm and smashed a finger, is back at the studio, and after his return to work comes the announcement that the title of the photoplay now being produced has been changed from "The Bloodhound" to "Dead or Alive." The picture is scheduled for release the middle of January.
"The Cardinal"
A Brady-Made Incident of the War in Which Cardinal Mercier Is Characterized.

CARDINAL MERCIER, one of the most stalwart and commanding figures of the war, has been the central personage of a new and exceedingly timely photodrama provocatively called "The Cardinal," directed by George Archainbaud under the direct supervision of William A. Brady. The picture, which is not directly a war picture, since it contains no battle scenes, is in eight reels, and the dominating role is embodied by Montagu Love, the principal member of the photodrama cast is Jeanne Eagels, the young leading actress of George Arliss' company.

The story of "The Cardinal" is laid entirely in Belgium, with the exception of a single episode depicting the history-making visit of Cardinal Mercier to Rome seeking the intervention of the Pope. At the beginning Belgium is at peace, totally unsuspecting the calamities which are to follow with such astounding swiftness. In the great Cathedral, which is thronged with devout men and women, the Cardinal is celebrating mass. Suddenly this scene of tranquil yet impressive religious observance becomes a tumult. German troops rush in with hoarse cries and clattering accoutrements. The people, in mingled horror and indignation, attempt to resist the invading force. A soldier attacks a young woman, who resents the action by slapping his face. Instantly she is shot down and the troops overrun the edifice, brutally ejection the civilians and advancing even to the altar, where the Cardinal, in the full majesty of his holy office, defies them. They retreat, but pile up the furnishings of the Cathedral and set fire to them.

From this point onward there is a rapid succession of events military and otherwise in which the protector of Belgium matches his wits against the mailed force of the invaders, playing upon their superstitions, meeting craft with craft, and pitting the power of the Church against the enemy's arms. Through these stirring events runs the love story of a young Dutch officer and the Cardinal's ward, illicit possession of whom is sought by the German military governors. It is only by the most consummate devices of the Cardinal's invention that the girl is saved from this fate. Secretly married to her lover by her guardian himself and finally smuggled to safety behind the French lines.

The greatest care and the utmost prodigality of expenditure have been devoted to this production in the completion of which several months were consumed. The cathedral was built upon a massive scale of real masonry, as was several street scenes of proportions sufficiently ample for the passing of mounted artillery, cavalry and infantry.

Some of the military scenes were taken in Belgium and are a part of the formal records of the invasion, while the interiors of the Cardinal's residence are accurate copies in detail made from enlarged photographs. Real tapestries and antique furnishings of very great value were collected for this picture to carry atmospheric perfection.

This consideration of reality was pursued also by Mr. Love in sinking his own identity in the personality of the revered Cardinal of Belgium. The remarkable facility of this player in the art of make-up is already a matter of general knowledge and it had been carried to its highest quality in the present instance.

In composing the likeness for the real Cardinal Mercier, Mr. Love assembled a number of authentic portraits, taken from different angles, and placing these upon his dressing table made himself up to resemble them as closely as possible. The result is said to be a remarkably faithful reproduction of the greatest Belgian of this time.

"The Cardinal," in magnitude and timely interest, may be regarded as a companion picture to "Iasputin, the Black Monk," which has been exceedingly successful. In addition, it carries a powerful religious appeal and doubts will receive the sanction of the Catholic Church.

ZUKOR PRAISES "LITTLE MARY'S" LATEST

Adolph Zukor, president of the Famous Players-Lasky Corporation, upon his return to New York from California last week, announced the completion of Mary Pickford's newest Artcraft picture, "Stella Maris" and expressed great enthusiasm over the dual characterization presented by "Our Mary" in this picture. This production was adapted from William J. Locke's well known book by Frances Marion and staged by Marshall Nellan.

"The production of 'Stella Maris' is the most remarkable thing of which Miss Pickford has ever done for the screen," was the declaration of Mr. Zukor in an interview at his New York office. "Miss Pickford has made a wonderful success in the dual role. Characterizations are often difficult, and Miss Pickford has met the challenge of giving life to millions of hearts through her winning personality, but I am sure all will agree with me, when they have seen 'Stella Maris' that her work in this will be long remembered as one of the outstanding accomplishments in screen art. The fact that Miss Pickford plays a double role, one of two distinct personalities, has made this a triumph all the greater. As for the comedy of the piece that is of necessity a minor feature, although it finds its rightful place in some of the amusing sides of the character of Unity Blake."

"WHISTLING DICK'S CHRISTMAS STOCKING"
(General Film)

General Film Company announces this week the completion of an O. Henry Christmas story, "Whistling Dick's Christmas Stocking," a two-reel feature which will be released on December 22. It is one of the few Christmas stories ever written by O. Henry, who provided a few thrills to accompany one of the most whimsical holiday stories ever conceived. George Cooper and Adele De Garde, two screen favorites, are featured in this picture. Cooper impersonates a musically inclined tramp whose search for cozy winter quarters leads him into an amazing Christmas Eve adventure. Miss De Garde, the ingenuous who made such a hit in "Within the Law," plays Virginia Rodney, whose "Merry Christmas" came very near changing the entire course of Whistling Dick's life. A rich vein of humor is found throughout the entire story.

"BELIEVED JIM" (Butterfly)

Harry Carter and Priscilla Dean will be featured in the Butterfly designed for release Dec. 17. Joseph Girard provided the story and leads the supporting company in a role that carries equal importance with the featured character played by Carter. There will be an excellent assisting company involved in the story among whom Charles Hill Mailes, J. Marshall Butler, Sidney Foster, Etho Edward Brown and Mrs. A. E. Witting will be prominently disclosed. "Beloved Jim" is a Christmas story that is worthy of exhibi-
THE MOVING PICTURE WORLD

December 15, 1917

"THE LOST EXPRESS" APPROACHES THE END.

The mystery of "The Lost Express" has been solved, but the motion picture public won't know what happened to the missing passenger train until holiday time, when Chapter XV of the fifteen-chapter Mutual-Signal photo novel is set for release. "The Lost Express" has forcefully shown the drawing power of a mystery serial. The exhibition of the production starring Benedict a side is lieutenant.}

MISS FISCHER NOW SEEN IN ARMY STORY.

Margaret Fischer's first production under her recently made contract with the American Film Company, Miss Jackie of the Army," is set for release on the Mutual schedule for December 10. Miss Fischer, heroine in "Miss Jackie of the Navy," a box-office record-breaker—is cast in "Miss Jackie of the Army" as the irreplaceable daughter of an American army post, desperately but coyly in love with one of her Colonel-father's aides, a Lieutenant.

The picture shows both the social and military sides of life at an army post. There are pretty and impressive camp scenes, there is a perfectly gorgeous Red Cross benefit with a kiln auction as a side issue, alien spies, traitorous soldiers and knitting bees. Miss Fischer produced "Miss Jackie of the Army" under the direction of Lloyd Ingraham, who has directed the last few Mary Pickford-Miller pictures, at the American studios, Santa Barbara. It was produced under the guidance of William Parker, adapted for the screen by Chester Clapp.

FOX ANNOUNCES COMING SUNSHINES.

William Fox's predictions of success for his new Sunshine Comedies is being realised, for with but two releases, reviewers everywhere have acclaimed the sunshine brand. The comedies have not only been most successful in motion picture theaters throughout the United States but have been equally so in many of the foremost vaudeville houses.

The Sunshine Comedy releases for December and January are: December 9, "His Smashing Career"; December 23, "Damaged—No Property", October 27 releases of Her Peat"; January 13, "Are Married Policemen Safe?". All the Sunshine Comedies are under the personal direction of Mr. Fox. He notes that work at Los Angeles and Mr. Fox announces he will continue to release a Sunshine every two weeks—twenty-six a year.

SENNETT'S "THAT NIGHT" A GALE OF LAUGHTER.

Past and furious is the fun in "That Night," Paramount-Mack Sennett comedy scheduled for release December 15. The effect of the film may be described as "heady," and advance showings indicate that the producer has outdone himself. Featured in the cast are Charles Murray, Wayland Trask, and Mary Thurman, ably supported by Wallace Beery, Gene Logues, Eva Thatcher and Tom Kennedy. Eddie Cline directed the picture. The bevy of beauties inseparable from Sennett comedies appear to advantage in cabaret scenes, and novel effects are secured in the camera work during the pursuit of an eloping pair who believe themselves married but are not. "Taming Target Center" will be the next release following "That Night," and will again bring to the fore daring Polly Moran, Ben Turpin, Tom Kennedy and Gonda Durand.

KEENAN'S FIRST PATHIE PLAY HAS STRONG STORY.

In "Loaded Dice" it is believed Frank Keenan, the pathie star, has one of the strongest stories of his photoplay career. In it he plays a part of the kind in which he delights, that of a street and marauding man, with a triumph in his ambitions regardless of all opposition. "Loaded Dice" was written by Ellery H. Clark, with a scenario by Gilson Willetts, and is being directed by Herbert Blache.

The story is that of a man who believed there was no God. Unscrupulous, forceful, dominating, he at last realises his ambition and becomes the governor of his state. And then, at the height of his power, and apparently of unbeatable strength the hand of God shows itself. The picture portrays a character and not (or lacking of it) that is not uncommon in public life. And there is a moral there that is obvious. All who have seen Mr. Keenan on the screen will at once appreciate the superb nature of his acting. His personal appeal to such as himself. It is expected that the picture will be ready for assembling and titling within the next few days.

VIRGINIA FOLTZ IN "EVIDENCE."

Virginia Foltz, daughter of Clara Shortridge Foltz, well-known Los Angeles club woman and suffrage leader, has been engaged for an important role in "Evidence," a forthcoming Triangle feature of unusual interest. At one time Miss Foltz was one of the best-known musical comedy actresses in the country, being exceedingly popular on Broadway. Work on "Evidence" is progressing under the direction of Walter Edwards at the Triangle Culver City studio. Jack Cunningham wrote the play and it is said that "Evidence," the play of the type that Henri Bergman has planned, would be proud to have written for the French stage. The leading male roles are projected to be played by a popular star and his closest friend, a physician. The theme of the plot is based on the attorney's assertion that almost anyone could commit murder by himself and escape punishment by securing competent counsel. Throughout the picture there is a strong air of mystery.

"SECRET SERVANTS" (Nestor).

William Franey and Gail Henry, a brace of Nestor's most popular merry-makers, will lead the company presenting "Secret Servants" Dee, the third installment of Nestors The Universal announced for distribution when activities at Universal City were recently curtailed. For the fifth time in seven months, Nestor's schedule of the best offerings were made from the negatives then on hand and "Secret Servants" will be released in the lot. Exhibitors have forecast a tremendous audience for the comedy. "stunts" of Mr. Franey and Miss Henry and there is managerial assurance that "Secret Servants" represents one of the best comedies they have turned out during the time they have been making Nestors.

LITTLE RAYS FROM SIMPLEX.

Sam Berry, connected with the Lucas Theatre Supply Co., the national branch of the Simplex Projectors, has become a benefit according to the latest reports from Dixieland. Miss Lillian Hightower was the lucky girl. The Marlitte, which has just been installed, is a combination Simplex/Universal projector. The more star has been added to the Service Flag of the Precision Machine Company by the call to arms of Wm. Eggerman. This makes the twelfth Simplex employe to answer his country's call. Five selected the navy and seven the army.

ANOTHER SUNSHINE COMEDY TO BE RELEASED.

"His Smashing Career," the Fox-Lehrman Sunshine Comedy to be released December 5, is a story depicting the exciting and thrilling adventures of Hundred Horsepower Harry, a valiant automobile racing driver, in his efforts to win the Girl, whose father does not approve of his dangerous sport. This film is in the capable hand of Cecil B. De Mille. The story of the comical, automobile stunt in this Sunshine, which shows the lowly flivver doing things that would tax the versatility of an aeroplane. The cast includes Billie Ritchie, who is Little Peter; Gertrude Selby, whose role is that of the Girl; Billy Bevan, who makes a lively Father, and Victor Slim Polte, whose part is that of the judge of the races.

FOX NAMES THREE JANUARY RELEASES.

Titles have been selected for three completed pictures which have been announced for January releases. The arrangement, as it now stands, is to start the month with a Gladys Brockwell picture to follow with "Mix's" film and another Tom Terriss film. The third offering of the month in the 52-year series probably will be another Sonia Markova feature. The Brockwell picture is to be called "Stolen Honor" and the Mix debut will be made in "Cupid's Round-Up." For the Markova picture the title "A Heart's Revenge" has been decided upon.
Fox Gets Encouraging Reports

News from All Over the World Tells of Expanding Field for His Productions.

PERSONAL reports from the motion picture situation in the United Kingdom and in Europe brought to New York on his recent visit by Ernest Reed, managing director at Los Angeles, William Fox, are declared to be highly encouraging and indicative of continued success of Fox productions in this territory. Spain and Portugal, recently booked for pictures, are the two countries in the development, are among those, he says, that have manifested the same interest in the productions which has been shown in them by people of this country and elsewhere.

Communications from Johannesburg, Cape Town, and other cities of the Republic are awaited with the showing there of “A Daughter of the Gods,” the Annette Kellermann picture, and of the first of the Fox Special Features, which also are to be introduced to the public of that territory.

Theda Bara super-pictures, according to cable reports, have taken enough, but-—es, and Boles, and Bela, and their, their, reception, it is contended, being exactly what the Fox management had predicted for them. Somewhat less favorable word comes from Central America, but this concerns transportation rather than public attitude toward the pictures, which, it is said, is altogether encouraging. The difficulty in this field is that express and railroad companies cannot guarantee films will be delivered safely, so that in many cases it is necessary to employ special messengers to carry them from central distribution points.

The universal appeal of Fox pictures, which is the point made, however, is the very fact that, so far, they have not been confronted through successes achieved in Egypt, India, Ceylon, Burma, and the Straits Settlements. The test here, because of the varying demands that were made with the people, was considered particularly severe, but the pictures are declared to have come through with flying colors, and now are considered to be firmly established.

Work is being carried on with characteristic Fox energy and fervor throughout the civilized world, and the very greatest possible assistance is being afforded the foreign buyer in the development of territory. Special opportunities in this field are being given to the personnel of the foreign sales department, all of whom are being selected upon the basis of their being able to fly, and safely, a day passing during which the foreign department does not close contracts respecting temporarily undeveloped territory.

“HER SECOND HUSBAND” (Mutual).

What happens to a financier who introduces casual financial frivolity to the motion picture situation in the basis of a great new drama, “Her Second Husband,” produced by the Mutual Film Corporation and starring Edna Goodrich, one of the best-known of the speaking stage stars whose allegiance has been transferred to the screen.

Miss Goodrich has been given a wonderful opportunity in “Her Second Husband” which reveals the topsy-turvydom caused by abnormal stock market conditions, which permitted all sorts of people to make large fortunes overnight and gave the chance to invade social classes to which they had never previously aspired.

The Goodrich play is said to be one of the most thrilling of modern stories of “The Street.” The young wife, portrayed by Miss Goodrich, is placed in an impossible position by her husband’s determination to play his social assets against his financial liabilities.

A situation which compels a one-time exclusive stockbroker to seek, in his former chauffeur in his own home, to entertain a proposition of marriage for the hand of his favorite sister, of course, involves humiliating aspects, but when the chauffeur happens to be a war-bride millionaire, why, what’s a poor banker to cost of living in “Jerry’s Boarding House.” Cub comedy, released by Mutual, Tuesday, December 13.

The Mutual Weekly, Number 154, released Monday, December 10, carries scenes of the latest and most important of world events up to the hour of going to press.

NORMA TALMADGE FINISHES HUGHES DRAMA.

Norma Talmadge’s new picture, “Ghosts of Yesterday,” an adaptation for the screen by Mildred Considine, of Rupert Hughes’ powerful drama, “Two Women,” has been completed, and the star has retired to Atlantic City for a quiet stay over the Thanksgiving season.

With a fine record of past successes, Miss Talmadge has probably achieved the triumph of her career in “Ghosts of Yesterday.” Her interpretation of the role which Mrs. Leslie Carter made famous is said to be the most pretentious thing she has done. In it she sets new standards.

The picture is scheduled to follow Miss Talmadge’s “The Secret of the Storm Country,” and will be distributed through Select Pictures.

STAR SYSTEM FOR L-KO.

Julius Stern, president of L-KO, has decided to adopt the star system in presenting the several comedy companies that are under the general supervision of J. G. Blystone, with an individual director for each organization. When the situation was canvassed and the decision reached, contracts were closed for the appearance of Mack Swain, Hughie Mack, Myrtle Sterling, Gale Henry and Bobbie Dunn to appear as L-KO stars.

Immediately forthcoming releases will have Dave Morris as an L-KO star in one subject, “Bulletts and Boneheads”; Myrtle Sterling in the stage of “Deep South and Diamond Dreams,” with Vin Moore her personal director; Bobby Dunn, directed by Dave Kerr, in “A Hero for a Minute,” and Mack Swain, in “A Modern Love Story,” in which William Frederic has prepared “Ambrose” for his L-KO initiation.

METRO SOUTHERN HEADQUARTERS MOVES.

Arthur S. Dickinson, manager of the Southern headquarters of the Metro Pictures Corporation, is moving his offices from Chattanooga, Tennessee, to Atlanta, Georgia, to meet the rapid increase of business Metro pictures are doing in the southern part of the country. Sales have been particularly heavy, according to Mr. Dickinson, in the states of South Carolina, Georgia, Tennessee, Louisiana, Mississippi, Florida and Georgia, last year.

The new main headquarters of Southern Metro will be in a single large suite of rooms in the L-KO building at 146 Marietta street. All Metro films, as heretofore, will be handled in the south from Mr. Dickinson’s offices.

Screencraft

BY LOUIS REEVES HARRISON

An invaluable help to the writer who is making a serious effort to evolve stories for screen production.

Of great interest too to the individual who is watching the development of “the silent drama.”

$200 PER COPY, POSTPAID

Published and for Sale by

MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schorler Building, Chicago, Illinois

Wright & Callender Building, Los Angeles, Cal.

Empresa Royalty

MADRID

Spain

Dealers in Moving Picture Equipment

Would be pleased to enter into business relations with American Firms

Kindly send Catalogues, Prices and Best Terms
Trade News of the Week

GATHERED BY OUR OWN CORRESPONDENTS

**Rivoli Theater Opens Under Good Auspices**

Hatch-Adams Amusement Takes Old Fifty-second Street Theater and Reopens After Many Improvements as the Rivoli Theater.

By F. V. Armato, 144 North

**PHILADELPHIA, PA.**—The Fifty-second Street theater in West Philadelphia, often referred to as the Philadelphia Civic Center, was reopened on Thanksgiving Day under the name of the Rivoli. The Hatch-Adams Amusement Co. has purchased the theater. The house has been completely remodeled and is ready to be opened for business.

A handsome Japanese stage setting has been brought in and is in use. The orchestra is well appointed and the auditorium is spacious.

**Sachsenmaier Will Open the New Brunswick**

Philadelphia, Pa.—William Sachsenmaier, a leading luminary of the local film industry, and distributor of the Universal Film Service in this territory, announced last week that he was going to open the New Brunswick theater, which had undergone extensive overhauling, and which he purchased some time ago. The New Brunswick, at 1111 Frankford avenue, was originally owned by S. Goodstein, and is the third largest theater in the city. Mr. Sachsenmaier, formerly manager of the W.R. Emert Co., will manage the New Brunswick, which is scheduled to show first-run Metro, Universal, Fox, Goldwyn, and all the leading feature films.


Shamokin, Pa.—L. J. Chamberlain, who controls a chain of theaters in Pennsylvania, was in Philadelphia last week, and stated that he was planning to build a new theater in Shamokin next to the Higgins & Sons theater, separated by a partition wall only.

Charles Calehuff Back.

Philadelphia, Pa.—Charles Calehuff, branch manager of the United Theater Equipment Corp., recently returned from a successful business trip, having taken a little time off for some personal business. He has been busy among the exhibitors throughout the state.

D. E. Allen Goes to Pittsburgh Pathe.

PHILADELPHIA, Pa.—Donald E. Allen, formerly roadman of the Goldwyn, has joined the Pittsburgh branch of the Pathe organization.

**J. M. Flynn Will Distribute Petrova Films**

Philadelphia, Pa.—M. J. Flynn, manager of the First National Exhibitors' Circuit and the Peerless Feature Film exchange, has recently announced that he will distribute the new Petrova productions for this territory. Mme. Olga Petrova as the star in her first new release will be ready for booking during the latter part of December. Charles Chaplin's new productions will also be announced later.

**Regent Theater Changes Hands**

Philadelphia, Pa.—The Regent theater, a high class photoplay house at 16th and Market streets, has been bought by the Central Market Street Amusement Co., of which Mrs. W. Buhr is general manager, and will be added to their chain of theaters here. The Regent was built by Alexander H. Boody, a prominent exhibitor of this city, and opened on November 1, 1917. Under the management of Mr. Buhr, it also contains the first Kimball organ installed in any theater in this city. It has a high class patronage, which is expected to be materially increased in numbers while under the efficient direction of Mr. Buhr.

**Notes of Interest**

Philadelphia, Pa.—Many exhibitors witnessed "The Plumber," featuring Tyrone Power, at a private performance given by J. Gill, of the Mutual Film Corp., on Saturday, November 25, at the Belmont theater. This production was directed by the majority of the newspaper men present, being a noteworthy and a highly dramatic feature of merit, having a considerable amount of interest throughout the story. Philadelphia, Pa.—W. J. Harger, manager of the local Triangle, announces that a considerable amount of interest is being manifested with the release of the seven-reel production, "Because of a Woman," which will be booked on the regular program without additional rental.

**Baltimore News Letter**

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

**Benefits Continue Strong**

Baltimore, Md.—The patriotic ardor of the Maryland exhibitors knows no waning, and this fact is being shown in the number of benefits which are being held for patriotic purposes. This list, which keeps it up to date, follows:

- Red Cross Collection at the Broadway.
- On Sunday, November 15, J. Louis Rome, counsel for the Maryland Exhibitors' League and manager of the Broadway theater, 509 South Broadway, gave a benefit performance for the Whirlwind Campaign of the Fourth District of the American Red Cross. Young ladies dressed as Red Cross workers were the audience, and the affair held under the auspices of the Broadway Red Cross Circle.
- Ladies' Auxiliary Gets Two Benefits.
- On the same day the Ladies' Auxiliary of the Sixteenth Draft Division had a benefit performance at the Waldorf theater, North avenue and Rosedale street, through the courtesy of Manager Thomas D. Goldberg; while another was held at the West End theater, Baltimore and Glmstor street, through the courtesy of Manager Paul Emmer. The films used at the former benefit were loaned through the courtesy of the Machine Gun Company, Oletzky, of the Baltimore Film exchange.
- Machine Gun Company Helped by Hornig.
- Frank A. Hornig, president of the Maryland Exhibitors' League, and president of the Horn and Royal theaters, both on Franklin street near Pauyon, courteously loaned the horn film for benefits which were given on this same Sunday to start a company fund for the Machine Gun Company of the 313th Infantry, which is made up of men from the Twentieth. One hundred and sixty-two dollars was raised.
- For Comfort Kit at the New.
- On an outing of that same Sunday, L. A. DeHoff, the manager of the New theater, 210 West Lexington street, gathered a standing room crowd into his playhouse for a benefit given under the auspices of the Red Cross Comfort Division. The entire proceeds of the Suffrage League to enlarge the comfort kit fund. A fine program of film plays was arranged for the occasion.
- Drafted Men Aided by Schliger.
- On the evening of this Sunday, Louis Schliger, vice-president of the Maryland Exhibitors' League and president of the Edmondston Amusement Company, loaned the Bridge theater at Edmondston avenue and Pulaski street for a benefit, for the drafted men of the Twentieth district, under the auspices of the Patriotic Association of this district. Lou-Tellegen in "The Victoria Cross" was the feature.
- On the evening of this same Sunday at the Little Pickwick theater, 312 West Lexington street, through the Levine Brothers, a benefit performance was held for the mess fund of Company I of the 11th Regiment at Camp Dix under the auspices of the men themselves.
- Receiver Appointed for Ker Mar.
- Baltimore, Md.—On Tuesday, November 27, in the Circuit Court of Baltimore City, Judge-6th District, W. A. Want, receiver for the Ker Mar Picture Producing Company. This action was taken upon the petition of J. Henry Markey, a creditor to the extent of $40. The bond was fixed at $500.
Cleveland Theaters Show a Falling Off
Business in and Near the City Was Poor During the Early Weeks of November—Recovered Slightly Before the Close of the Month.

By M. A. Maloney, 215 Columbus Bldg., Cleveland, O.

CLEVELAND, O.—As was expected the business of the theaters fell off in receipts of the Cleveland theaters. It ranges from 10 to 20 per cent, the first two weeks, but there was a slight recovery during the latter part of the month. This was as compared to the same month of the preceding year.

Likewise the method of collecting the tax on admissions in the north and south side of the city has been changed in the last four weeks and the result is more evident here than in the south side. The tax collectors are more in evidence in the north side. The results of the last four weeks have shown a better collection of the tax in the north side than in the south side.

They reported little difference in their gross receipts.

A Theater with Interesting Owners.

Plymouth, O.—In Plymouth there is an interesting family in the exhibiting business, Reuben H. Stone and family. The picture manager of this town, is blind, but that does not prevent him from doing the job of cashier at the theater. Mr. Diester can tell each coin by touch, and has become so proficient in this respect that he can handle the largest crowds in quick time.

Many Changes Among Toronto Exhibitors

Week Sees What Looks Like a Change All Around—Cameraman A. Kay Killed by a Train—Other Interesting Notes of the Film Trade.

By W. M. Gladish, 1263 Gerrard Street East, Toronto, Ont.

TORONTO, Ont.—The exhibitors of Toronto have taken a turn at turning things upside down. A few weeks ago the management changed hands all round, and now the theater owners and managers are taking the jumps.

S. Massoud, a private exhibitor here, formerly of the Empress theater, has taken a five-year lease of his Majestes, which is one of the best known downtown houses. He took the theater from Bert Applegath, who will continue with the Red Mill, another Yonge street theater.

J. Jenks, formerly with Beavonick at the Glen, has taken the job theater on Danforth avenue from Mr. Burns.

N. Neun has assumed the proprietorship of the P'turistan, also located on Danforth avenue.

S. Massoud has become the owner of the Empress theater.

Helen Chadwick Attends Exhibitors' Trade.

Toronto, Ont.—The members of the Manitoba Exhibitors' Association were in attendance of the section for their annual film ball in the Fort Garry hotel, Winnipeg, on Thursday evening, November 26, at which both Mr. and Mrs. R. T. Hugget, President of the association, were present. The party was a social event for the annual society's affair. The ball was staged as a benefit for the blind soldiers of Canada, and was well attended. Many moving pictures were taken of the grand march, and various theaters supplied valuable attractions.

Cleveland Theater Ownership Fluid.

Cleveland, O.—Whether or not the war tax has been paid is not known, but the fact remains that during the two weeks ending November 24 many theaters have changed hands.肺炎, who has been running the machines for years, and has a perfect projection.

The Diester owns the Diester theater, building and all.

"Nation" Film Again at Massey Hall.

Toronto, Ont.—One people of Toronto apparently never tire of seeing "The Birth of a Nation." After ascertaining that there was a further engagement for this masterpiece, General Manager William Cranston, of the Basil Film Corporation, has arranged for another run at Massey Hall for two weeks starting Christmas week. It will be shown in the nation's capital at this time, and it is a large and popular Toronto engagement early in 1918.

Montreal, Que.—The management of the "Behind the Scenes" has been turned over to the care of the presence of Sarah Bernhardt in the city to revive "The Mothers of France," in which the great French actress played the leading role.
Screen Advertisers of World in Convention

CINCINNATI, O.,—Some of the leading men of the motion picture producing business were in Cincinnati Monday night in connection with the convention of the Producers’ Association, the name of which was changed at this meeting to the Screen Advertisers’ Association of the World.

The organization is affiliated with the Associated Advertising Clubs of the World and was recently organized in Indianapolis, Indiana, was one of the principal speakers, addressed the members on the subject of “Hitler Advertising.” He warned the producers against the dangers of advertising films,怕 paid a high tribute to the possibilities of the publicity end of the business.

Another speaker was J. Maurice Ridge, president of the Cincinnati Players-Lasky Company, who was strongly in favor of increased use of newspaper advertising, which is interesting feature of the entertainment was the offering of the Cincinnati Advertisers’ Club on the evening of November 23, various stunts being pulled off by the members before their guests.

The convention was handled by a Cincinnati committee of film men, and the members were pleased with the Queen City and with the manner in which they were treated. It was decided to throw the influence of the organization in favor of Cincinnati as the meeting place for the 1919 convention of the Associated Advertising Clubs of the World.

The 1918 convention of the association will be held in San Francisco at the same time as that of the advertising clubs, and a committee will be sent to call the two conventions to together. Several interesting films were shown during the convention, including a three-reel production dealing entirely with the St. Louis convention of the Associated Advertising Clubs, while another showed the process of making a film from story to screen, and the last next convention were elected as follows: President, Joseph Brandt, of New York; vice-president, the University Film Co.; first vice-president, R. R. Hollister, Dayton, O.; second vice-president, Tyre Ford, San Francisco; secretary, P. S. Florcs, Harris, Cincinnati; treasurer, W. F. Herzberg, Chicago.

McMahan & Jackson Buy Carrel Theater.

Cincinnati, O.—The Carrel theater on Eastern avenue, near Carrel street, has been bought outright from Shober Bros. by McMahan & Jackson, $14,000 being the price of the entire property, including a frame store building. The purchasers, who own several theaters in Cincinnati, including the new Gifts and the Forest theater, will make extensive improvements to the Carrel, including the addition of 200 seats to the theater.

Alhambra Theater Gets Films of Local Boys in Camp.

Cincinnati, O.—Manager Charles Weigel, of the Alhambra, has been receiving hits with Cincinnati audiences, especially people having a direct interest in the old “Pio Walsh” feature of the National Guard, Cincinnati’s own organization, now in training at Camp Sheridan, Missouri, for final inspection. Of course, showing the work of the boys while in camp near Cincinnati, comprising two reels in all, was made, and was shown recently at the Alhambra for the first time as a whole, having been taken from time to time as a part of the Pathé-Times

THE MOVING PICTURE WORLD

December 15, 1917

Electric Signs Must Darken Early.

Cincinnati, O.—New and more stringent regulations regarding the use of electric signs were announced in Cincinnati a few days ago by the Hamilton County Fuel Administration. It is determined that the requirements laid down to save fuel which goes to make electric current, are the extent to which the signs shall be allowed to function. It is necessary for them to show their half power an hour after the beginning of the first performance. This applies to all theaters. It works a slight advantage on moving picture houses, some of which run less than the three performances after five o’clock.

It can easily be seen that the enforcement of the requirements indicated leaves very little room for the building up around for a moving picture show from about half past seven to ten o’clock, two full performances. This further will be the best they can under the circumstances, relying on the exhibitors to be patriotic and do as well as they can.

For the best and most successful film salesmen in the territory.

New Gifts Theater in Cincinnati Opens.

McMahan & Jackson’s Newest House Formally Opened November 23—Admission Is Fifteen Cents for Adults and Includes War Tax—Some Features.

CINCINNATI, O.—The event of the week in moving picture circles in Cincinnati was the formal opening of the Gifts, McMahan & Jackson’s new house at Sixth and Vine streets. The house proper is six stories high, and there are hand-some lobby and entrance on Vine, which is expected to prove a great advantage. The theater is so arranged that so far the sixth street entrance, which, of course, is the Columbus, or rear, of the theater, has proved much the more popular. The theater seats about a thousand persons, and the concession department cost the firm in the neighborhood of $109,000.

The formal opening on the evening of Friday, November 23, was under the auspices of the Sixth Street Business Men’s Club, which bought out the house and staged the initial show in class first style. Some leading citizens made addresses, and hand some lobby and entrance on Vine, which is expected to prove a great advantage.

The theater is so arranged that so far the sixth street entrance, which, of course, is the Columbus, or rear, of the theater, has proved much the more popular. The theater seats about a thousand persons, and the concession department cost the firm in the neighborhood of $109,000.

The house was filled to capacity for the semi-private opening, and the sale was the case on the following nights. The house was attended by the mayor for the first time. The opening bill was headed by an important feature, featuring the new “Circus,” starring Maas Marsh, and it ran all of the following week, in accordance with the policy of the theater, but only one show a week. Both Goldwyn and Fox Standard attractions will be run at the Gifts.

The admission price of 15 cents for adults and 10 cents for children has been so adjusted as to include the war tax, the firm feeling that this would be a concession much appreciated by the public, inasmuch as the extra pennies which must go to Uncle Sam are not always convenient. On the other hand this admission charge is higher than that of all but the Walnut theater in Cincinnati, so that the Gifts is advancing and not reducing prices.

The two lobbies of the Gifts are finished in white Italian marble, with tapestry decorations, with carved wood, and an electric fountain adds attractions to the Vine street entrance. An unusual feature of the Gifts is the pit, which is pitched in the rear of the house, which is fifteen feet above the street level, giving it the appearance of a private box, providing a grand view to every seat with a fine view of the screen. Three entrances lead from the Sixth street lobby, and with the gift Vine street, gives remarkable speed to the entrance and departure of patrons.

McMahan & Jackson will manage the house personally. Its location just around the corner from their offices on Opera place making this an easy matter.

Iowa News Letter

By Dorothy Day, Register Tribune, Des Moines, Ia.

Price Opens Isis Theater in Des Moines.

DES MOINES, Ia.—J. H. Price has leased the Isis theater on the corner of East Sixteenth street and Grand avenue on Thursday the 22d of November. The Isis theater is known as a fine house, and it has been closed some little time.

Bruce Burgess Back with Metro.

Des Moines, Ia.—Bruce Burgess, who left the Metro exchange in Des Moines to go to the Universal office in this city, is returned to his first job the first of December. Mr. Burgess is one of the best known and most successful film salesmen in the territory.
Revenue Collector Hits at Profiteering

Scores Theaters That Raise Their Prices More Than Amount of Direct Tax as Though Seats on Seats were the Sole Tax on Shows.

From Indiana Trade News Service, p. 61 State Life Bldg., Indianapolis, Ind.

I. INDIANAPOLIS, IND.—Managers of motion picture theaters and other places of entertainment who have raised their prices more than the direct tax, are under the pretext that the increase is to cover the new war tax are likely to get into some difficulties, according to notices sent out this week by Peter J. Kruyer, internal revenue collector for the Indiana District.

Mr. Kruyer says his department has received complaints that some theaters in this district have been raising prices in excess of the tax, and have been told that the increase is based on the ground that it is rendered necessary by the imposition of the tax. The treasury department, he says, has given instructions to him to send all complaints of this nature to him.

Consider Seat Tax as Whole Charge.

An investigation of the complaints is being conducted now, he said, in an effort to determine if the reductions are misrepresentations of the amount of the tax for the purpose of justifying the increases. According to Government, he says, has no authority to control prices, and does not wish to do so, but does not intend to make any complaint to the public concerning the amount of the increase less than 1 cent.

"The tax on theater admissions is 1 cent for each 10 cents or fraction thereof paid for admission," continued Mr. Kruyer, "and any increase in admission charges beyond this amount is not necessary in order to absorb the tax. Deliberate increases in the prices of war tax for the purpose of justifying increased prices will not be tolerated by the department, which will be strict in all cases of those who are indulging in that practice.

Mr. Kruyer did not give the names of any of the theaters which he has been informed of have misrepresented these things, and the list of producers pictures are paid to the know of none in this city who have been doing so.

Discuss Changes in City Building Code.

Marion, Ind.—The motion picture exhibitors of this city are about to face some municipal legislation in regard to the city's new building code, which has been passed, and has made it necessary for some of the theaters to get an increase in fire insurance rates.

In order that the decrease might be eliminated, it was proposed to give the manufacturers of pictures and exhibitors permission through ordinances recommended by the Indiana Inspection Bureau, one of which deals with the new legislation and equipment of motion picture machines and the premises where the same are operated.

The proposed measure only permits that the machines must be installed in a building so located and designated in the ordinance, as well as minimum dimensions and height of the machine. The ordinance also provides that no machine be operated in a building so located as to place a building of the size thereon in the city's new building code for the purpose of securing the measure.

The measure was discussed at the last regular meeting of the council, but the councilmen did not take any action on it, and must come to a regular order in a few weeks, it is said.

Sunday Show Charity Fund Criticized.

Indianapolis, Ind.—The Joseph E. Bell Charity Fund, which is and has been maintaining its status in this city for the last four years by contributions from Indianapolis motion picture show owners who operate their places on Sunday, was the object of the report made by the City Council of the report of the Indianapolis Charity Fund Acts Committee.

The report submitted by the bureau in respect to the charity fund advises that the business of the bureau of the state legislature should be obtain from the state legislature and act: the legislature Sunday performances in motion pictures houses, or to the city officials to enforce the law to the letter.

Conquest Program for Children's Shows.

Lafayette, Ind.—The management of the Lafayette Music Hall in this city has announced that beginning the first week of the month there will be special school children's programs each Saturday. The Edison-Conquest program of events of special interest to children has been obtained, and the committee in charge of the program is in accordance with a similar movement in a number of the big cities, and is approved by the teachers and Board of Education.

**Burden of Blue Sundays Covers Alabama**

Every Branch of BusinessFeels the Weight of Radical Interpretation of Old Sabbath Laws That Go Back to Territorial Days.


NASHVILLE, TENN.—Every branch of business is feeling the weight of the radical interpretation of the Sabbath laws that go back to territorial days.

At Anniston, Judge D. C. Blackwell, a member of the Alabama legislature from Calhoun county, disclosed the fact that the sale of beer and wine on "blue laws" being a recent enactment is erroneous. The territorial assembly of Alabama first provided for the sale of liquor or amusement on the Sabbath by an act adopted in 1803. From 1803 to 1833 it was even a violation of the law to make a license for the sale of liquor or amusement on Sunday. At Montgomery, Judge Wm. Hodge Sandford, of the Court of Appeals, reversed a decision in the case, and held that the act of 1803 was still in effect and valid, and that a drug store which opened for the sale of anything else than drugs and necessaries should be closed immediately by the authorities.

At Selmer, singing the black flag the Dallas county grand jury of every degree of the blue law, a mass-meeting of citizens was held, and it was decided to give the town a new "blue week." Every merchant pledged himself not to sell anything, even the newspapers, which were no longer published. The week shall not be less than five feet wide, and that the down shall swing outward. Regulations as to seating, are that there shall not be more than two seats shall be placed between the aisles. In order to operate a motion picture theater, according to the measure, the manager or owner must procure a certificate from the chief justice the that the rooms conform to the measure.

The measure was discussed at the last regular meeting of the council, but the councilmen did not take any action on it. The bill will go to regular order in a few weeks, it is said.

Nashville Sizing Up Situation.

Nashville, Tenn.—The local attorney emphasized the Nashville theater interests to look into the question of bringing about a reopening of the motion picture shows on Sunday is conducting research work in an effort to locate former opinions and decisions of the Tennessee courts with regard to the Sunday opening matters. In the past few weeks a number of cases have been in evidence toward securing a way in which to operate the shows of Tennessee seven days a week, and the last few years by city orders in the cities of Chattanooga and Memphis being made, Sunday shows are running in both of these cities.

Kaufman Eliminates Reel Tax.

Memphis, Tenn.—Feeling that the exchange committee of the city of burdens to shoulde this day without assessing a reel tax upon him, K. H. Kaufman and the big officials, of Memphis, has decided to eliminate the 15 cents tax on the new "Oro Features."
Trade Notes of Interest from New Orleans

New Boehringer House Nearly Ready—Suicide of Widely Known and Energetic Exhibitor in Jackson, Miss.—War Burdens Close Theaters.

By N. A. Thatcher, 3801 Canal St., New Orleans, La.

NEW ORLEANS, La.—The Liberty theater, building of the Boehringer Amusement Company, is rapidly nearing completion, and it is expected that Manager Parrel of Boehringer will have the theater ready not later than the middle of January. The other project, the Saenger Amusement Company, in the other cities of the state are moving apace, and this organization will provide a driving factor in the New Orleans territory.

E. V. Richards Back at His Desk

New Orleans, La.—E. V. Richards, Jr., managing director of the Saenger Amusement Company, is back at his desk after being confined to his home for more than a week by an illness that for a time occasioned his friends some concern. His indisposition was thought to be due in too close attention to business, and even while he was confined to the house he kept his attention, and directed the multitudinous affairs of the Saenger Amusement Company by wire and messenger.

J. C. Landen Found Dead

Jackson, Miss.—J. C. Landen, one of the best known exhibitors in the New Orleans territory, builder of the Istrione theater in this city, and pioneer in the advanced idea of motion picture presentation, was found dead in the garage at his home on Monday morning, November 26. An examination of the body revealed the cause of death to be carbonic acid, and until the time the Istrione recently disposed of this theater, and offered his services to the Government as an expert builder. Because of his age his offer was rejected, and when, after several disappointments over which he could not exercise control, are held to be responsible for his death. The New Orleans change managers sent a beautiful floral offering as a testimonial of the high regard in which he had been held, and as a tribute to his memory.

War Burdens Close Theaters.

New Orleans, La.—War taxes and the difficulties imposed upon the United States Army are beginning to show their results in the Southern territory. Within the past few days there have been some 23 theaters of Vivian, La.; Grenada, Miss., and two or three other towns of considerable importance have closed, and it is expected that other managers are preparing to give up the struggle to provide entertainment for the people and become more numerous.

"Jack" Stewart Weds

New Orleans, La.—"Jack" Stewart, the popular manager of the Southern Triangle, was married on Wednesday, November 23, to Miss Gertrude Louise Morris, daughter of Mr. and Mrs. William Morris, of Memphis, Tenn., and they immediately left for a long trip to picture him congratulations. There is not a more popular manager among the New Orleans boys than is Manager Stewart.

New Orleans Notes of the Trade.

New Orleans, La.—President C. E. Tandy, of the New Orleans Amusement Company, has spent a few days here last week looking over the affairs of the local office. Manager Wilkes, of the New Orleans exchange, has been swamped with business for the past few weeks, and there appears to be no cessation of the work which is being piled upon him. President Tandy is well pleased with the affairs of the local exchange.

Arthur Lucas, representative of Goldwyn for the southern states, with headquarters at Atlanta, was a New Orleans visitor for a few days last week. The Goldwyn pictures are gaining in popularity here despite the fact that they have had very spasmodic and indifferent advertising.

The remodeling of the old Trocadero theater on Adams street has about been finished and the new manager, Mr. H. G. C. Garrett Jr., expects to open the new house early in December. It is to have a new name, and the best class of patronage will be invited.

Walter Kattman, who has had the management of the New Orleans theater, since it was opened as a "pop" vaudeville and picture theater, has resigned to take up work in the Red Cross division, and has been succeeded by Sam Meyers, of New York, who took charge on Sunday, November 25.

Lusilux News Letter

By Ohio Valley News Service, 1404 Starks Building, Cincinnati, Ohio.

Changes in Universal Service.

LOUISVILLE, Ky.—A. S. Farrel, manager of the Central Film Service Co., Louisville Universal office, reports that the Universal company has discontinued its short program, but in addition to the Buttercup, news pictures, serials, and weeklies it is now booking Bluebird objects, which are extremely popular, and other material that was formerly handled through the Indianapolis Bluebird office, has been consolidated with the Universal office. While the short program stuff has been discontinued the local office will still have the advantage of booking months booking the material on hand, a considerable portion of which is comparatively new.

Notes of Interest to the Trade.

Louisville, Ky.—The Strudo Amusement Co., operators of the Walnut theater, 418 West Walnut street, have purchased and installed a large Wurlitzer organ. This company recently leased the theater, which had been closed for the past week.

December 1, 1917

Atlanta Film Men Watching Effects of Tax

Find That About Forty Per Cent. of Patrons Are Kept from Attending the Shows by the Added Expense—Will Collect New Data.

By A. M. Beatty, 43 Copenhill Ave., Atlanta, Ga.

ATLANTA, Ga.—With the present tax against admission to pictures, it is not at all surprising to learn that patrons are being discouraged from patronizing the theaters. There are questions which are harassing the theater owners, and it is said close tab is being kept on the local office. It is begun to have the weekly duty claim that it can be placed before Congress if necessary at the beginning of the next session. It is stated that the only way to protect people to protest needlessly, but it is also not the disposition of Congress to levying punitive and out of the way tax. The tax is put on the theater operators and not the admission, and a decided hardship or burden on anybody. If the public can stand the added tax, well, and on the government they can not afford to pay the tax to the theaters will be forced to close.

In Atlanta alone it is estimated the tax nets about $2,000 on a normal week, sixty per cent. of the theater goers paid it and do not miss it. The other 40 per cent. do miss it, and the question arises that the tax is this 40 per cent., and if they cease to be theatergoers, will this fact not tend to put out of business many of the smaller houses?

There is no intention on the part of the theater managers to evade the tax, but rather to intelligently aid Congress in making every effort to make successful the struggle to provide for the hardships as possible to the great public.

Free Shows for Soldiers and Their Friends

Atlanta, Ga.—Beginning Sunday, December 2, the soldiers at Camp Gordon and Ft. McPherson are to attend a motion picture show at Atlanta prepared especially for their benefit. These pictures are the first part of a plan of the Atlanta Film Association to give free pictures at the Auditorium, Only Nickel Theaters Are Filled.

Louisville, Ky.—Business with the local photoplay houses has been under par for the past four weeks, and is much less than was expected. The boys at Camp Taylor have not been patronizing the theaters as well as for- merly, but the local theaters are suffering from a slump. The boys at Camp Taylor have not been patronizing the theaters as well as formerly, but the local theaters are suffering from a slump.
Kansas City Exchange Managers Organize

Move to Form a Union to Advance Good Business Methods—Officers to Be Chosen at Next Meeting—Committee on Arrangements.

By Kansas City News Service, 205 Corn Belt Hldg., Kansas City, Mo.

KANSAS CITY, Mo.—Firm in the belief of the old doctrine "that in union there is strength," the managers of the local branch of the National Association of Theatre Owners have again organized. On November 14, the local managers of the exchanges met at the Hotel St. Joseph and held a business meeting. The meeting which followed lasted three hours, and during that time the strong feeling among the organization among themselves was discussed and acted upon in the affirmative.

Officers to be chosen will include the local Goldwyn office, presided over the meeting. George Finley, manager of the Greater St. Joseph office, presented a report of the arrangements committee, which was composed of George Bowles, manager of the Farnsworth office; P. E. Nine, manager of the Greater Vitagraph office, and J. E. Storey, manager of the Seaboard office. This committee reported that the purposes of the organization would be manifold. Some of these were the reporting of the various contracts by exhibitors, failure of exhibitors to pay past accounts, as well as to put the deposit system on a firm basis, treat cancellations, etc., against the practice of several exhibitors in one locality combining to secure a low rental offer.

Another meeting of the young, yet-unnamed organization, was to be held November 28, at which time it is probable that an election of officers will be held. This organization will be for business only and will be in control of one of the local offices. The change in name will be from "the Exchange Club," to the new-name Screen Club, which has been closed for some time.

In Illinois and Michigan.

By Frank H. Madison, 623 Wasbash Ave., Chicago, Ill.

Changes Among Illinois Exhibitors.

BELLEVILLE, ILL.—The Washington Theatre has new local managers, that of the Erber Theatre Company, of East St. Louis. Joseph Emery, who has been in charge of the management of the East St. Louis houses, will have direct charge. Vaudeville and moving pictures will be used, and on November 24 the company will give a stage show at the Washington theatre for Louis Landau, Jr., who for five years has been president and manager. More than a score of employees from the theatre will be present, and given him with a handsome silver trophy. Mr. Emery was the first to present with a large bouquet of chrysanthemums and a gold pocket watch.

Stonington, Ill.—Fred Weisel has sold the Gem theater to G. E. Rodman.

Darrow, Ill.—Mr. Colovos, manager of the Auditorium, has purchased another new picture machine.

CINCINNATI, Ohio.—The Bluebird office has reduced its admission price to 10 and 20 cents, plus the war tax.

Benton Harbor, Mich.—Mr. and Mrs. C. C. Zacher for the Dreamland theatre.

Michigan Theatre Notes.

Grand Rapids, Mich.—The Columbia theatre, which has been dark since last spring, has been leased to O. R. Sebring, manager of the Reserve of Chicago, who has taken a lease. O. R. Sebring will be manager. The house will use the usual attendant of pictures changing twice a week. Admission, 10 and 20 cents, with 10-cent matinee.

Benton Harbor, Mich.—Emily Wehlen in "The Duchess of Doubt" was shown at the Hellenic, who house for the benefit of the Home Guards.

Benton Harbor, Mich.—Manager W. C. Nelson of the theater, who has recently donated a space on the side of the theatre for a huge electric sign, 18x40 feet, "Don't Ill. In the War, Don't Waste It."
Texans Slowly Coming to Accept the Tax

Business in State Is Generally Good and Bank Deposits High—Theater Patronage Returning to Normal by Degrees Despite Taxes.

By Donald Hawley, The Times Herald, Dallas, Tex.

Dallas, Tex.—Deposits in Texas banks are larger than they were on September 11, but Texas moving picture men disdain attempting to be optimistic. The statistics are available as a result of the statements made by Texas bankers in re- porting the result of the national currency examiner's investigation. The bankers say they are not doing a business that warrants piling up hoarded wealth in the shape of bank credits.

The expected completing pre-is a picture of its kind. In fact, so far as is known here, it is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.

The census of the pictures shows on the "Old Mill Offerings," as the second picture of the company's eight-week season, is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.

The census of the pictures shows on the "Old Mill Offerings," as the second picture of the company's eight-week season, is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.

The census of the pictures shows on the "Old Mill Offerings," as the second picture of the company's eight-week season, is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.

The census of the pictures shows on the "Old Mill Offerings," as the second picture of the company's eight-week season, is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.

The census of the pictures shows on the "Old Mill Offerings," as the second picture of the company's eight-week season, is the only one of its kind in the nation. It is produced by the Paramount Company and is called "Old Mill Offerings."

It is not as good as the first one the company produced, "Judgment House," and not as bad as the second one, "Harry Dark and Yard." The latter is being shown in all the great art houses in the country.
Rothapfel Talks on Conditions in Trade

Entertained at Luncheon in San Francisco Press Club—Talks to Distinguished Fellow Guests on Conditions in the Trade and Modern Showmanship.

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO—S. L. Rothapfel, president of the United Screen Syndicate and member of the First National Exhibitors' Circuit, Inc., spent several days here recently inspecting local houses and conferring with members of the Turner & Dahnken Circuit, which is also a member of the organization. On November 21 he was the guest of honor at a luncheon tendered by Turner & Dahnken and the Press Club at the rooms of the latter organization on Powell street, a gathering that was attended by almost one hundred film men of this city and vicinity.

Mr. Rothapfel's Speech.

After luncheon the visitor was introduced in a happy manner by Al C. Joy, president of the club. Mr. Rothapfel stated that he was making a flat tire, referring to a distressing cold he had contracted on the road to the Pacific Coast, but this was lost sight of as he warmed up to his talk on "The Moving Picture Game." This speech was along the same general lines as the one delivered here by him two years ago, but brought right up to date. At that time he declared that the day of the exhibitor had arrived, that moving pictures were fast becoming the greatest business field, and that the crying need of exhibitors was some manifestation of individuality in the manner of conducting business. Conditions Serious for Film Men.

In his recent talk he stated that conditions throughout the country, from the standpoint of exhibitors and film men in general, were serious. The war has brought about new conditions and exhibitors have made too many changes in their methods, he declared. With the drama in a rut and vaudeville showing nothing new, he expressed the belief that a wonderful opportunity was open to the moving picture industry and urged his hearers to set out of the idea that pictures were still a side-show attraction.

Program Coming Back.

Mr. Rothapfel stated that while the open market is here the program is coming back; not the old scheme, but one in which the exhibitor has a hand, that of the First National Exhibitors' Circuit having a program. Exhibitors were urged to select their bills with care and not to depend on so-called stars to keep their houses filled. By keeping in a rut and depending on names that are a household word exhibitors are but boosting the salaries of these stars higher and higher, he said, and keeping quality production down. The prediction was made that during the coming year there would be a weathering out in the moving picture business, with a decided change for the better, as the result of a closer cooperation between producer, distributor and exhibitor.

Methods Used at Strand and Rialto.

The speaker told of the methods he had utilized in making a success of the Strand and Rialto theaters and declared that the latter had not fallen below $16,000 in receipts in the past twenty-one weeks, with some weeks passing the $20,000 mark. He told how he had worked to make the theater a social factor in the community and how the musical programs were appreciated. Declaring that moving pictures were the hardest form of amusement, he said that the exhibitor needed to employ taste, snap, precision and new ideas to sell an impression above the ordinary. He told of some of the innovations that would be found in the new Rivoli theater in New York, how perfumes were to introduce the sense of smell in addition to those of sight and hearing and what plans were under way to make the music the finest in any moving picture theater. In regard to prices the statement was made that four hundred seats had been set aside for which a charge of one dollar was made, and he made the interesting remark that these had all been sold in advance for a period of one year.

The talk throughout was essentially one of good cheer, with an appeal for exhibitors to show their individuality and make their houses above the ordinary. The speaker frowned on the double-bill program, the shuffling of film to keep a competitor from getting service, and similar tactics.

Among Those Present.

Northwest Film Association Gets to Work
Exchanges in Pacific Northwest Working for Permanent and Useful Organization—Committees Appointed for Special Activities.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—The Northwest Film Association, the formation of which was inaugurated by the Northwest Film Congress held in Seattle last fall, was permanently organized on November 26, when the exchange managers stationed in Seattle met at the Metropolitan Club. J. A. Koepel, manager of the Northwest territorial exchange office of the Film Booking Union, was named chairman and a plan of immediate action was drawn up.

Committee on Transportation.
A Transportation and Traffic Committee will discuss with the express companies the quickest and best routes for the handling of film throughout the territory. It will look after the adjustment of claims against the express companies for both exchanges and exhibitors. It will also insist upon prompt and proper collections for C. O. D. orders. One of the first benefits of this committee will be a system of agreements or rules to be followed by all express companies. The rate to be charged will be cut down.

Committee on Administration.
A Transportation Committee will be organized for the purpose of attracting a larger number of exhibitors to the rural territory. This committee is to be the head of the organization, and will be under the direction of the board of directors.

Credit Committee.
The Committee on Credits will furnish the association with regular reports as to the financial reliability of exhibitors. This information will be given to the committee by the different exchange managers. The names of all exhibitors who give an S. E. check, hold an account, or pay their days without paying, or in any other way making it necessary for the exchange manager to give protective information to the others will be reported by the Credit Committee.

Committee on Complaints.
There is a Grievance Committee which will attend to the complaints made by any individual exhibitor or group of exhibitors. The members of this committee will discuss such problems both with individuals and with state and national organizations of exhibitors.

Will Watch Legislation.
The Legislative Committee has been appointed for the purpose of leading the fight against legislation that is adverse to the interests of any branch of the motion picture industry. It will work against local laws as well as state laws, and will have the power to act in any town in the territory. The committee will also work with the larger organizations in the industry.

Want Permanent Organization.
By the immediate perfection of such a businesslike organization as this the exchange can stand on its own merits and they intend to have a permanent association at last. Heretofore attempts at such an association have been half-hearted, and the idea given up after a few poorly attended meetings. The Northwest territory is one of the newest in the country, and cooperation between different exchanges and between exhibitors and exchanges is much more important than in a more compact territory. It is to be hoped that every exchange man will continue to support the association with the same enthusiasm with which it has been started.

Mr. Koepel is peculiarly fitted as a leader for the association through his twenty-five years of film business and his past record as an organizer. He was an exhibitor in New York when motion pictures were the wonder of the day, and he charged 5 cents to see the pictures and 10 cents to see the theater. Since that time he has managed exchanges all over the United States. He was general manager of the 1915 Motion Picture Convention and Exposition.

G. A. Faris Wins Promotion.
Seattle, Wash.—G. A. Faris, for the past year Northwest manager for Greater Vitagraph, has been promoted to the manager of the company.

Mr. Faris leaves many friends in the Northwest, for he was truly a man whom everyone liked. He is a picture expert who has been working on this problem, and expects at the next meeting of the association on November 30 to report a solution to the problems which some of the managers of the express companies.

It will be prepared with a written report. He plans to outline the effect that if all the exchanges will agree to the same plan, the post office will have a delivery wagon to handle films alone. The Transportation Committee is also working on another matter of better service for the exchanges during the holiday season, when so many delays in the delivery of films generally occur.

Liberty’s Policy Will Be About the Same.
Spokane, Wash.—Manager Cohen of the Liberty announces that there will be no material change in the program policy of the theater, although more “open-market” productions will probably be offered in addition to the standard Artcraft and Paramount releases.

Under the new management all Fairbanks’ pictures will be shown at the regular admission price. Heretofore the price was raised, and only after some of the legends proposed for the banners had been discussed by the imputa.

There is no change in the Liberty’s “backgroundColor” which is coming back to the Liberty before the end of the year at popular prices. Other bookings for the near future include William S. Hart in “The Cold Deck,” Clara Kimball Young in “The Easiest Way,” “The Whip,” “Bitter Sons,” and “Mister Terry” and a return engagement of the Griffith super-spectacle, “Intolerance.”

“Heroic France” at Auditorium.
Spokane, Wash.—For one week beginning Sunday, November 25, the Auditorium theater will present the latest French government picture, “Pathes,” released under the auspices of the American relief service, the association of Paris. A percentage of the receipts goes to the war relief fund of the association.

Minneapolis Has Snow and Full Theaters
An Abundance of Good Feature Pictures Fill Houses—Some of the Recent Offerings in the Twin City Theaters—Notes About Film Men.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—With many new names and old faces in the cast and Hoffm man Foursquare exchanges the film rialto has sunk back into the solitude and it looks as if things will be quiet until after the holidays. The first heavy snow since October fell upon Minneapolis and St. Paul Sunday night, Nov. 11, and, despite slush-covered sidewalks and an occasional chilly breeze good crowds attended theater performances.

In Minneapolis capacity houses were recorded almost everywhere and an abundance of feature exhibitions. The New Garrick began a four-day run of Elsie Ferguson’s “The Rise of Jennie Custer” and showed Tally, Far from Sinister” and the fifth and sixth reels of “France in Arms,” the Lyric offered Norma Talmadge in “The Secret of the Storm Country,” the New Garden offered were “The Rainbow Division,” the New Unique William S. Hart in “The Disciple” and the New Astor Charles and Earl Williams in “The Grendy Mystery.”


Rialto Begins Again as the Summit.
Minneapolis, Minn.—The theater at Western and Kelt Avenue has been reopened, which is called the Elk and the Rialto, has been reopened by J. B. Reisman under the name of the Summit.

G. W. Malone and T. C. Goldrich Leave Minneapolis.
Minneapolis, Minn.—"Governor" George W. Malone and Thomas C. Goldrich have resigned from the Metro exchange.

Louis Kaufman Now Laemmle Road Man.
Minneapolis, Minn.—Louis Kaufman, former Pathé exchange salesman, has gone out on the road for the Laemmle exchange and is covering Southern Minnesota towns.

Prosper Schwie Made Corporal.
According to advices from Camp Dodge, Iowa, Prosper Schwie, former Arteract, Bluebird and American Maid salesman, has been appointed corporal in the national army.

Manie Gottlieb at Camp Mills.
Manie Gottlieb, former manager of the Favorite feature exchange, is now encamped at Garden City, L. I., awaiting orders to embark for France.
Portland Film Business Up in the Air


By Abraham Nelson, Majestic Theater Bldg., Portland, Ore.

PORTLAND, ORE.—Indications are that the business has been experi-
enced in the Rose City last week and re-
ported in those columns was of a tempo-
rary nature; a number of the people are be-
coming accustomed to the twenty-cent ad-
mission in the downtown theaters. Man-
agers of downtown exhibitors have been to-
wardly successful at all seres, and individual managers are much to
blame for the condition. The People's Astor Company dampened the ardor of the downtown exhibitors this week when it cut the admission price at the Strand. The Management of the Astor ab-
sorbed the war tax. The Sunset slipped back to 16 and 15 cents, also paying the tax. While these two theaters do not control the price situation in Portland the others downtown exhibitors feel that it would have been to the general advantage of the industry if they had stuck it out for thirty days anyway at 20 cents and given the plan a fair trial.

That the price raise has caused the man-
agers to go back to the old ways of getting the money is indicated by the changes in policy of operation made during the past four weeks. Ann Pen-
nington has been showing all week, this house usually changing twice a week. At the Astor the Carol had its second week, the show began on Saturday instead of Sun-
day as in the past. The Majes-
tic has been following the Saturday open-
ing plan for some time, also holding all its attractions for a full week, and has been meeting with fine success.

Little if any profit in business and the war tax paddles have left Bob Gleen a popular character on theater row this week.

Salem Theaters Raise Prices.

Salem, Ore.—All the theaters here have combined to boost their prices for both matinees and evenings. The houses in-
olved are the Bligh and Liberty, con-
trolled by George Bligh, and the Oregon, operated by Geo. B. Guthrie, of Portland. The old prices of 10 and 15 cents have been raised to 15 and 20 cents.

Few Exhibitors Refuse to Pay Tax.

Portland, Ore.—A canvas of the ex-
changes in this city for abandoning the war tax discloses that very few theaters re-
fuse to pay the tax. Those who refuse to com-
plain vigorously, but eventually pay up under protest. The exchanges are re-
terminating the absolute refusals to the home office.

Malotte Gives Organ Concert.

Portland, Ore.—Albert Hay Malotte, the popular organist at the Liberty theater, was presented in recital November 29th by the Oregon chapter of the American Guild of Organists: E. J. Myrick, manager of the theater, gave the use of his theater for the occasion.

Mr. Malotte's work has done much to the library, and his new-night-day concerts are features of the theater.

Tacoma Theater Gets Big Organ.

Tacoma, Wash.—The Rialto theater, now under construction by Baker and Moore, will be equipped by Wurlitzer Hope-Jones Unit Orchestra cost-
ing $30,000. The theater will be com-
pleted in about six months.

Serious Are Hard to Land.

Portland, Ore.—Film salesmen in this territory claim that the most serious problem right now is about the hardest thing there is in the business. It is quite the policy to say which serials are going around begging for a first run, but there are often so many of them on the market that they can find some kind of a decent berth.

H. H. Brownell Goes to Universal City.

Portland, Ore.—Hobart H. Brownell, well known in all the branches of the film industry, has been called to Universal City to act as cameraman for the Uni-
versal company. Mr. Brownell has been on the job as cameraman at every Pendie-
ton Roundup since 1912, and has done much to put Oregon scenery into the news and sceneries of the country.

Exhibitors’ League Ball Off.

Portland, Ore.—There is no exhibitors’ ball in sight in Portland for some time. The exhibitors are having troubles of their own to contend with right now, and there does not seem to be anybody willing to hold on the proposition. The ball was scheduled to take place at the Municipal Auditorium, November 28, but it has now been postponed indefinitely.

Portland Exchanges Prosper.

Portland, Ore.—Business located in Portland are doing wonderful business, if the exhibitors that constantly crowd them are any indications. Much of Pathe’s local business has been divided between Mutual, Universal, and General, who have ex-
changes here. Fred Simonton, manager for Mutual, reports that if ever a feature has a day’s lay-over in Portland it is shunned and goes to another city. Seattle exchanges, especially Triangle of late, sometimes miss shipments, and local lay-over shows are in big demand.

Fred Simonton with General Film.

Portland, Ore.—Fred Simonton, former manager of the Standard Feature Film Company, has been selected as road man for General, and made his first road trip under the new colors November 22.

R. C. Waite, General Film branch manager, re-
ports good business and is undecided as to whether to attribute it to the discontinu-
ance of the war tax or to the general condition of the trade.

Owing to the rush of local business and the great amount of office work demanding his attention, Mr. Simonton has assigned his two road men, Sperry and Hunter, staying close to home.

New Mutual Road Man.

Portland, Ore.—Ted Johnson, former

The Moving Picture World.
Many Patriotic Benefits Given by Buffalo Theater Managers—New Theaters and Managerial Changes in the Territory—Business Notes.

By Joseph McGuire, 152 North Elmwood St., Buffalo, N. Y.

BUFFALO, N. Y.—On Friday, November 9th, and Maily, the theatres, this city, held matinees for the benefit of the Red Cross fund,” said Valentine O’Hern, secretary of the Buffalo Theatrical Managers’ Association. “These were successful affairs, and the gross receipts were donated to this worthy cause. This action was decided upon at a recent meeting of the association. The large theaters of Buffalo are collecting $750 to $1,000 a week in connection with this. The theatre cut their obligations in an appreciable degree, and the strenuous training at the camp was highly fascinating.

Service Stars Will Shine for Mutual.

Buffalo, N. Y.—The Mutual Film Corporation has loaned a mammoth service flag for prominent display at its head offices in Chicago, New York, and Buffalo. The Buffalo branch, says: “Each branch of our company is also being furnished with a service flag which will appear the number of stars representing the men from that particular branch who have joined the colors.”

Other War Activities in Buffalo.

Buffalo, N. Y.—Shea’s Hippodrome recently showed the Buffalo boys at work and at play at Camp Dix. As great crowds of the local soldiers were recognized on the screen the audiences cheered vociferously.

The board of commerce of Lockport, N. Y., four minutes speakers are addressing audiences in that city. The reference to the readiness of the men to send the aid to the allies. "Carrying the Message" is their slogan.

Local film men are heeding the War Department’s request for co-operation in an endeavor to secure all the photographic lenses possible. They have been informed that the war authorities at Washington are exerting efforts to secure as many of the lenses as possible for use on the photographic instruments with which several equipped for observation purposes in the European war.

Some of the film men helped the Buffalo Chamber of Commerce in a drive for 1,000 new members. Considerable enthusiasm was displayed by the various team captains in the campaign. Archer A. Lan- don, president of the chamber, emphasized the importance of increasing the membership, and declared that if war all forces of the country must be organized, and efficiency must be the watchword. To this end he stated the film men gave their hearty approval. They also announced that they aimed to raise $35,000,000 for the Y. M. C. A.’s war fund. Buffalo’s contribution totaled $506,762.

New House in Binghamton Opened.

Binghamton, N. Y.—J. F. Small has opened the new Floral theater, Binghamton, N. Y. He is using the Mutual Star productions twice a week.

A. W. Newman, formerly connected with the People’s theater, Binghamton, is about to reopen the old Lyric theater, that city. For the past year the Lyric has been used for boxing exhibitions.

Buffalo General Film Jottings.

Buffalo, N. Y.—G. E. Dickman has been appointed manager of the Buffalo office of the General Film, Buffalo. R. E. Gallagher is manager of the company’s new branch in Albany. "Camille" a general feature, is meeting with favor in Buffalo and western New York.

"Our business has shown a marked increase in the past year and a half," said Manager E. J. Hayes, of the Buffalo General Film office.

Samuel Carver Opens Globe Theater.

Buffalo, N. Y.—Samuel Carver, of Buffalo, has opened the new moving picture theater at Main and East Ferry streets, Buffalo.

Business and Personal Notes.

Buffalo, N. Y.—Harry Marsey, of 47 Vesper St., has been named manager of the Atlantic theater, Buffalo.

Harry T. Dixon Needs an Aeroplane.

Buffalo, N. Y.—Harry T. Dixon is the new manager of the Frontier moving picture theatre, which has been newly equipped for the showing of similarities at the Variety theater. The first-named house is on the west side of the Broadway, away from the crowd of the other houses on the east side.

"No, indeed, I don’t use seven-league boots to jump from one theater to the other," said Mr. Dixon. "I am quite contented with the simple, old-fashioned aeroplane route."

Gardiner Syndicate, Special Film Exchange, Opens.

Buffalo, N. Y.—The Gardiner Syndicate has opened headquarters at 323 Chamber of Commerce, Buffalo. This firm reports that it is handling a full program of displaying advertising and industrial pictures in fifty-three theaters in this city, which the following week it will release a Western New York Weekly. The concern also supplies moving picture entertainments for homes and banquet halls and has its own cameramen and other facilities.

Hippodrome in Marietta, O., Burns.

Marietta, O.—A ballroom which is thought has escaped from destruction in the big fire in the main hall of the building, completed de- streating the Paramount early in the morning, Nov. 23. The roof and the entire interior of the theater were destroyed by the fire, but all the valuable equipment and cash in a deposit box on the third floor were unharmed.

The complete equipment of the theater, including scenery, mirroroid screen, curtains, drops, seats, picture machines, organs, pianos, and stage equipment, were destroyed in the blaze. In addition to the entire wardrobe and scenic effects of Zarrow’s little Bluebird Company, which was filling an engagement at the theater this week, were lost.

In speaking of the fire, Manager Sybrant stated that the loss to the C. & M. Amusement Company would probably total $25,900.

"This amount only $7,600 is covered by insurance. "Just as soon as the wreckage can be cleared away and the place put in a condition to do business, the work will be started on a new Hippodrome that will be bigger and better than ever," Manager Sybrant stated.

Trade Notes From Quincy III.

By Joe Esler, Traveling Representative of Moving Picture World.

Eddie Krause Managing the American.

Quincy, III.—Eddie Krause, formerly with the Olver Players, has been appointed manager of the American theater at Davenport, Ia., the cozy picture house operated by Mr. M. L. W. Our policy of the theater under Krause management will be to play state rights pictures, Universal, Vitagraph, and Fourquare will be featured.

During Thanksgiving week 'Interlo- ners' and "The Cattle Clearing House" under Manager Brause is using a lot of publicity in putting the picture before the public.

The Tokyo Reports Good Business.

Macomb, Ill.—The Tokyo theater at Macomb, according to report of V. Y. and M. P. Grubb, are paying the war tax for the patronage of the Government. They are using Triangle, Fox, Vitagraph, and Goldwyn services, and have just had a splendid run on the feature play, "The Crisht."
THE MOVING PICTURE WORLD
December 15, 1917

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.

PHOTOGRAPH "1917" WENT TO PRESS.; CAST; NATION'S WARRIORS GO FORWARD: LEARN THE LIONS' HISTORY.

Mystery

The Mystery Ship (Episode 2—"The Grip of Hate"—Two Parts—Dec. 8).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—Miles Gaston aboard his yacht, watching the effects of the storm. Gaston's yacht is lost, and Betty's aunt arrested by the police. BETTY, how can you be so cruel? Gaston's yacht is found, the police catch the girl, and Betty's aunt is found. THE two sailors are saved. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found. The Storm (Episode 3—"The Grip of Hate"—Two Parts—Dec. 15).—The east; Millions killed; Captain Perry (Gerber); Harry Russell (Duke Worne); Betty's Aunt (Kaths Van Nieu); Jack Pay (Kingsley Bowie).—The police find the girl, and Betty's aunt is found.
December

15,

THE MOVING PICTURE WORLD

1917

the automatic sprinkler, with which the warehouse was equipped.
They rescue lima as
Stayne and Mason watch them from a distance.
Mason and Stayne arrive at their lodging and
there a distinguished Oriental, who precredentials and orders from the Sulian
Perry to deliycr lima in Canada, where
the Turk's yacht Is waiting. The next morning
find

^nrtiofij! Picket selling a»d
H1B!>^) cash register co.
J*1AA4L/rACTVf*£f*S

sents

Or

telling

lima finds a box marked "pianoplayer" in her
apartment when she returns from a walk. She
calls Hairy on the phone and tells him about
it and
he warns her it must be some trick of
Mason's, and to take good care of herself. At
she hangs up the receiver the end of the box
opens and .Mason leaps out and captures lima.
II.
binds her and gets into the box with her.
A girl about Ilma's size, who had bceu in the
box, dresses In Ilma's clothes and leaves the
apartment.
The men who left the pianoplayer
box in Ilma's apartment return for it and
carry

it

away on

a truck.

Kismet and Harry go to Perry's old hiding
and find there some carrier pigeons.
Harry says they will lead him to Perry and
consequently to lima, and the next morning
the pigeons are released and Harry and Kismet
follow them in an aeroplane.
The pigeons
lead the men in the aeroplane to a little farm
house near Niagara Falls.
Perry and Stayne
see the aeroplane as they shove the box in
which lima is a prisoner on an auto truck.
Harry and Kismet see Perry in the truck and
follow it.
Perry throws the box in which
lima is a prisoner into the river abovs the
Falls and Harry and Kismet abandon .heir

and

a/I

A trio's of Theatre Tickets

(ass®

wraovsraei&tyLS?

N.V. CITY

BROADWAY

1735

to rescue lima.
They rush to a bridge
the river and Harry is lowered from it
rope around his chest.
He carrier anrope with him and manages to put the
around the case.
As the men on the

bridge, whom Harry and Kismet enlisted in
the rescue, attempt to pull up the case, the
noose slips and the case falls back into the
stream.
Harry is pulled up to the bridge a<the case starts over the Falls to what looks like
Ilma's certain destruction.

(Episode No. 3— "The
Island of Dread" Two Parts Dec. 2). Th'2
cast:
Doris Whitney (Doris Kenyon)
Verda
Crane (Arline Pretty); Dr. Scarley (Sheldon
Lewis); Jack Ramsey (Mahlon Hamilton'.
The mystery of the explosive packet is i-bout
to be solved at the opening of this episode. The
Hidden Hand has Doris Whitney a prisoner in
his den and has taken the locket from her neck.
He is about to insert it in its proper place on
the packet and reveal the contents.
The false
Ramsey releases his hold upon Doris as lie
bends forward to see what the packet contains.
Doris seizes a flaming retort, tips it over
on the wooden table, setting the den afire.
In
the excitement she secures the packet and
escapes but leaves the locket in possession of
the Hidden Hand.
She is pursued by the Hidden Hand and his followers and rescued by

THE HIDDEN HAND

—

—

—

;

Ramsey, and the

police,

whose

aid

Ramsey

.las

secured.

proved to be the latter's daughtar, takes steps
to
prevent Dr. Scarley, Doris' fiance, from
handling the money of the estate. Doris shows
Scarley the explosive packet and he akes It.
Ramsey enters and snatches the packet away
from Scarley, showing by his action that ie 13
suspicious of the physician.
Trask, Whitney's lawyer, phones, saying that
he has located the witnesses to the wiil and
that he will visit the Whitney home to tell
where the will has been deposited. Verda Crane,
Whitney's ward, informs the Hidden Hand of
Trask's intended visit and he sends his henchmen to kill Trask. They do so. Ramsey persuades Doris to go to her summer home on
Whitney Island.
On the way to the island,
overtaken by a storm, Doris and Ramsey seek
refuge in a fisherman's shack on a small
island.

The Hidden Hand and his followers capture
them, but before he is captured, Ramsey has
thrown the packet in the bushes.
Ramsey is
left bound on the island, while Doris is carried to a boat by the Hidden Hand and his
men. On the way to the main land, Doris dives
overboard and manages to conceal herself from
her captors under an overturned rowboat.

Miscellaneous Subjects
KING-BEE FILMS CORP.
THE BANDMASTER

—

(Two Parts Dec. 1).—
plays the role of a trombone player In
a Jass band.
Through good fortune, he gets
entre into a house of society, and becomes a
bandmaster.
While playing for the guests he
recognizes an organ grinder who is posing as
an Italian Count for the purpose of winning
the heiress who is hostess.
He exposes the
bogus Count, but they will not believe him,
Billy

and he

is

ejected.

(

;

;

Sanitary

_IR0N
Opera Chairs
immediate

shipment
on many styles' Second
Hand Chairs;
out-of-door
for

seating

measurements

Send

FREE SEATING

PLAN. Mention

this

paper.

STEEL FURNITURE
Grand Rapids, Mich.; New York,

CO.

150 Fifth

Ave.

WAR PRICES-Going Down
The well-known "Orpheum Collection" consists of melodramatic
music almost exclusively, and is
one of the best collections of agitatos, hurries, mysteriosos, short
plaintives, etc., on the market.
Particularly useful in serial pictures for bringing out the dralast edition is
matic points.
printed from the same plates as
the first, on a good quality of paper, and sells for these reduced
prices: Piano (solo), 1st, 2d or
3d series, 35 cents each; Violin
series), 25 cents
(1st, 2d or 3d
each
Cornet
(1st,
2d
or
3d
series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d
series), 20 cents each.

My

CLARENCE
1103

«6

Grace

SINN

E.

Chicago,

St.

OTHERS

The late General Booth's message
cers all over the world

:

"

111.

99

The
Salvation

Army
assistance

daring the long

wm

Will

You Help
Us
Help " Others"

less

grandfather, chupin. the proprietor of the Inn.
Arlette's mother, having brought her into the
world without benefit of clergy, Arlette's pathway has been far from smooth, the villa:
sips making her life intolerable in one way or
another.
Richard Vale, a young American, on a sketching tour, makes his headquarters at Savenay,
setting up his artist equipment in the attic of
an old mill house. He meets Arlette and Induces
her to pose for him.
She falls in love with
him, but his impersonal manner holds her off
and she hides her feelings carefully.
Vale's cash runs low, and in time he is reduced to the starvation point. Prince Hoissard,
a noted patron of the arts, an accomplished
libertine and a leader in the night life of the
capital, comes to the little town for a period
of rest and recuperation,
lie slops at the inn
and begins to lay siege to Arlette. She repulses
him until he offers to finance Vale. For reward he claims her as his mistress. Arlette
wavers, but finally agrees to the bargain, stipulating that he fulfill his side of it first.
Vale is introduced to Boissard, who simulates
an interest in his work. He leaves to continue
Arlette,
his education in European art centers.
also, is sent away in the care of a companion.
She is taught the fine arts and graces of the
up-to-date Parisian beauty and blossoms into
Always in the backan exquisite butterfly.
ground of her consciousness, however, is the
shadow of her approaching sacrifice.
The Prince lives up to his word. After a
educated by celebrated masters,
time. Vale,
His painting of Arlette as a
gains renown.
pagan nymph wins the grand prize at the
Boissard insists that Arlette pay
spring salon.
her debt.
At a ball given in his chateau he
demands that she publicly acknowledge him as
Arlette complies and Vale, who is
her lover.
present, leaves the banquet hall disillusioned
broken.
and
Sarthe. the Prince's Hindoo servant, who
is devoted to Arlette. seeks out the artist and
Together
tells him the real state of afairs.
In the
the two rush back to Arlette's aid.
struggle that ensues between Vale and Boissard
the latter is mysteriously stabbed and dies.
Vale, believing Arlette the slayer, accuses himself to the authorities, and she, in turn, attempts to assume the guilt. Both are exonerated
by the dying confession of Sarthe, who comSarthe for years had borne his
mits suicide.
master a grudge, and in order to save Arlette
had sent him to his grave. Arlette and Vale
are reunited.

FOX FILM CORP.

to his Offi-

OTHERS "

There are numbers of poor folk
in all our big
cities who depend upon

for

;

—

STEEL

Winter months.

I

kitchen.

SELECT PICTURES CORP.

;

Abner Whitney, who will secure the estate
of his brother Judson Whitney if Doris is not

He goes to the organ grinder's room, gets his
organ and monkey and returns to the reception.
He enters the ballroom, and when the monkey
Bees his master, makes one leap on top of his
Chest and cries "Popper."
Hilly, having established that Tony is an impostor. Is lionized
by all.
At the height of his enjoyment the
cook, to whom he is engaged, appears upon the
scene, and in a fit of jealousy she grabs him
by the coat collar and drags him off to the

HER SILENT SACRIFICE (Five Parts—
Nov.).— The cast: Aihue (Alice Brady); Richard Vale (Henry dive)
Prince Boissard
R.
Peyton Gibbs) Sarthe (Edmund Pardo)
Countess Coralic
(.Mrs.
Blanche Craig); Chupin
(Arda LeCroix).
From the play "Th
Mouse" by Henry J. N. Dam. Scenario written
by l)\e L'nsell.
Directed by Edward Jose.
in the town hi Savenay dwell Arlette and her

Non=Break
able and

place

chase
across
by a
other
noose

1677

for Innate

than yonrstlf ?

Send Your Gift to Commander Evangeline Booth
120 West Fourteenth Street, New York City
Or Commissioner Estill. 108 N. Dearborn Street. Chicago

A BRANDED SOUL

(Five Parts— Nov. 25).—

Cordova (Gladys BrockJuan
John Rannie (Lewis J. Cody)
well)
Mendoza (Colin Chase) Dona Sartoris (Vivian
Payton)
(Gloria
Mendoza
Dolores
Rich)
Nell Mathews (Fred
Pedro (Willard Louis)
Whitman) Adolf Wylie (Barney Furey). SceDirected by Bertram
nario by Franklyn Hall.
Rripkcn
by Juan Mendoza,
loved
Cordova,
Conchita
makes her living by singing in the choir of
lives happily in
She
her native cathedral.
the little Mexican village, until there comes
oil man.
millionaire
Rannie,
into her life John
Rannie plots to get her under bis thumb.

The

Conchita

cast:

:

;

;

;

;

;

:

He

learns of

sets

men

her

love

affair

with

Juan.

He

watch Juan, and he discovers that
the
the youthful Mexican Is a paid spy in
employ of the German secret service bureau.
Inwhich
papers
Rannie gains possession of
criminate Conchita s lover, and then threatens
comes
herself
to expose the boy unless Conchita
to his home.
the girl
Scarcely knowing what she Is doing,
to

.

The revelation of Juan's true character
goes.
realizes that
has disillusioned her. and she
Instinctively
she does not care for him. But she
from being refeels that she must save him
vealed to the populace.
strange
faith of Conchita has a
As she stands In his room
on Rannie.
neck he
takes the cross from about her

The simple
effect

and


realized at last that he has met a good woman.

Meanwhile the people of the little village had become interested in Anthony. They set fire to his oil fields. As he rushed forth to save the oil, he was stabbed in the back, his neck, and threatened to kill him.

For a while the villagers had their way and the man was allowed to live. Among the ruins of his wealth, he meets the girl again. She is a lady, and in the eyes of the people who had sought to harm him, he kneels by her side.

GEORGE KLEINE SYSTEM.

"THE DREAM DOLL," (Essanay-Perfection Players: Ruby (Marguerite Clayton); The Toy King (John Edgar); A. Knaat (Bobby Holmes); Ruby's Pianist (Rudolph Lattendorf).

A. Knaat, in a big toy factory, claims the discovery of an elixir which will bring dolls to life. Ruby, the daughter of the master of the factory, is overcome by the fumes of the fluid while the chemist is out summing others to witness the work of his discovery. A doll the chemist has given life to when the elixir's power is withdrawn is a doll of justice for the peace of life. He marries the lovely girl and then gives the dolls and keeps them supplied with food. Then, one evening, while striking down a bomb car, the second bomb set by striking workers to destroy the toy factory. The dolls come to realize their part, but it is too late to escape. The bomb explodes and—— Ruby comes to life. She is puzzled, realizes that all was simply a dream, inspired by the ravings of the cracked-brain chemist.

BLUEBIRD PHOTOPLAYS, INC.

THE RAGGEDY QUEEN (F. W. Post-Dec. 3).—The cast: Tatters (Violet Mercereau); "Mrs. Crocker" (Violet Hughes); Don (Donald Hall); Tom Bremont (Robert F. Hill); Lem Braxton (Charles Slateney); Father Anthony (J. W. O'Brien); Gil (J. B. O'lote).

Tatters holds court in a little rundown village at the mouth of the main shaft of the Tiptop mine. He is the court of children of the miners. Tatters firmly believes that she is descended from royal blood, for had not "Crazy Anne" told her that her mother was a queen, and that her father was a king? In the feuds and fights of the past, Crazy Anne had been the maid of Tatters' mother, but all proof she had of Tatters' royal lineage was a trunk of royal gowns, and a newspaper clipping. Old man Tislon was so busy with other matters that the little iron line which his hands had trained around him little, and the complaints and pleading of his manager, Tom Bremont, interfered with his little. It was not until he received a trunk let to Tatters in the village that he descended to send his secretary, Daniel Grant, to make the best terms possible with the men who had been invited by Lem Braxton to the little a strike.

Grants was a sorehead, and had vowed to get even with the whole outfit for fancied wrongs. After a long series ofumatery fights, a battle was joined in a combat, and Grant was speedily added to Braxton's list of undesirables. In fact, he was shot at first, and while Grant was fishing in an interval of work at a stream which had been flooded by the Indians, Tatters found him stote up behind him, and after a fight threw him into the river. Tatters found Grant's secretary more dead than alive, and with Crazy Anne's help she brought him to her own little backwater to the factory.

In the meantime, Grant's disappearance has alarmed his sister, and she begins a search personal to search. Braxton soon found an opportunity to revenge himself upon Tiplon and the Indians by destroying the train through which the Irish mine office was located, and all the Indians cut down two hundred feet by the mine below. Just as he was about to pull this terrific explosive over the bridge that bound him, on their way to the office, and Tatters engaged the giant long enough for Grant to warn his friends and the factory destroyed.

AMERICAN Photoplayer

(Trade Mark Registered)
The Musical Marvel. Write for Catalogue
American Photoplayer Co.,
27 West 45th St., New York City

CLINT FILM PRODUCING CO.

Los Angeles, California
Producers of "RAMONA" (8½ reels) and "THE EYES OF THE WORLD" (8½ reels)
Harold Bell Wright's famous love story of adventure, of which nearly 200,000 copies have been sold, magnificently reproduced.
Available for state rights.

PATENT

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent and whether I can assist you in selling the patent. Highest returns.
Estimated 25 years. Personal attention in all cases.
WM. N. MOORE.
Loan and Trust Building, Washington, D. C.

We do not CUT prices but quote SENSIBLY.
prices for
DEVELOPING, PRINTING TITLES—TINTING
CAMERAS AND ACCESSORIES
Standard Motion Picture Co.
1876-27 Maller Bldg., Chicago

EXHIBITORS SUPPLY CO., Inc.

Mailers Building, CHICAGO, ILL.
Exclusive Distributors
Simplex Machines
Illinois Indiana Wisconsin

PHOTO-GRAVURE PROGRAM
4 pages, size, 8½ inches long and 5½ inches in width. Pictures covers nearly entire front page. 35 BIG NAMES. Write for specimen, 50c per thousand in any quantity desired.

New}

Gold
Colored
Carcass
Logue
Now
Ready

Large Handcolored Pictures
Size 22x28 inches. Every prominent player.
Sold in cartons of 5, 10, 50, 100, 500, 1000, etc.
FAC-SIMILE OIL PAINTINGS
(25c, each.
Send 25c.
This will show what you get and what you are paying for.
These are PROOF POST CARDS, 25c. per thousand, of all the prominent players.
PHOTOCOPIES of Handcolored, 15c each.
THE BIGGEST AND BEST SHOW ON EARTH.
KRAUS MFG. CO.
220 West 43d Street, New York City

CINEMATOGRAPHIA ITALIANA ED ESTERA

Official Organ of the Italian Cinemathigraph Union.
PUBLISHED ON THE 15th AND 30TH
Foreign Subscription: 20 francs, per annum
Editorial and Business Offices:
Via Cumiana, 31, Turin, Italy

GOLD KING SCREEN

Perfection in Projection—Ten Days' Free Trial
Try before you buy is your privilege.

GOLD KING SCREEN Co.,
Alta, Oklahoma
to his right mind and he is carried back to his hotel on a stretcher.

A surprised later Sir Robert comes to tell Anthony that when Crocker arrived at his hotel he was dead, the Japanese knife imbedded his breast. Heloise is free.

TRIANGLE FILM CORP.

THE SUDDEN GENTLEMAN (Five Parts—Dec. 2)—The cast: Garry Garrity (William Daniels); Clara and Mrs. Pugliss (Lillian Gish); Count Louis Caminnetti (Jack Richardson); Mrs. Hawtry (Margaret Gove); Mrs. Arnaud (Bessie Love); Mr. Lapin (A. A. Hollingsworth); Edward Douglas (Donald Fullen); Rina (Alfreda Lott); Roderick (Walter Perry); Ollie Miles (Perry Chaleur). Scenario by Joe, Anthony Roach. Directed by Thomas N. Vickers.

Garry Garrity, a rollicking Irish lad of twenty-two, is driven from a little Irish village where he makes his living shoeing horses. This is because the count discovers that Garry Garrity has found that his uncle, Denis Garrity, died, leaving him vast properties in Chicago and making him guardian of Denis's stepdaughter, Louise Evans.

Garry arrives in Chicago to take over his estate. In the meantime Louise, believing she is the sole heir of Denis Garrity, visits the lawyers and learns that she has been cut off but with twenty-five thousand. She had dreamed of an alliance with Count Caminnetti, a title fortune-hunter, but $25,000 doesn't seem enough to the Count. Mrs. Hawtry, Louise's friend, also has visions of being counted, and this is the reason Garry Garrity finds when he meets his ward in the Chicago mansion of the late Denis Garrity.

At first, Mrs. Hawtry is humiliated and angered by Garry's plebian manners, but soon she sees a real reason for keeping him when she finds out diamond in the rough. They fall in love and become betrothed and he surprises the count, and Mrs. Hawtry are scheming to win part of the Garrity fortune, and live together in ease on a fifty-thousand a month basis that it is for force Garr into a compromising position, so he be forced to marry Mrs. Hawtry and there will be a divorce and the Count and Mrs. Hawtry plans to produce. Garrity rushes to confront the Count. As he is closing a confession from Caminnetti Louise enters and overheard the affair and his marriage proposal is given away, and again Garry Garrity is made happy.

THE SHIP OF DOOM (Five Parts—Dec. 2)—The cast: Martin Shaw (Monte Blue); Clara Gove (Catherine McDowell); Jeff Whitsell (A. A. Hollingsworth); Fred Shillngford (Edward Douglas); "Sundown" Shattuck (Frank Brownlee). Story by Theodore Gillan. Directed by Wyndham Gittens.

Clara Gove, belle of the little fishing village, was left by her husband, Martin Shaw, to be wed. She liked to crochet, and that is how she met the lost pilot. He is the town bully and had kissed Clara and then boasted about it. There was a fight on the verge of a cliff and Jeff's body was never found. Before the fishermen could place the guilt Clara and Martin fled in a little fishing boat. They had a little cabin but the storm cut little craft was still afloat when they were picked up by "Sundown" Shattuck, a notorious black-birdier, and his crew.

Shattuck had an eye on Clara, and so he rescued them and then married them out of pure greed. On the day of their wedding, one man overboard or the entire boatload would perish. They were on a deserted island, where they were casted, and fought for their lives from the asked hands of Martin Shaw. The same fate also falls to Clara to the man who loved her better than life itself.

GREATER VITAGRAPH.

THE TENDERFOOT (Five Parts—December 2)—The cast: Jim (William Duncan); Cynthia (the Countess); Edith (Edward Douglas); Ellen of the East (Florence Dye); "Smiling" Jack Douglas (Joe Ryan); Mr. Rogers (Walter L. Roosevelt); Rogers' Parlor Girl (Ruth Kuenzi); Mrs. Tucker (Hattie Buckbirk); The Exhbiting Evangelist (Fred Forrester); William Duncan.

"The Tenderfoot," from a novel by the same name, is the story of the young man who came west because the gutter girl would not return his love. She also comes west, and he shows his worth by saving her life and her reputation, so that she is incapable of appreciating his honest devotion. Meantime a true western girl has come into his life. He admires her and she secretly loves him.

To receive a child by the jealousy of the Tenderfoot, invites the attentions of a young Indian brave, and he, scheming to win, sends the Indian to work his destruction. Once he is on his own, he appeals to the Tenderfoot to save her, promising that the brave will kill the Indian in a rifle duel only to be again outwitted.

In Wolville's saloon the bad man sits with the western girl, waiting for the Tenderfoot to come in so he can kill her. Pretending an affection for the bad man, the western girl offers to bet her that she is the catcher in the revolver for harmless charges. Knowing that this is the Tenderfoot enters and, unsavaged by the first shot, closes in on the bad man, whom he kills, and the western girl is confiding to the dazed Tenderfoot what she did because she loved him.

WORLD PICTURES.

HER HOUR (Five Parts—Nov. 26)—The cast: Tom Castle (George Morgan); Ralph Christie (George Macquarie); Dick Christie (Edward Burns); Alicia Christie (Edward Fullen); Mrs. Trent (Yolande Brown); their daughter Jean (Vladimir Johnson); the stepfather (Edward Burns); Mrs. Duggan (Justine Cutting). Story by Raymond Shrock. Directed by George Cow.

"Her Hour," an East Side tenement with her mother and brother, Tom, is visiting their stepfather, Mrs. Castle is an invalid, and Rita, after her day's work, gets to work with the housework. The floorwalker in the store makes Rita a proposition which so in- terests her that she goes and purchases a bathing-suit which results in her losing her position. On the way home she is arrested by her dislolute brother Tom, who demands money. She refuses as their mother is ill. When she reaches home he finds that mother has died. At this junction the police arrive and arrest Tom. Later Rita learns from the newspaper that Tom has been sentenced to five years in State Prison.

Rita gives the furniture to a neighbor, Mrs. Duggan, who had been kind to her mother. With thirty dollars her stepfather, Mr. Rita, fulfilling her mother's wish, moves into better quarters, buys new clothes and applies for a position as an advertisement. In answer to a newspaper ad. She acknowledges that she is not the only one who has no acoustigraphy, but Mr. Trent, the employer, offers to help her.

One day Rita meets a little lady who has cut his hand in play; he tells her his name is Dick. Later they meet, by chance, at a movie, where Mr. Christie, who is a widower. Trent tells Rita that he wishes to marry her. With a few days later she receives an exquisite from him his em- ployer, who asks if his secretary will not accept as a token of his esteem another for their little dinner tomorrow night. Rita wears the ring. Later, and and in her apartment. Trent, who is drinking freely, presses her to taste liquor. He promises to make her the most of a husband, especially on their coming marriage. A paralyzing fear overtakes Rita to fed days, and she im- ports the news to Trent. He casts her aside and she goes to Mrs. Duggan, who now lives in the country. She is received with welcome arms, her baby girl arrives, and is placed in a convent.

The following summer, Rita, who is still at the Duggan home, runs across Mr. Christie, who happens to be working on a contract near her home. She is ready for the stage of the two. They move to Mr. Christie's palatial home, where they are very happy. Trent, who is now as much in love with her as if he had married her and forces her to introduce him to Mr. Christie, who is a great admirer of Miss Rita. Rita is repulsing his advance, he remarks, "You were always fond of me, particularly with your kiss." Christie appears, he Bennet's house as a way of paying Mrs. Barnett. asks her what Mr. Trent referred to. Rita is not in the least popular with Mrs. Barnett, who had tried to explain at the time of their mar- rriage that she would not sleep. Rita, of course, is the true love of Mr. Christie, and confers with his campaign manager, Hal Clemens, and announces his marriage.

Rita is notified by the convent that her daughter has completed her education and is prepared to go. The mother meets her daughter in Hot Springs, Alabama, although they have not seen each other for a month. Rita (Margaret Gove) is a good mother to her daughter, but she is not the daughter of a young man, Dick Christie by name. At luncheon, Hal Clements joins Mrs. Huntsman's (Rita). Aidan is中部 of the city, and remains under his surveillance until after elec- tion, the story of his life as Rita Castles. So Aidan offers to help her in the occupancy the apartment provided for their use. Trent is elected. Clements, who has been at- tracted by his kindness, has been driven away to an apartment to Rita that her brother is dying and it is not that once, having been in charge of the maid, hastens to her brother to find when she gets there it is a. When she reaches home she finds Clement entering her daughter, and kills him. Trent, who is district attorney, is notified that (Continued on page 1652.)

KNOWLEDGE BRINGS STOCKS UP

Messrs. Exhibitor, Exchangeaner, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the two industries of the world today. Would you be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

ONE YEAR....................................$3.00
SIX MONTHS................................$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Please fill in the name of your Theatre.
Cut out and mail today—Now!
Calendar of Daily Program Releases

Releases for Weeks Ending December 15 and December 22

(For Extended Table of Current Releases See Pages 1688, 1690, 1692, 1694.)

Universal Film Mfg. Company

MONDAY, DECEMBER 10, 1917.

BUTTERFLY—The Silent Lady (Five Parts—Drama)...
NESTOR—A Munition Worker's Curse (Comedy)...

WEDNESDAY, DECEMBER 12, 1917.

L-KO—Deep Seas and Desperate Deeds (Two Parts—Comedy)..........................
UNIVERSAL ANIMATED WEEKLY—Number 2
(Topical) ..........................................................

SATURDAY, DECEMBER 15, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 49
(Topical) ..........................................................
UNIVERSAL CURRENT EVENTS—Issue No. 31
(Educational) ..................................................
UNIVERSAL SPECIAL FEATURE—The Red Ace
(Episode No. 9—"A Voice from the Past"—Two Parts—Drama) ......................
UNIVERSAL SPECIAL FEATURE—The Mystery Ship
(Episode No. 3—"Adrift"—Two Parts—Dr.) ..........................................

MONDAY, DECEMBER 17, 1917.

BUTTERFLY—Beloved Jim (Five Parts—Drama)...
NESTOR—Secret Servants (Comedy) .............................................

WEDNESDAY, DECEMBER 19, 1917.

L-KO—Bullets and Boneheads (Two Parts—Comedy)
UNIVERSAL ANIMATED WEEKLY—Issue No. 3
(Topical) ..........................................................

SATURDAY, DECEMBER 22, 1917.

UNIVERSAL SCREEN MAGAZINE—Issue No. 50
(Educational) ..................................................
UNIVERSAL CURRENT EVENTS—Issue No. 31
(Topical) ..........................................................
UNIVERSAL SPECIAL FEATURE—The Red Ace
(Ep. No. 10—"Hearts of Steel"—Two Parts—Dr.

Universal Film Mfg. Company

(Continued.)

02807 UNIVERSAL SPECIAL FEATURE—The Mystery Ship
(Episode No. 4—"The Secret of the Tomb"—Two Parts—Drama) .............. 02823
STRAND—Putting One Over (Comedy) ........................................ 05942

Mutual Film Corporation

MONDAY, DECEMBER 10, 1917.

MUTUAL STAR PRODUCTION—Miss Jackie of the Army
MUTUAL—Mutual Weekly No. 154 (Topical) ......................... 05941

TUESDAY, DECEMBER 11, 1917.

STRAND—Putting One Over (Five Parts—Drama) .................... 05942

THURSDAY, DECEMBER 13, 1917.

CUB—Jerry's Boarding House (Comedy) .................................. 05943
SIGNAL—The Lost Express (Episode No. 13—"The Escape"—Two Parts—Drama) .... 05944-45

MONDAY, DECEMBER 17, 1917.

MUTUAL STAR PRODUCTION—New York Luck
(American—Five Parts—Drama) ........................................ 05946-47-48-49-50
MUTUAL—Mutual Weekly No. 155 (Topical) ......................... 05951

TUESDAY, DECEMBER 18, 1917.

STRAND—Little Miss Fixer (Comedy) .................................. 05952

THURSDAY, DECEMBER 20, 1917.

CUB—Jerry's Double Cross (Comedy) .................................. 05953
SIGNAL—The Lost Express (Episode No. 14—"Unmasked"—Two Parts—Drama) .. 05954-55

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING
and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City
The men who sell this Projector sell not only the Permanently Perfect Projection which only the Simplex can give, but also

**SIMPLEX SERVICE**

The reason is this: They are not employees who have been ordered to sell this particular make of machine; but they deliberately decided to handle only the Simplex because with it they would sell the greatest amount of satisfaction. And they are willing to back up their choice with

**Service That Satisfies**

There is such a man in your territory. May we send you his name? Buying the right thing from the right man; therein lies real satisfaction.

**The Precision Machine Co., Inc.**
317 East 34th St. New York
THE MOVING PICTURE WORLD

December 15, 1917

MOTIOPHGRAPF SERVICE

 Pronounced by every user

THE ENTERPRISE OPTICAL MFG. CO.

574 West Randolph St., Chicago, Ill.

Western Office: 833 Market St. San Francisco, Cal.

We lead; let those that can, follow.

DEVELOPING—PRINTING

TITLes—TINTING—TONING

MANUFACTURERS AND SPECIALISTS

GUNBY BROS., INC.

145 West 65th Street

New York City

THE WONDENS CARBON CHANGES A.T. & T. C.

THIS CARBON ELIMINATES "THAT TERRIBLE NOISE" that is so common with the "OLD ROARING" A.C. ARC. It produces a FLAMELESS, STEADY LIGHT and IMPROVES A.C. PROJECTION.

DOES NOT SABOTAGE ITS REPUTATION ON THE RESULTS. Send for samples, with request for a prompt shipment. Write or call for samples. Make your own test. PORTER handles THE LOWEST BEST OF EVERYTHING FOR ADVANCED PROJECTION.

B. F. PORTER, 1482 Broadway (on the Square). Times Square, New York
A Lamp that means better Pictures and Decreased Operating Costs

It's not often that you can improve the quality of your pictures and at the same time lower your operating costs. But that's just what this new Edison Mazda C Lamp does.

The focus is permanent. The light is of an even intensity—no flicker.

There is less heat; the absence of all carbon ash means less wear and tear on machines and film (carbon and carbon troubles are eliminated).

The results are better pictures, a better show. And don't forget that operating costs are greatly reduced by a marked reduction in current consumption. Get in touch with our nearest distributor. Send for Bulletin containing full information.

Edison Lamp Works of General Electric Co.
Harrison, N. J.

Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
722 Seventh Ave.
Independent Movie Supply Co.
722 Seventh Ave.
Chas. Steinber Co.
115 E. 23rd St.

BOSTON
A. J. Thompson
10 Tremont St.
United Theatre Equipment Corp.
129 Pleasant St.

PHILADELPHIA
Phil. Film Co., Supply Dept.
102 N. 13th St.
United Theatre Equipment Corp.
2213 Vine St.
William Bleau & Earl
95 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co.
196 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Forbes Ave.

OMAHA
United Theatre Equipment Corp.
15th and Harvey Sts.

CLEVELAND
United Theatre Equipment Corp.
414 Columbia Bldg.

CINCINNATI
United Theatre Equipment Corp.
10 W. 5th St.

CHICAGO
H. F. Fulton Co.
300 Correll Ave.

DETROIT
E. S. Rich Co., Optical Co.
312 N. Wabash Ave.
United Theatre Equipment Corp.
409 Peter Smith Bldg.

MINNEAPOLIS
United Theatre Equipment Corp.
18 N. 8th St.

KANSAS CITY
Kansas City Mach. & Supply Co.
818 Walnut St.

LAS VEGAS

ST. LOUIS
E. S. Rich Co., Optical Co.
609 Olive St.

SAN FRANCISCO
G. A. McPhail
121 Golden Gate St.
Science Monthly, has animated for the Parmount-Healy Photographic drawings portraying the machines and mechanisms in this moving motor in various functions.

Miss Stockbridge, Quebec devised trench torches some months ago, and since then thousands of them have been sent over to France. Here they have been accepted as the best substitute for lanterns and infinitely superior to the gaslight. An inch and a half length will give a light equal to six candlemutes. Military engineers can be found in the trenches and battlefields of France.

A SOCIETY SCHMIMAGE (Black Diamond Comedy—Nov. 12)—Michael Brogan is a refined bricklayer, whose wife has a strong ambition to enter into society. She wants Maggie, her daughter, now known as Margarette, to marry a count. Maggie loved Sammie, who brought flowers. In the bouquet was a bee, however, and Sammie was electrocuted.

Mother receives a telegram from the Count telling of his arrival. Maggie learns that the Count will arrive and sends for Sammy to help her husband. Sammy recognizes the count. He follows him through a field, where he knocks the Count out, drags him to a blackberry bush and leaves him there, goes to the house disguised as the Count.

Sammy intends to discount mother and father with his actions. He is invited to dinner, and, much to the latter's surprise, he sits at the table. Maggie and father start after Sammy again, Sammy pulls on his false leg, pulls off his hat-doller, pulling plants, and dirt down, burying the Count in the debris. Sammy makes his getaway, leaving the family by themselves. Mother, after all this, is left to face the crowd crisis.

THE SECRET GAME (Five Parts—Dec. 3)—The cast: Nara-Nara (Sasee Hayakawa); Maggie (Mizuno); Kitty (Florenci Vidor); Miss Loring (Mayne Kelso); Dr. Kell (Charles Ogles); "Althrop" (Hayden Hatton). Directed by William De Mille.

"Our Secret Game" is a romance of the Secret Service in which Nara-Nara, a Japanese detective, works to save the destruction of American transports that are secretly carrying American gold to the enemy on the Russian front. Japan has guaranteed safety to these transports, and it is for this fact that Nara-Nara is put on the job.

It has become known to the Secret Service that there is a leak somewhere in official circles, and this leak has been traced to the office of Major Northfield, U. S. Quartermaster of the Pacific Coast. The American Secret Service has sent Northfield to be a suspect, but, nevertheless, Nara-Nara resists to wash his hands.

The truth of the matter is that Kitty Little, a girl who has been an office in Northfield's office, is a real "reak" through which important news is reaching the enemy. She is a girl of German parentage, who has been a recent recruit in the army. She is working under a direction of a man who is hiding under the name of a physician, who acts as her agents. Kitty is put into the position of a secretary in Kitty in Northfield's office. He is also the one who invites Kitty and Miss Loring, Northfield's private secretary, to a little dinner, during the course of which he says Miss Loring's coffee that she loses consciousness. Kitty is proved to be Miss Loring's position where she has access to all the important documents.

At about this stage in affairs, when Nara-Nara does not know whom to suspect, but still believes it is likely that Kitty is the traitor, the latter falls in love with Kitty and declares his love for her. When Smith does not permit it. He tells her that if she will not love him he will end his life. Smith will not permit it. Smith tells her that if she will not love him he will end his life. Smith will not permit it. Smith obtains the date of the next transport order. This telephone call is made when it happens that Northfield is in Nara-Nara's office and standing near the telephone. Smith himself is the one who tells him that is said in his own office. He learns that Kitty is in love, albeit a reluctant and broken-hearted one.

When the transport order comes through, he gives Kitty a telegram in a man's name—if she is honest, to give her confidant—she is always so very happy to believe her own confidant.

The trials and care of the producing period need not be carried into the DEVELOPMENT and PRINTING stage.

Our reputation and responsibility justify you in entrusting this work to us.

The results of our efforts will satisfy the most critical. Prompt service is combined with quality work.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

December 15, 1917

The MOVING PICTURE WORLD


CREMONA ORCHESTRA—ORGANS

Write for information to

The Marquette·Piano Co.
Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative articles by leading British technologists. For brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with International 85 Shaftesbury Avenue, London, W. Specimen on Application

HE'S gone across—YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the War!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes. We can't get half enough smokes over here." "A cigarette is the thing in the world I want. I don't care for." Almost every mail brings thousands of such requests.

SOLDIER—SOLDIER Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man? Everyone has a part to play, packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"

18 West 4th Street, New York City

Department: Irving National Bank, New York

I wish you all possible success in your admirable effort to get our boys in France tobacco.

-THEODORE ROOSEVELT.

Endorsed by

The Secretary of War: General Leonard Wood
The Secretary of the Navy: William D. Taft
The American Red Cross: Alphonse P. Parrott
Cardinal Gibbons: In the Name of God, let us help the Boys in France.

"OUR BOYS IN FRANCE TOBACCO FUND"

2 West 42nd Street, New York

GENTLEMEN: I want to do my part to help the American soldiers. To the best of my ability, I have been helping to fight in France. If tobacco will do it, I'm for tobacco. (Check below)

I enclose $1.00, I will adopt a soldier and send you $1.00 a month. I will give him what he needs for duration of the war.

My contributions ... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME

ADDRESS

The trials and care of the producing period need not be carried into the DEVELOPMENT and PRINTING stage.

Our reputation and responsibility justify you in entrusting this work to us.

The results of our efforts will satisfy the most critical. Prompt service is combined with quality work.
REMITTANCES must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTE TERMS CAREFULLY

- **SITUATIONS WANTED.**
  - **MANAGER wanted.** Twenty-five years experience, best references in the trade. M. S., care M. P. World, N. Y. City.

- **FIRST CLASS** organist desires position. Experienced, reliable man, thorough musician. Fine library, good organ and salary essential. Box 472, Hagerstown, Md.

- **RELIABLE** manager, twelve years experience in pictures and vaudeville. An expert on booking, publicity, organization, projection, music, and, most of all, results. Nothing too big. Results guaranteed. Salary and percentage proposition preferred. Best of references. C. E. S., care M. P. World, N. Y. City.

- **CAMERAMAN** with years of experience, both commercial and studio. Single man over draft age. Will go anywhere. Have first class complete outfit, including ten lamps. G., care M. P. World, N. Y. City.

- **OPERATOR.**—A mechanic, twelve years experience, best references, desires position. Leon Hurt, Southern Hotel, Paducah, Ky.

- **ORGANIST.** A. F. M., experienced picture men. Wishes to determine location; proper territory, good organ and salary essential. Wire H. M. Johnson, Columbus, Ga.

- **ORGANIST.** Successful Broadway and New England organist; desires other position. Extensive repertoire; pictures properly matched; specialized on unit orchestra. Address Professor, care M. P. World, N. Y. City.

- **HELP WANTED.**
  - **WANTED.**—Experienced operator; twenty-five miles from New York; no Sundays; permanent position good reliable man. Operator, care M. P. World, N. Y. City.

- **BUSINESS OPPORTUNITIES.**
  - **MOVING PICTURE MANAGERS—**We are looking for a practical moving picture man who can invest one thousand dollars for half interest in one of the finest and largest theaters in town of 60,000, New York State. Seating capacity over ninety hundred fifty; receipts Saturday and Sunday over eighty hundred. Telegraph Lewis at once if you can meet with the requirements: substantial salary to start. Lewis, Theater Broker, 580 Elliott Sq., Buffalo, N. Y.

- **THEATERS WANTED.**
  - Wanted: theater; town over 50,000; big capacity; state location, rent, lease. Consider building new proposition. Joao. C. Boss, Miami, Fla.

- **THEATERS FOR SALE OR RENT.**
  - Only theater community 3,000; capacity, 500; for rent, $25 monthly; $500 security required; no coal needed; all equipped. Homestead Theater, Homestead, Fla.

- **EQUIPMENT FOR SALE.**
  - **LABORATORY EQUIPMENT for sale.** Excellent lighting plant, 48 double arms, specially designed for taking industrial interiors. Adjustable for any current. Will sell reasonable. Motion Picture Co., 601 No. Pennsylvania street, Indianapolis, Ind.

  - **GUARANTEED MACHINES—**Slightly used, type 5-1017 model. Simplex motor drive, factory guaranteed, at reasonable prices. Room 206, 1452 Broadway, N. Y. City.

- **CAMERAS, ETC., FOR SALE.**
  - ERNEHAN picture camera with 5-inch lens, 2 magazines, Caster Hewitt lights, all in perfect condition. Will sacrifice. P. J. Galgher, 601 Washington avenue, Brooklyn, N. Y.

- **WINTER CLEARANCE OF USED M. P. CAMERAS—**100 ft. U. S. M. P. Cameras, $250.00; 150 ft. Einemann Model B, $225.00; 100 ft. Williamson, $155.00; 240 ft. Davson, Slightly Used, $34.00; 340 ft. Universal, Late model, $15.00; 500 ft. Einemann Model A, $11.00; Universal Tripod, with Pan and Tilt, $57.00; Mirror, Other. WHITE OR WHITE 

  - GET IN TOUCH WITH BASS CAMERA CO.—America's most reliable center for REAL BARGAINS in MOTION PICTURE EQUIPMENT. We practice and preach Quality—Value—Service. Special rates to La. Dealers. Look for the Bass Offers in Guaranteed Trade for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Trade for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Trade for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Trade for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Trade for quick acceptance NOW READY.

  - **FILMS, ETC., FOR SALE.**
    - **ALADDIN and the Wonderful Lamp, 3 reels;** Treasure Island, 3; Sleeping Beauty, 3; Houdini and Gratzel, 3; Golden Locks and the Little Shepherd, 3; Winter's Tale, 3; Francesca de Rimini, 3; Shadows of Nastre, 3; Jeptha's Daughters, 3; all in very fine condition, with posters. Bargains. Also Rip Van Winkle, 3; East Lynne, 6. Queen City Feature Film Co., 110 West 5th St., Cincinnati, Ohio.

- **MISCELLANEOUS.**
  - **TOM BRET—**Titles and scenarios. Room 618, 229 West 42d St., N. Y. City. Phone Bryant 5189.

---

**BOUND VOLUMES OF THE MOVING PICTURE WORLD**

You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD.

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL

Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $5.50 per volume—transportation charges additional.

INVEST $34.50 and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City
## INDEX

### TO CONTENTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Her Sister's Rival&quot; (Pathe)</td>
<td>1646</td>
</tr>
<tr>
<td>Hodgkinson’s Prophetic Vision</td>
<td>1619</td>
</tr>
<tr>
<td>Increase or Decrease, Which?</td>
<td>1611</td>
</tr>
<tr>
<td>in Passing</td>
<td>1611</td>
</tr>
<tr>
<td>Kansas City Exchange Managers Organize.</td>
<td>1609</td>
</tr>
<tr>
<td>&quot;Learnin' of Jim Benton, The&quot; (Triangle)</td>
<td>1641</td>
</tr>
<tr>
<td>List of Current Film Release Dates</td>
<td>1688, 1690, 1692, 1694</td>
</tr>
<tr>
<td>Manhattan Exhibitors Discuss Tax</td>
<td>1616</td>
</tr>
<tr>
<td>Manufacturers’ Advance Notes</td>
<td>1633</td>
</tr>
<tr>
<td>Michigan Association Organized</td>
<td>1635</td>
</tr>
<tr>
<td>&quot;Milk-Ped Vamp, A&quot; (Fox)</td>
<td>1643</td>
</tr>
<tr>
<td>Minneapolis Has Show and Full Theaters.</td>
<td>1672</td>
</tr>
<tr>
<td>Motion Picture Exhibitor, The</td>
<td>1625</td>
</tr>
<tr>
<td>Motion Picture Photography</td>
<td>1634</td>
</tr>
<tr>
<td>Moving Picture Day at &quot;Hero Land&quot;</td>
<td>1641</td>
</tr>
<tr>
<td>Moving Picture Educator</td>
<td>1624</td>
</tr>
<tr>
<td>&quot;Nearly Married&quot; (Goldwyn)</td>
<td>1645</td>
</tr>
<tr>
<td>New Orleans, Trade Notes in</td>
<td>1698</td>
</tr>
<tr>
<td>New Orleans Exhibitors Defiant</td>
<td>1647</td>
</tr>
<tr>
<td>New Producing Company</td>
<td>1640</td>
</tr>
<tr>
<td>News of Los Angeles and Vicinity</td>
<td>1657</td>
</tr>
<tr>
<td>Northwest Film Association gets to work</td>
<td>1672</td>
</tr>
<tr>
<td>Now It’s Done.</td>
<td>1623</td>
</tr>
<tr>
<td>Photoplaywright, The</td>
<td>1629</td>
</tr>
<tr>
<td>Portland Film Business Up In Air</td>
<td>1673</td>
</tr>
<tr>
<td>Powers Addresses New England Exhibitors</td>
<td>1616</td>
</tr>
</tbody>
</table>

### TO ADVERTISERS

<table>
<thead>
<tr>
<th>Advertiser</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>CARBONS AND CARBON ACCESSORIES.</td>
<td></td>
</tr>
<tr>
<td>National Carbon Co.</td>
<td>1696</td>
</tr>
<tr>
<td>Speer Carbon Co.</td>
<td>1696</td>
</tr>
<tr>
<td>CHAIR AND SEATING MANUFACTURERS.</td>
<td></td>
</tr>
<tr>
<td>Steel Furniture Co.</td>
<td>1677</td>
</tr>
<tr>
<td>ELECTRICAL AND MECHANICAL EQUIPMENT.</td>
<td></td>
</tr>
<tr>
<td>Amusement Supply Co.</td>
<td>1650</td>
</tr>
<tr>
<td>Edison Lamp Works.</td>
<td>1638</td>
</tr>
<tr>
<td>Exhibitors’ Supply Co.</td>
<td>1678</td>
</tr>
<tr>
<td>Porter, R. F.</td>
<td></td>
</tr>
<tr>
<td>Swab, Lewis M.</td>
<td>1684</td>
</tr>
<tr>
<td>Typhoon Fan Co.</td>
<td>1667</td>
</tr>
<tr>
<td>United Theater Equip Corp.</td>
<td>1637</td>
</tr>
<tr>
<td>Westinghouse Electric &amp; Mfrs. Co.</td>
<td>1693</td>
</tr>
<tr>
<td>FILM EXCHANGES.</td>
<td></td>
</tr>
<tr>
<td>Bradenburgh, G. W.</td>
<td>1637</td>
</tr>
<tr>
<td>Film Exchange, The</td>
<td>1692</td>
</tr>
<tr>
<td>LENS MANUFACTURERS.</td>
<td></td>
</tr>
<tr>
<td>Bausch &amp; Lomb Optical Co.</td>
<td>1658</td>
</tr>
<tr>
<td>MANUFACTURERS OF INDUSTRIAL PICTURES.</td>
<td></td>
</tr>
<tr>
<td>Duhem M. P. Co.</td>
<td>1697</td>
</tr>
<tr>
<td>Erbograph Co.</td>
<td>1697</td>
</tr>
<tr>
<td>Erskins Film Mfrs. Co.</td>
<td>1697</td>
</tr>
<tr>
<td>Gurney Bros.</td>
<td>1682</td>
</tr>
<tr>
<td>Holbacker Film Mfrs. Co.</td>
<td>1692</td>
</tr>
<tr>
<td>Standard M. P. Co.</td>
<td>1674</td>
</tr>
<tr>
<td>MANUFACTURERS OF MOVING PICTURES.</td>
<td></td>
</tr>
<tr>
<td>Arrow Film Corp.</td>
<td>1602</td>
</tr>
<tr>
<td>Australia Famous Feature Productions</td>
<td>1608</td>
</tr>
<tr>
<td>Bluebird Phonoplays, Inc.</td>
<td>1586</td>
</tr>
<tr>
<td>Clune Producing Co.</td>
<td>1628</td>
</tr>
<tr>
<td>Commonwealth Film Co.</td>
<td>1607</td>
</tr>
<tr>
<td>Essanay Film Mfg. Co.</td>
<td>1671</td>
</tr>
<tr>
<td>Fox Film Corp.</td>
<td>1673-93</td>
</tr>
<tr>
<td>Goldwyn Pictures Corp.</td>
<td>1674-75</td>
</tr>
<tr>
<td>Jewell Productions</td>
<td>1670</td>
</tr>
<tr>
<td>Kalem</td>
<td>1605</td>
</tr>
<tr>
<td>Paramount Pictures Corp., Colored Insert</td>
<td>1670-81</td>
</tr>
<tr>
<td>Select Pictures Corp.</td>
<td>1562-65</td>
</tr>
<tr>
<td>Sheer-Bernstein</td>
<td>1606</td>
</tr>
<tr>
<td>Triangle Distributing Corp.</td>
<td>1676-77</td>
</tr>
<tr>
<td>Universal Film Mgr. Co.</td>
<td>1672-73</td>
</tr>
<tr>
<td>W. H. Productions Co.</td>
<td>1693</td>
</tr>
<tr>
<td>World Film Corp.</td>
<td>1694</td>
</tr>
<tr>
<td>MISCELLANEOUS.</td>
<td></td>
</tr>
<tr>
<td>American Exhibitors’ Association</td>
<td>1611</td>
</tr>
<tr>
<td>Anti-Censorship Slides</td>
<td>1655</td>
</tr>
<tr>
<td>Automatic T. S. &amp; C. R. Co.</td>
<td>1647</td>
</tr>
<tr>
<td>Biscope, The</td>
<td>1654</td>
</tr>
<tr>
<td>Cabell-igoe Co.</td>
<td>1697</td>
</tr>
<tr>
<td>Cinenna, The</td>
<td>1687</td>
</tr>
<tr>
<td>Cine-Mundial</td>
<td>1697</td>
</tr>
<tr>
<td>Classified Advertisements</td>
<td>1655</td>
</tr>
<tr>
<td>Eastman Kodak Co.</td>
<td>1678</td>
</tr>
<tr>
<td>Elias, Francisco</td>
<td>1687</td>
</tr>
<tr>
<td>Prostimmer, Revenue Collector Hits at</td>
<td>1697</td>
</tr>
<tr>
<td>Projection Department</td>
<td>1630</td>
</tr>
<tr>
<td>&quot;Raffles&quot; (Weber)</td>
<td>1642</td>
</tr>
<tr>
<td>&quot;Raggedy Queen, The&quot; (Bluebird)</td>
<td>1614</td>
</tr>
<tr>
<td>Reform Recommended in British Shows</td>
<td>1624</td>
</tr>
<tr>
<td>Reviews of Current Productions</td>
<td>1611</td>
</tr>
<tr>
<td>Rivoli Theater Opens in Philadelphia</td>
<td>1664</td>
</tr>
<tr>
<td>Rothkohl Talks on Trade Conditions</td>
<td>1673</td>
</tr>
<tr>
<td>&quot;Scarlet Car, The&quot; (Bluebird)</td>
<td>1613</td>
</tr>
<tr>
<td>&quot;Secret Game, The&quot; (Paramount)</td>
<td>1613</td>
</tr>
<tr>
<td>Screen Advertisers of World in Convention.</td>
<td>1606</td>
</tr>
<tr>
<td>Select Pictures’ New England Manager</td>
<td>1623</td>
</tr>
<tr>
<td>&quot;Silent Man, The&quot; (Air Craft)</td>
<td>1641</td>
</tr>
<tr>
<td>&quot;Skylight Room, The&quot; (General Film)</td>
<td>1696</td>
</tr>
<tr>
<td>M. F. Richardson</td>
<td>1650</td>
</tr>
<tr>
<td>Stories of the Films</td>
<td>1674</td>
</tr>
<tr>
<td>Sunday Blue Laws Burden Alabama</td>
<td>1667</td>
</tr>
<tr>
<td>Tax Panic Shortlived in England</td>
<td>1621</td>
</tr>
<tr>
<td>&quot;Tenderfoot, The&quot; (Vitagraph)</td>
<td>1612</td>
</tr>
<tr>
<td>Texans Slowly Coming to Accept Tax</td>
<td>1676</td>
</tr>
<tr>
<td>&quot;That Night&quot; (Paramount)</td>
<td>1647</td>
</tr>
<tr>
<td>Toronto, Many Changes Among Exhibitors</td>
<td>1695</td>
</tr>
<tr>
<td>Universal Consolidates Its Chicago Interests.</td>
<td>1694</td>
</tr>
<tr>
<td>&quot;Vengeance Is Mine&quot; (Pathe)</td>
<td>1645</td>
</tr>
<tr>
<td>Woody, J. S., With Select.</td>
<td>1617</td>
</tr>
<tr>
<td>Young, Clara Kimbal, Noted Work for...</td>
<td>1629</td>
</tr>
<tr>
<td>&quot;Zollenstein&quot; (General Film)</td>
<td>1646</td>
</tr>
</tbody>
</table>

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD
There is no choice: either bad ones or GOOD ONES.

We make nothing but the latter. Why do you insist in paying for the former, Mr. FILM-EXPORTER?

When you produce a film for American consumption you procure the services of a specialist to make your captions. But when you try to sell the same film to Latin people, you hand the titles to ANY ONE.

BE FAIR TO YOUR CUSTOMERS and BE LOGICAL WITH YOURSELF. Good titles are essential for ALL FILMS.

We make GOOD TITLES.

Our organization, based on a ten-year experience here, in Paris and in Barcelona, is forceful combination of brains and machines with the maximum of efficiency.

Our translators, for instance, are in a class by themselves. Each one of them is a SPECIALIST selected among a hundred, and making the translations according to the SPIRIT and MEANING of the original and NOT LITERALLY.

The impression of the title itself on cardboard first, and then on the film proper, is accomplished through the use of two wonderful machines that turn out the work with the maximum of speed and perfection.

The first machine is a LINOTYPE insuring a daily output of 500 impressions, which, owing to the constant renewal of type, renders CLEAR, PLAIN, NEW AND PERFECT IMPRESSIONS.

The other machine, constructed according to the modern principles of cinemography, is as much of an improvement over the common methods of reproduction as the linotype over the obsolete setting of type by hand. This machine produces titles which are at the same time clear, luminous and contrasting. Besides, as a result of the principle on which this patented machine is based, double exposure titles can be made upon the positive film DIRECT, thus making the cost of such titles ten times lower than those made through the ordinary methods.

And it is just such a perfect organization that enables our PERFECT TITLES to be, at the same time, CHEAPER TITLES.
List of Current Film Release Dates
ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

(For Daily Calendar of Program Releases See page 1680.)

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.
The Renaissance at Charleroi (One of the O. Henry Series—Four parts—Comedy-Dr.—Diablo).

Hygena at the Solito (One of the O. Henry Series—Two parts—Drama).
The Night of the Five Rooms (One of the O. Henry Series—Four Parts—Drama).

One Dollar's Worth (One of the O. Henry Series—Two parts—Drama).  
Two Recesades (One of the O. Henry Series—Two parts—Comedy-Drama).

Winning Dick's Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).

CHAPLIN COMEDIES.
The Champion (Two parts—Comedy).

A Jimmy in Peking (Parts—Comedy).  
By the Sea (One reel—Comedy).

Is the Park (Five reel—Comedy).

ESSEYAN.
The Fable of the Unlifer and His Dandy Little Opus (One of the George Ade Fables—Two parts—Drama).

The Girl Who Took Notes and Got Wise and Was Titled (One of the George Ade Fables—Two parts—Comedy).

The Fable of Hollywood Trackers from the Hot Side Walks (George Ade Fable—Two parts—Comedy).

The Fable of the Tolosome Ascent and the Shining Table Land (George Ade Fable—Two parts—Drama).

ESSEYAN COMEDIES.

Hard Luck.

The General.

A Depot Romance.

ESSEYAN SCENICS.

Salt Water Fish in New Brunswick.

Lake Louise.

Banff National Park.

The Great National Industries of Canada.

Water Powers of Western Canada.

HANOVER FILM COMPANY.

The Yellow Kid.

The Great Film Company, Ltd.

Camille (Helen Hayes)—Six Parts—Drama.

The Marceline Girls (Six parts—Drama).

JAXON COMEDIES.

(Fifth Series.)

Blundering Boobs.

Disappointed Love.

He's in Again.

How It Worked.

The Model Couple.

His Fishy Footsteps.

KALEM.

A Race to the Drawbridge (Daughter of Daring Series—One part—Drama).

The Maniac (Daughter of Daring Series—One part—Drama).

The Desperate Daughter (Daughter of Daring Series—One part—Drama).

The Deserted Daughter (Daughter of Daring Series—One part—Drama).

The Deserted Princess (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.

Physical Culture Magazine (Monthly).

RAY COMEDIES.

A Peaceful Flat.

The Other Wife.

A Ruthless Marrier.

Selig.

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

Selig World Library No. 20 (Educational).

SELBURN COMEDIES.

(Frederick P. W. Corporation)

Hubby's Holiday (Two parts—Comedy).

Too Much Elephant (One part—Comedy).

Wedding Bells and Lunatics (One part—Comedy).

SPARKLE COMEDIES.

(Fifth Series.)

On the Love Line.

The Detective.

Smashing the Plot.

After the Matinee.

Double Cross.

The Best of a Bargain.

THREE C COMEDIES.

His Watery Waterloo.

Fat and Fashionable.

A Whirlwind Way.

A Boarding School Battle.

Strolling a Sweetheart.

Hush Hush.

The Hod Carrier's Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NOV. 25.

SYLVIA THE SECRET SERVICE (FIVE PARTS—A STRONGER ACTING CAST).  
The Seven Pearls (Episode No. 11, "Gems of Jeopardy"—Two parts—Drama—Astra).

The Hidden Hand (Episode No. 1, "The Quest of Death"—Two parts—Drama—Astra).

All Aboard (Five Parts—Comedy—Rollin).

Around Central Europe, France (Color Travel Subject—Half reel—Pathé) and Toronto, Canada (Color Travel Subject—Half reel—Pathé).

Happy Hooligan—The Tale of a Monkey (Cartoon Comedy) and Making Big Shells (Educational—International split reel).

Heart-Pathe News No. 97 (Topical).

Heart-Pathe News No. 97 (Topical).

RELEASES FOR WEEK OF DEC. 2.

The Little Patriot (Five parts—Comedy—Dr.—Diablo).

The Seven Pearls (Episode No. 12—"Buried Alive"—Two parts—Drama—Astra).

The Hidden Hand (Episode No. 2—"Counterfeit A Face"—Two parts—Pathé).

We Never Sleep (Two parts—Comedy—Rollin).

Fishing in Japan (Half reel—Educational) and Along the Tropic, Portugal (Half reel—Travel) (Pathé Split Reel).

Agent Pictoral News No. 2 (One reel—Educational).

Kettenjammers Kids—"The Tempest of the Paint Pot" (One reel—Pathé) and Ready to March (Half reel—Educational) (International Split Reel).

Heart-Pathe News No. 98 (Topical).

Heart-Pathe News No. 98 (Topical).

RELEASES FOR WEEK OF DEC. 9.

The Sister's Rival (Five parts—Drama—Russell).

The Seven Pearls (Episode No. 13—"Over the Caille"—Two parts—Pathé).

The Hidden Hand (Episode No. 3—"The Island of Trespass"—Two parts—Pathé).

Move On (One reel—Comedy—Rollin).

Our National Parks—Yellowstone Park, Its Sources and its Grand Canyon (One reel—Color Travel—Ralph Earl).

Happy Hooligan—Adventure Comic) and Rotorcraft Scene (Educational) (Split Reel—International).

Heart-Pathe News No. 100 (Topical).

Heart-Pathe News No. 101 (Topical).

Paramount Pictures Corp.

BLACK DIAMOND COMEDY.

Oct. 7—Scales Statics Over.

Nov. 12—A Society Swimmer.

KLEVER COMEDY.


Nov. 5—Palty House and Fair Lady.

Nov. 19—Natty Knitters.

Dec. 17—Toothache and Heartaches.

PARKER-MACK SENNIGHT COMEDIES.

Nov. 4—Fuller Drive.

Nov. 18—Are Wallaces Safe.

Dec. 2—An International Sneak.

PARKER MARBLE BUCKLES COMEDIES.

Aug. 20—His Wedding Night (Two parts).

Sept. 30—Oh Doctor! (Two parts).

Oct. 20—Patty at Corn Island.


PARAMOUNT FEATURES.

Oct. 23—Bab's Burglar (Five Parts—Drama).

Oct. 26—The Haref Face (Five Parts—Drama).

Nov. 5—The Heart of the Heart (Five Parts—Dr.).

Nov. 5—The Cheery Mrs. Carfax (Five Parts—Drama).

Nov. 12—The Annals of Ann (Five Parts—Dr.).

Nov. 12—Jack and Jill (5 Parts—Drama).

Nov. 23—The Folly of Hatred (Five Parts—Drama).

Dec. 10—The Judge's House (Five Parts—Drama).

Dec. 2—The Secret Game (Five Parts—Dr.).

Dec. 10—The Land of Promise (Five Parts—Drama).

Dec. 10—Tom Sawyer (Five Parts—Drama).

PARAMOUNT SERIAL.

Nov. 5—Who Is Number One? (Episode No. 2—"Thirty-two Fortresses"—Two parts—Drama).

Nov. 12—Who Is Number One? (Episode No. 3—"The Fighting Pioneers"—Two parts—Drama).

Nov. 19—Who Is Number One? (Episode No. 4—"A Marine Miracle"—Two parts—Drama).

Nov. 26—Who Is Number One? (Episode No. 5—"Hails of Hazards"—Two parts—Drama).

Dec. 3—Who Is Number One? (Episode No. 5—"Hails of Hazards"—Two parts—Drama).

Dec. 19—Who Is Number One? (Episode No. 7—"Hearts in Torment"—Two parts—Drama).

PARAMOUNT BURTON HOLMES.

Oct. 26—Nikko in Snow Time (Scene).

Nov. 2—The Land of Mine. Butterfly (Scene).

Nov. 15—Around the Gulf of Siam (Scene).

Nov. 12—Kotaro, the Mountain Capital (Scene).

Nov. 26—Three Marvelous Matsuras (Scene).

Dec. 3—Oaks to Nagasaki (Scene).

Dec. 10—Cannine Time in California (Edu.).

Dec. 17—In Glacier Park (Scene).

PARAMOUNT-BRAY PICTORIALS.

Nov. 4—Issue No. 92—Harvesting War Time: Uncle Sam's Hats No. 4 to Homesteads, The Fireless Cooker; Goodrich Dirt at the Training Field.

Nov. 11—Issue No. 93—Most Beautiful of Far East Art: Farmer for Pares; Putting up the Tarts.

Nov. 15—Issue No. 94—Straw Weavers of the Russian Steppe; Russian Hats No. 5, How to Preserver eggs: Over the Japs With Arm Tractors; Bobby Bumps at Fido's Birthday Party.

Nov. 22—Issue No. 95—The World's Greatest Mounted Police; Trench Torches; The Gasoline Engine.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
You Owe It to Yourself
and to Your Business

If you read this and are not already a subscriber to the

Moving Picture World

why not send in your subscription this very minute?

The MOVING PICTURE WORLD is a better trade paper today than ever before and it has always been away ahead. It has the largest and most experienced editorial and reviewing staff and, in addition, a staff of over thirty correspondents in all the principal centers. The service rendered by this paper to the industry is, beyond comparison, making a year's subscription the biggest possible bargain for those interested in any branch of the trade, but more especially the exhibitor and theatre manager. The text of its many exhibitor departments contains more instructive information than can be gathered anywhere else.

Rates:
Domestic, $3.00
Canada, $3.50
Foreign, $4.00
List of Current Film Release Dates

ON UNIVERSAL, METRO, AND TRIANGLE PROGRAMS

(For Daily Calendar of Program Releases See page 1680.)

Universal Film Mfg. Co.

ANIMATED WEEKLY.
Oct. 25—Number 95 (Topical).
Nov. 1—Number 96 (Topical).
Oct. 2—Second Issue (Topical).
Nov. 14—Number 98 (Topical).
Nov. 21—Number 99 (Topical).
Nov. 28—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).

BISON.
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

BUTTERFLY PICTURES.
Oct. 15—40-Minute Drama.
Oct. 22—Society’s Driftwood (Five Parts—Drama).
Oct. 29—A Mad Man (Five parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five parts—Drama).
Nov. 12—The Cricket (Five parts—Drama).
Nov. 19—The Man from Montana (Five parts—Drama).
Nov. 26—Fear Not (Five parts—Drama).
Dec. 3—The Silent Man (Five parts—Drama).
Dec. 10—The Silent Lady (Five parts—Drama).

GOLD SEAL.
Oct. 1—The Storm Woman (Three Parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).

JOKER.
Oct. 1—Her Naughty Choice (Comedy).
Oct. 1—The Masked Marvels (Comedy).
Oct. 1—The Waltz on the Wire (Comedy).
Oct. 8—Rataplan (Comedy).
Oct. 15—Magic Jazz-Do (Comedy).
Oct. 22—A Tight Wad (Comedy).
Oct. 29—A Wise Dummy (Comedy).
Dec. 19—I Quit (Comedy).

L.K.O.
Sept. 10—From Cactus to Kale (Two parts—Comedy).
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Comrades and Strangers.
Oct. 1—Counting Out the Count (Two parts—Comedy).
Oct. 2—The Nurse of an Aching Heart (Two parts—Comedy).
Oct. 25—Vamping Reuben’s Millions (Two Parts—Comedy).
Oct. 22—Fat and Funny (Two Parts—Comedy).
Oct. 29—Even As Him and Her (Two parts—Comedy).
Nov. 7—Dudette Dukes (Two parts—Com.)
Nov. 14—Hula Hula Hugge (Two parts—Comedy).
Nov. 21—The Joy Riders (Two parts—Comedy).
Nov. 28—Kid Snatchers (Two parts—Drama).
Dec. 3—A Hero for a Minute (Two parts—Comedy).
Dec. 12—Deep Seas and Desperate Deeds (Two parts—Drama).

NESTOR.
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 4—In Fun (Comedy).
Oct. 1—A Prairie Romeo (Two parts—Drama).
Oct. 8—See the Sign (Comedy).
Oct. 15—Wild and Woolly Women (Comedy).
Nov. 22—A Fire Escape Finish (Comedy).
Nov. 29—A Red Little Good Man (Comedy).
Nov. 29—Caught in the Draft (Comedy).

POWERS.
Aug. 13—Doing His Bit (Cartoon Comedy, and Algiers, Old and New (Semic).
Aug. 20—Colonel Pepper’s Mobilized Farm Life of the Spider (Ditmar’s Edu.) (Split Reel).

STAR FEATURETTE.
Sept. 3—A Dream of Egypt (Two parts—Dr.)
Sept. 10—To the Highest Bidder (Two parts—Drama).
Sept. 17—The Right Man (Two parts—Drama).
Sept. 24—The Right Rose (Two parts—Drama).
Oct. 8—A Prince for a Day (Two Parts—Drama).
Oct. 15—The Submerged Submarine (Two Parts—Comedy).
Dec. 22—Little Mariana’s Triumph (Two Parts—Drama).

VICTOR.
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.)
Sept. 10—In the Clutches of Milk (Comedy).
Sept. 17—Manic” (Comedy).
Sept. 24—Your Boy and Mine (Comedy).
Oct. 1—Kappan and Kranz (Comedy).
Oct. 8—A Wappoking Time (Comedy).
Oct. 15—The Kid Lets Loose (Comedy).
Oct. 22—When It’s Too Late (Comedy).

UNIVERSAL SCREEN MAGAZINE.
Oct. 15—Issue No. 60 (Official).
Oct. 22—Issue No. 62 (Educational).
Oct. 29—Issue No. 63 (Educational).
Nov. 5—Issue No. 44 (Educational).
Nov. 12—Issue No. 45 (Educational).
Nov. 19—Issue No. 46 (Educational).
Nov. 26—Issue No. 47 (Educational).
Dec. 3—Issue No. 48 (Educational).
Dec. 10—Issue No. 49 (Educational).

UNIVERSAL SPECIAL FEATURE.
Oct. 29—The Red Ace (Episode No. 2)—The Lure of the Unknown—Two Parts—Drama.
Nov. 5—The Red Ace (Episode No. 3)—The Leap for Liberty—Two Parts—Drama.
Nov. 9—The Red Ace (Episode No. 4)—The Grip of Hate—Two Parts—Drama.
Nov. 16—The Red Ace (Episode No. 5)—In Mid Air—Two Parts—Drama.
Nov. 23—The Red Ace (Episode No. 6)—Flying Blood—Two Parts—Drama.
Dec. 1—The Red Ace (Episode No. 7)—The Lion’s Claws—Two Parts—Drama.
Dec. 8—The Mystery Ship (Episode No. 1)—The Crescent Star—Two Parts—Drama.
Dec. 5—The Red Ace (Episode No. 8)—The Lair of the Beast—Two Parts—Drama.
Dec. 8—The Mystery Ship (Episode No. 2)—The Grip of Hate—Two Parts—Drama.
Dec. 15—The Red Ace (Episode No. 9)—A Voice from the Past—Two Parts—Drama.
Dec. 19—The Mystery Ship (Episode No. 3)—“Adrift”—Two Parts—Drama.

METRO PICTURES CORP.
Oct. 11—The Judge’s Son (Ser. No. 21—Five parts—Drama).
Oct. 17—The Underworld (Two parts—Drama).
Nov. 1—The Student of Notre Dame (Two parts—Drama).
Nov. 8—Little Missy (Five parts—Drama).
Nov. 15—The Square Receiver (York Film Corp.—Five parts—Drama).
Dec. 12—Alice’s Smile (Two parts—Drama).
Dec. 19—God’s Outlaw (Five Parts—Drama).

METRO SPECIALS.
Oct.—The Slacker (Eight parts—Drama).
Nov.—Draft 508 (Seven parts—Drama).
Dec.—Blue Jeans (Five parts—Drama).

YORK FILM CORP.
July 15—The Hidden Spring (Five parts—Drama).
Sept. 3—Under Handicap (Seven parts—Drama).

METRO-COMEDIES.
Oct. 8—His Double Life (Drew).
Oct. 15—The Deathless—Drew.
Oct. 22—Hats! Sleeves (Drew).
Oct. 29—Twelve Good Hens and True (Drew).
Nov. 5—His Sweet Sleep (Drew).
Nov. 12—The Redemption of Mr. Moran (Drew).
Nov. 19—A Clever Conception (Drew).
Nov. 26—As Others See Us (Drew).
Dec. 3—Two More Jars (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 15—The Spirit of Merry Christmas (Drew).

Triangle Film Corporation.

TRIANGLE PRODUCTIONS.
Oct. 28—The Stainless Barrier (Five parts—Drama).
Oct. 29—Man Hater (Five parts—Drama).
Oct. 30—Moonlight’s Perils (Five parts—Drama).
Nov. 4—Up or Down (Five parts—Drama).
Nov. 11—The Baby (Five parts—Drama).
Nov. 17—The Invisible Cordon (Five parts—Drama).
Nov. 20—A Case in Law (Five parts—Drama).
Nov. 18—Fate of Life (Five parts—Drama).
Nov. 24—The Regenerates (Five parts—Drama).
Dec. 2—The Dead (Five parts—Drama).
Dec. 2—The Ship of Doom (Five parts—Drama).

TRIANGLE KOMEDY.
Oct. 14—Their Love Lesson.
Oct. 21—His Busy Day.
Oct. 21—Modern Sherlock.
Oct. 28—Their Husband.
Oct. 28—Somebody’s Wife.
Nov. 4—A Hero (Two parts—Drama).
Nov. 4—An Interrupted Honeymoon.
Nov. 11—A Boomerang Frame-Up.
Nov. 11—His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18—An Innocent Vampyre.
Nov. 25—A False Alarm.
Dec. 14—A Touch Turkey Trot.
Dec. 2—An Officer’s Miss.
Dec. 2—Sugar for the Goose.

KEYSTONE COMEDY.
Sept. 23—The Late Lamented (Two parts).
Oct. 30—The Suburban Wife (Two parts).
Oct. 7—His Crooked Career (Two parts).
Oct. 14—Pearls and Perils (Two parts).
Oct. 21—Falling For Two (Two parts).
Oct. 29—His Disregarded Passion (Two parts).
Nov. 5—The Car of the Century.
Nov. 11—False to the Finish (Two parts).
Nov. 18—The Soul of a Flutter (Two parts).
Nov. 25—Won by a Fowl (Two parts).
Dec. 2—An Ice Man’s Bride (Two parts).

Producers—Kindly Furnish Titles and Dates of All New Kcasses Before Saturday.
Exhibitors

What are YOU doing now?
What have YOU done in the past?

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years,
Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors

National Organizations lived from
funds raised by a few officials,
By giving Balls, Expositions, Trade Shows, Trade Papers
and on propositions where mostly the film interests gave
freely to these affairs.

Now mostly
You GET what you PAY FOR,
As you individually did mostly nothing,
Therefore you individually receive mostly nothing,
And furthermore, what could you expect under the circum-
stances?

Yes -
All Motion Picture Organizations should work for the best
interests of the entire Industry. Agreed

But -
Sometimes—yes, oft times—questions arise whereby there
must be decided
What shall be rendered to the Exhibitor?
What shall be rendered to the Film Producer?

At such a time
A National body of Exhibitors
Must be free from entangling alliances.

If a National Body officially
Owns a Trade Paper
That lives by the advertising of Film Producers
Can that Body protect the interest of the
Exhibitor, first, last and always or—
Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its mem-
bership can protect. To have such a Fraternity

A few weeks ago the
American Exhibitors' Association
was organized.
This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny

No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Ac-
credited Managers to become members.

Every Exhibitor is welcome and requested
to join.
Every Local Body is invited to affiliate.
The moment you join you at once become a power for your
own good.
This Organization will do big things for you and the
Industry.
When the majority of Exhibitors are enrolled in our
membership.

The reason of past failure
Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an organized majority struggle blindly
A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIB-
ITORS' ASSOCIATION. WE ARE ARRANGING
TO KEEP A REPRESENTATIVE IN WASHING-
TON ON THE TAX QUESTION. That is why you
should HURRY.

We want you to join now because we want to know
what you want
So as to give you just what you want.

FILL THIS OUT AND SEND TO
AMERICAN EXHIBITORS' ASSOCIATION,
NATIONAL HEADQUARTERS;
INDIANA TRUST BUILDING,
INDIANAPOLIS, INDIANA.

Gentlemen:
The undersigned Exhibitor desires to become a
member of the AMERICAN EXHIBITORS' ASSO-
CIATION. Please send full particulars.

SIGNED

NAME ........................................
THEATRE ......................................
CITY ..........................................
STATE .........................................
### List of Current Film Release Dates

**MUTUAL PROGRAM AND MISCELLANEOUS FEATURES**

*(For Daily Calendar of Program Releases See page 1680.)*

#### Mutual Film Corp.

**GOLDWYN DISTRIBUTING CORP.**

The Manxman (Eight Parts—Drama).

For the Freedom of the World.

**LINDEN FILMS CORPORATION.**

The Pleasure Garden (Six Parts—Drama).

**GREATERT VITAGRAPH.**

Nov. 10—The Grell Mystery (Five parts—Dr.).

Nov. 11—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy).

Rough Toughs and Bold Stuff (Comedy).

Hustle and Harmony (Comedy).

**BOBBY THE RESCUER.**

Nov. 26—Who Goes There? (Five Parts—Dr.).

Nov. 29—Favorite Film Features ("The Portrait," Five Parts—Drama) and "How Patty Made Good" (Comedy).

**BOBBY TAKES A WIFE.**

Gril and Gratitude (Comedy).

Nov. 25—The Dream Trail (Episode No. 12—"The Desert of Torture")—Two Parts—Drama.

**HAROLD LLOYD.**

Dec. 3—The Tendril Spot (Five Parts—Drama).

Dec. 5—The Fighting Fish (Episode No. 18—"The Water Trap")—Two Parts—Drama.

**JEWEL PRODUCTIONS, INC.**

Pay Me (Drama).

Siren of the Sea.

The Man Without a Country (Drama).

"C." (Drama).

The Co-respondent.

The Price of a Good Time (Five Parts—Drama).

**GEORGE KLINE SYSTEM.**

Oct. 29—Young Mother Hubbard (Essanay-Perfection Pictures—Four Parts—Drama).

Nov. 5—Two Ballet Seats (Essanay-Perfection Pictures—Four Parts—Drama).

Nov. 12—The Courage of the Commissar (Edison-Perfection Picture—Five Parts—Drama).

Nov. 19—Kilt Joy (Essanay-Perfection Picture—Five Parts—Drama).

Nov. 26—Gift of Gal (Essanay-Perfection Picture—Five Parts—Drama).

Dec. 3—Small Town Guy (Essanay-Perfection Picture—Five Parts—Drama).

Dec. 10—The Dream Trail (Essanay-Perfection Pictures—Five Parts—Drama).

**PARALTA PLAYS, INC.**

Rose o' Paradise.

Bos' Man's Man.

Madam Who? His Robe of Honor.

**SELECT PICTURES CORP.**

Lost We Forgot.

Magda.

The Wild Girl.

The Barrier.

The Public Be Damned.

Over There.

Her Silent Sacrifice.

The Secret of the Storm Country (Five Parts—Drama).

Shirley Kaye.

**WHOLESALE FILMS CORPORATION.**

Sept. 3—The Penny Philanthropist (Five Parts—Drama).

Nov. 3—Cinderella and the Magic Slipper (Four Parts—Drama).

His Awful Downfall (One Real Comedy).

Little Red Riding Hood (Four Parts—Juvella).

**WORLD PICTURES.**

Oct. 22—The Dormant Power (Five Parts—Drama).

Oct. 29—The Bigguraj (Five Parts—Drama).

Nov. 6—The Man of Belgium (Five Parts—Drama).

Nov. 12—The Adventures of Carol (Five Parts—Drama).

Nov. 19—Easy Money (Five Parts—Drama).

Nov. 26—Her Honor (Five Parts—Drama).

Dec. 3—The Awakening (Five Parts—Drama).

Dec. 10—The Good for Nothing (Five Parts—Drama).

**U. S. EXHIBITORS' BOOKING CORP.**

The Phoenix's Last Raid.

Those Who Pay.

**ARTCRAFT PICTURES CORP.**

Oct. 25—The Narrow Trail (Five Parts—Drama).

Oct. 22—The Woman God Forgot (Five Parts—Drama).

Nov. 12—The Princess Virtu (Five Parts—Drama).

Nov. 13—the Rise of Jennie Cushing (Five Parts—Drama).

Nov. 20—Desert Dust (Five Parts—Drama).

Dec. 17—the Devil Stone (Five Parts—Drama).

**BLUEBIRD PHOTOPLAY, INC.**

Nov. 5—The Lash of Power (Five Parts—Drama).

Nov. 12—Princess Virtu (Five Parts—Drama).

Nov. 10—The Savage (Five Parts—Drama).

Nov. 20—The Winged Mystery (Five Parts—Drama).

Dec. 2—The Raggedy Queen (Five Parts—Dr.).

Dec. 19—The Door Between (Five Parts—Drama).

**BRIND EDUCATIONAL MOVING PICTURES.**

All About Bees (Approx. 725 feet).

Beautiful Goldfish (Approx. 477 feet).

My Friend the Ant (Approx. 671 feet).

The Freshwater Aquarium (Approx. 522 feet).

The Infinately Smallest (Approx. 70 feet).

Denizens of the Deep, No. 1 (Approx. 616 feet).

Denizens of the Deep, No. 2 (Approx. 635 feet).

**EDUCATIONAL FILMS CORPORATION.**

Nov. 21—Me and My Dog (Bruce Educational).

Nov. 25—The Smaller Monkeys (Ditmar's Living Book of Nature).

Nov. 25—The Train (Drama).


Dec. 2—Life in the Lake—Enchantment—Yosemite Valley.

Dec. 10—Our Vanishing Game (Ditmar's Living Book of Nature).

Dec. 12—Fishing for Fish.


Dec. 19—Fishing Through Japan No. 2.


Dec. 29—Beside the Glimmer Glass.

Dec. 31—Animals in the Mid-Summer (Ditmar's Living Book of Nature).

**FIRST NATIONAL EXHIBITORS' CIRCUIT**

Daughter of Destiny (Petrosa Picture Co.).

Dec. —Alimony.

**FOX SPECIAL FEATURES.**

Oct. 28—The Scarlet Pincher (Five Parts—Drama).

Nov. 4—Miss U. S. A. (Five Parts—Drama).

Nov. 11—The Painted Madonna (Five Parts—Drama).

Nov. 18—All for a Husband (Five Parts—Dr.).

Nov. 25—A Branded Soul (Five Parts—Dr.).

Dec. 2—The Babes in the Woods (Five Parts—Drama).

Dec. 9—The Pride of New York (Five Parts—Drama).

**FOX STANDARD PICTURES.**

Oct. 7—When a Man Sees Red.


Nov. 4—The Riddle of Blood (Six Parts—Drama).

Nov. 18—Treasure Island (Six Parts—Drama).


Dec. 9—Troublemakers (Seven Parts—Dr.).

**FOX SUNSHINE COMEDIES.**

Nov. 11—Welding Bells and Rearing Lion.

Nov. 25—A Milk-Fed Vamp (Two Parts).

Dec. 9—His Shocking Million (Two Parts—Drama).

**GOLDWYN PICTURES CORP.**

Oct. 21—The Spreading Dawn (Six Parts—Drama).

Nov. 4—Sunday in the Shade (Six Parts—Drama).

Nov. 18—Nearly Married (Six Parts—Drama).

Dec. 12—The Cinderella Man (Six Parts—Drama).

**News Sentences:**

"The Narrow Trail"—Two Parts—Drama.

"The Secret of the Mine"—Two Parts—Drama.

"Lethal Ways"—American—Five Parts—Drama.

"The Lost Express"—Episode No. 8—"The Mountain King"—Two Parts—Drama.

"The Lost Express"—Episode No. 9—"The Lockout"—Two Parts—Drama.

"The Lost Express"—Episode No. 10—"The Secret of the Mine"—Two Parts—Drama.

"The Lost Express"—Episode No. 12—"Darling Death"—Two Parts—Drama.

"The Lost Express"—Episode No. 15—"The Housewife"—Two Parts—Drama.

**Producers.**—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Carbons Capable of Carrying High Amperage Must Be Used

To obtain the intense white light so necessary to clearly project present day pictures, a very high current must be carried by the projector carbons. The heavily plated Silvertips can carry the heaviest currents without undue heating. At the same time their small diameter holds the arc steady and insures perfect screen definition.

This is only one of the desirable features which have helped make Silvertips the standard direct current negative projector carbon.

For alternating current operation the White A. C. Special Carbon gives a pure white, noiseless light—it eliminates entirely the objections which have hitherto been raised to the use of alternating current in motion picture work.

We have several booklets covering the operation of each of these carbons. Send for them today.

National Carbon Company, Inc.
CLEVELAND, OHIO

Movie Patrons Appreciate Good Projection

There is no strain on the eyes where Westinghouse Motion Picture Equipments are used.
Projection is steady, pictures clear and definition perfect.
The owners of the Dale Theatre, St. Paul, Minn., and hundreds of others, have found—

Westinghouse Motion Picture Equipment—a paying investment—and you will also.

When you select your electrical equipment, remember the position WESTINGHOUSE occupies in the electrical field, and the years' of experience that have made that name your best guarantee.
Furthermore, Westinghouse Engineers are at your service to help solve your electrical problems to your best advantage.

Westinghouse Electric & Mfg. Co.
East Pittsburgh, Pa.
<table>
<thead>
<tr>
<th>List of State Rights Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>(For Daily Calendar of Program Releases see page 1680.)</td>
</tr>
</tbody>
</table>

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

<table>
<thead>
<tr>
<th>FORT PITT CORPORATION.</th>
<th>The Italian Battlefront.</th>
</tr>
</thead>
<tbody>
<tr>
<td>FRANCE FILMS, INC.</td>
<td>The Natural Law (Seven parts—Drama).</td>
</tr>
<tr>
<td>FRATERNITY FILMS, INC.</td>
<td>Oct.—Devil's Playground (Nine parts—Drama).</td>
</tr>
<tr>
<td>FRIEDMAN ENTERPRISES.</td>
<td>A Mormon Maid (Six parts—Drama).</td>
</tr>
<tr>
<td>FUN-ART FILMS, INC.</td>
<td>A Rag, a Bone and a Hank of Hair (Two parts—Comedy).</td>
</tr>
<tr>
<td>BUD FISHER FILMS CORP.</td>
<td>Mutt and Jeff Animated Cartoons.</td>
</tr>
<tr>
<td>JOSEPH M. GAITEES.</td>
<td>August—The Italian Battlefront.</td>
</tr>
<tr>
<td>GENERAL ENTERPRISES, INC.</td>
<td>The Warrior (Seven parts—Comedy-Drama).</td>
</tr>
<tr>
<td>THE Liar.</td>
<td></td>
</tr>
<tr>
<td>GOLDIN FEATURES.</td>
<td>A Bit of Life (One Reel Comedy-Drama).</td>
</tr>
<tr>
<td>HIGH ART FILM CORP.</td>
<td>The Struggle Everlasting.</td>
</tr>
<tr>
<td>HILLER &amp; WILK, INC.</td>
<td>Almas, Where Do You Live (6 Parts—Drama).</td>
</tr>
<tr>
<td>RADIES, the Amateur Crackman (Seven parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>HOFFMAN-FOURSQUARE PICTURES.</td>
<td>The Har Sinister.</td>
</tr>
<tr>
<td>THE Silent Witnesses (Seven Parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>Her Fighting Chance.</td>
<td>Should She Obey.</td>
</tr>
<tr>
<td>The Great White Trail.</td>
<td>Madame Sharpy.</td>
</tr>
<tr>
<td>One Hour (Six Parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>The Fringe of Society (Seven Parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>INTER-ALLIED FILMS.</td>
<td>Aerial Photograph (Box Kites and Captive Balloons with Cameras).</td>
</tr>
<tr>
<td>FALCONS of the Sea (Hydropilons for Coast Patrol).</td>
<td></td>
</tr>
<tr>
<td>EYES of the Artillery (Use of Observation Balloons).</td>
<td></td>
</tr>
<tr>
<td>IVAN FILM PRODUCTIONS.</td>
<td>August—Babbling Tongues (Six Parts—Drama).</td>
</tr>
<tr>
<td>Married in Name Only (Six Parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>KING-BEE FILMS CORP.</td>
<td>Sept.—The Goat (Two parts—Comedy).</td>
</tr>
<tr>
<td>Sept.—The Merry Mix-Up (Two parts—Comedy).</td>
<td></td>
</tr>
<tr>
<td>Aug.—A Smokey Love Affair (Comedy).</td>
<td></td>
</tr>
<tr>
<td>Nov.—Local Color (Comedy).</td>
<td></td>
</tr>
<tr>
<td>Oct.—Love and Locksmitth (Comedy).</td>
<td></td>
</tr>
<tr>
<td>Hearts and Clubs (Comedy).</td>
<td></td>
</tr>
<tr>
<td>Almost a Gigamist (Comedy).</td>
<td></td>
</tr>
<tr>
<td>Stepping Out.</td>
<td>Almost Divorced.</td>
</tr>
<tr>
<td>Betty Wakes Up.</td>
<td></td>
</tr>
<tr>
<td>CORONET FILM CORP.</td>
<td>Living Studies in Natural History.</td>
</tr>
<tr>
<td>Animal World—Issue No. 1,</td>
<td></td>
</tr>
<tr>
<td>Animal World—Issue No. 2,</td>
<td></td>
</tr>
<tr>
<td>Birdland Studies.</td>
<td></td>
</tr>
<tr>
<td>Horticultural Phenomena.</td>
<td></td>
</tr>
<tr>
<td>COSMO-FOTO FILM, INC.</td>
<td>I Believe (Seven parts—Drama).</td>
</tr>
<tr>
<td>CREST PICTURES.</td>
<td>December—Grain of Dust.</td>
</tr>
<tr>
<td>CRYSTAL PHOTOPLAYS CORP.</td>
<td>Mother Love and The Law (Drama).</td>
</tr>
<tr>
<td>M. S. EPSTEIN.</td>
<td>Kerensky in the Russian Revolution of 1917.</td>
</tr>
<tr>
<td>FILM D’ART CORP.</td>
<td>Auntie’s Triumph.</td>
</tr>
<tr>
<td>Cousine.</td>
<td></td>
</tr>
<tr>
<td>FLORA FINCH FILM CO.</td>
<td>“War Pride” (Two parts—Comedy).</td>
</tr>
<tr>
<td>OGDEN PICTURES CORP.</td>
<td>August—The Lost of the Ages (Drama).</td>
</tr>
<tr>
<td>OVERLAND FILM CO.</td>
<td>The Russian Revolution.</td>
</tr>
<tr>
<td>PARAGON FILMS, INC.</td>
<td>The Whip (Eight parts—Drama).</td>
</tr>
<tr>
<td>PATHE EXCHANGE, INC.</td>
<td>To-Day (Seven parts—Drama).</td>
</tr>
<tr>
<td>Mad Lover (Six parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>PETER PAN FILM CORP.</td>
<td>Mo-Toy Troupe (Release No. 9, “Golden Locks and the Three Bears”).</td>
</tr>
<tr>
<td>Mo-Toy Troupe (Release No. 11, &quot;School Days&quot;).</td>
<td></td>
</tr>
<tr>
<td>Mo-Toy Troupe (Release No. 14—“Jimmie the Soldier Boy”).</td>
<td></td>
</tr>
<tr>
<td>Mo-Toy Troupe (Release No. 15—“Jimmie and Jake”).</td>
<td></td>
</tr>
<tr>
<td>Mo-Toy Troupe (Release No. 16—“In Japan—Land”).</td>
<td></td>
</tr>
<tr>
<td>PIONEER FILM CORP.</td>
<td>Nov. 1—Danger Signals (Seven parts—Drama).</td>
</tr>
<tr>
<td>W. H. PRODUCTIONS CO.</td>
<td>Dokoza Dack.</td>
</tr>
<tr>
<td>Double Croossed.</td>
<td></td>
</tr>
<tr>
<td>The Last Card.</td>
<td></td>
</tr>
<tr>
<td>A Knight of the Trail.</td>
<td></td>
</tr>
<tr>
<td>A Square Deal.</td>
<td></td>
</tr>
<tr>
<td>Horns and Hoots.</td>
<td></td>
</tr>
<tr>
<td>PYRAMID COMEDIES.</td>
<td>In and Out (Two parts).</td>
</tr>
<tr>
<td>Love and Lunch (Two parts).</td>
<td></td>
</tr>
<tr>
<td>Bosch Birds (Two parts).</td>
<td></td>
</tr>
<tr>
<td>Beauties and Bombs (Two parts).</td>
<td></td>
</tr>
<tr>
<td>HARRY RAYF.</td>
<td>The Public Defender (Drama).</td>
</tr>
<tr>
<td>RENOWNED PICTURES CORP.</td>
<td>June—In Treasure’s Grave (Five parts—Drama).</td>
</tr>
<tr>
<td>A Soul for Sale (Six parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>Weavers of Life (Drama).</td>
<td></td>
</tr>
<tr>
<td>ROBAR PLAYERS.</td>
<td>Mothers of Men (Five parts—Drama).</td>
</tr>
<tr>
<td>WILLIAM N. SELIG.</td>
<td>April—The Garden of Allah.</td>
</tr>
<tr>
<td>May—Beware of Strangers (Eight parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>FRANK J. ENG.</td>
<td>May—Parentage (Drama).</td>
</tr>
<tr>
<td>SHERMAN PICTURE CORP.</td>
<td>July—Corruption (Six parts—Drama).</td>
</tr>
<tr>
<td>SIDNEY OLCOTT PLAYERS, INC.</td>
<td>The Belgia (Drama).</td>
</tr>
<tr>
<td>JULIUS STEGER.</td>
<td>May—Redemption (Six parts—Drama).</td>
</tr>
<tr>
<td>SUPREME FEATURE FILMS, INC.</td>
<td>May—Trip Through China (Ten parts).</td>
</tr>
<tr>
<td>TRUMP IV FILM CORP.</td>
<td>Just a Woman.</td>
</tr>
<tr>
<td>ULTRA FILMS, INC.</td>
<td>A Day at West Point (Educational).</td>
</tr>
<tr>
<td>West Is West.</td>
<td></td>
</tr>
<tr>
<td>Rustlers’ Frame-Up at Big Horn.</td>
<td></td>
</tr>
<tr>
<td>UNIVERSAL (STATE RIGHTS).</td>
<td>May—The Hand that Rocks the Cradle (Six parts—Drama).</td>
</tr>
<tr>
<td>June—The Cross and Submarine (Three parts—Comedy).</td>
<td></td>
</tr>
<tr>
<td>June—Come Through (Seven parts—Drama).</td>
<td></td>
</tr>
<tr>
<td>VICTORIA FEATRUE FILMS.</td>
<td>Sept.—The Fated Hour (Six Parts—Drama).</td>
</tr>
<tr>
<td>Sept.—The Slave Mart (Six Parts—Drama).</td>
<td></td>
</tr>
</tbody>
</table>

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
The Second Anniversary Number of

Be sure you let the South American buyer hear from you in this issue

Cine Mundial
(Spanish Monthly Edition of the MOVING PICTURE WORLD)

Goes to press
On December 15th

516 FIFTH AVENUE, NEW YORK

COME! JOIN THE THrong! ANNUAL EXHIBITORS' BALL

UNDER THE AUSPICES OF
THE MOTION PICTURE EXHIBITORS LEAGUE OF NEW YORK

TERRACE GARDEN
58 TH ST. BET. THIRD & LEXINGTON AVES.

FRIDAY EVE DEC. 7 TH, 1917

MEET ALL THE MOVIE STARS WHO WILL ATTEND
Perfect Projection Makes Satisfied Patrons

Do you realize that the MOST PROSPEROUS THEATRES in your vicinity are the ones that are giving the BEST PROJECTION? The quality of films you show are a large factor in your success, but PERFECT PROJECTION IS MORE NECESSARY TO MAKE SATISFIED PATRONS.

Can you get PERFECT PROJECTION with your old equipment? If you are not sure that you can, if you are having trouble with your old machine, be sure to examine the SPEER ALTERNO CARBONS.

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiongraph, Simplex, Pomer, Edison and Standard Machines, Transactors, Motor Generators, Reelers and Everything pertaining to the Motion Picture Theatre.

Third Floor, Mallers Bldg., Cor. Madison St. and Wabash Ave., Chicago, Ill.

WE SELL ON THE INSTALLMENT PLAN

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on or application on inquiry.

Leaded Lights for Doors Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons

79-84 Bible House, New York City

RICHARDSON'S

MOTION PICTURE

HAND BOOK

FOR MANAGERS and OPERATORS

Published by

THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.

An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makers of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD

516 Fifth Ave. 917 Schiller Bldg. Wright & Callender Bldg.

New York City Chicago, Ill. Los Angeles, Cal.

SATSIFICATION

UNQUESTIONABLY INFLUENCES YOUR DECISION

SPEER

ALTERNO CARBONS

FOR A. C. WORK

AND

SPEER

HOLD-ARK CARBONS

FOR D. C. WORK

Not only please and satisfy, but also delight—gladden—elate and so enthrone exhibitors and operators that their use is inevitable.

Parameter Features—Alaterno Carbons

Perfect Projection—Wanderless Arc.

Noiseless Operation—Brilliant Illumination.

Bright, Flickerless, Eye-Resting Light.

No Change Required in Booth Equipment.

Essential Advantages—Hold-Ark Carbons

Permanent Arc Longer Life

Perfect Crater Minimum Adjustment

Hard Core and Metal Coating.

Elimination of Projection Difficulties.

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"The Carbons with a Guarantee"

Speer Carbon Company

ST. MARYS, PA.
Send For Our
New Theatre Catalog
Eighty full-page illustrations—many in colors—of theatres we have ornamented.

ADELPHI THEATRE, CHICAGO
ASCHER BROS., Owners

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St.
CHICAGO, ILL.

SCREENCRAFT
By Louis Reeves Harrison

Our latest publication on the subject of Photoplay Writing. A thought-provoking, comprehensive treatment of the subject, with a sample working scenario.

$2.00 per Copy Postpaid

MOVING PICTURE WORLD
516 Fifth Avenue, New York

Schiller Bldg., Wright & Callender Bldg.,
Chicago, Ill. Order from Nearest Office: Los Angeles, Cal.
Australian Famous Feature Productions

NEGATIVES FOR SALE
SOLE RIGHTS FOR U. S. A.

To the following Feature Productions:

"DEATH OF CAPTAIN FRYATT"
(4,000 feet)
Featuring HARRINGTON REYNOLDS

"ASSIGNED TO HIS WIFE"
(2,000 feet)
An early-day Australian, cravenet drama.
Featuring JOHN F. GAVIN.

"THUNDERBOLT, THE BUSHRANGER"
(2,000 feet)
An early-day story of Australian bush life.
Featuring JOHN F. GAVIN.

"FOR THE TERM OF HER NATURAL LIFE"
An original story of penal settlement days.

"AN INTERRUPTED DIVORCE"
(Comedy—3,000 feet)
Featuring FRED BLUETT,
Australia's greatest vaudeville comedian,
supported by VERA REMEE.

"CHAPLYN IN AUSTRALIA"
(Comedy—2,000 feet)
With ERNEST VOCKLER,
Two reels of nonsense at the Annual
Agricultural Show in Sydney.
Also in Production

"THE BLACK SNAKE"
A serial in fifteen episodes,
A story of the Australian Bush.
All these productions made under
personal direction of John F. Gavin.
Address all communications

F. LOWTHER
Australian Famous Feature Productions
337 Pitt Street
Sydney, N. S. W., Australia

BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG

The Right Lens—Means Better Pictures

The moving picture public is not only demanding better pictures, but better shown pictures. Brilliance, sharp definition, clear detail—these are essential. You can be sure of perfect results if your machines are equipped with standard

Bausch and Lomb Projection Lenses

These famous Lenses are the product of an organization of more than 60 years' experience, and are considered the finest equipment that money can buy.

Both the Edison and Nicholas Power Machines use B. & L. Lenses as standard equipment, and you can obtain them through any film exchange or supply house.

Better pictures mean bigger crowds.

Bausch & Lomb Optical Co.
569 St. Paul Street Rochester, N. Y.

New York Washington Chicago San Francisco

Leading American Makers of Photographic and Ophthalmic Lenses, Projection Lanterns (Dalopticons), Microscopes, Prism Binoculars and other high-grade Optical Products.
"RIVOLI" ROTHAPFEL'S LATEST NEW YORK TEMPLE FOR PRESENTATION OF PHOTO PLAYS

will use Projector Control Equipment made to Specifications by

UNITED THEATRE EQUIPMENT CORPORATION

There will be (3) separate control panels, for (3) machines, made of gray Vermont marble with Hallberg Instruments, control switches and speed indicators finished in polished nickel, making the handsomest and most complete installation of its kind in the world.

When YOU are READY TO "PRESENT" instead of merely Exhibit your pictures consult us.

We know how to draw your specifications to secure PERFECT PROJECTION.

“Everything for the Motion Picture Theatre Except the Film”

Velvet Gold Fibre Screen
Is the Last Word in Projection Screens.
U. T. E. Arc Controller
Helps the Operator and Improves Your Projection.
National Carbons
Give Brilliant, Steady Light.
Novelty Slides
Are Up to the Minute and Beautiful to Look At.
Fulco Specialties—P. T. E. Condensers—
U. T. E. Film Cement, etc.

POWERS 6B

HALLBERG MOTOR GENERATOR

BRANCH OFFICES:

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.

Detroit, Mich.—Peter Smith Bldg.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Kansas City, Mo.—K. C. Machine & Supply Co., 813 Walnut St.
Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—E. E. Fulton Co., 154 West Lake St.

"EDISON" MAZDA LAMPS, REGULAR AND PROJECTOR TYPE, IN STOCK AT ALL BRANCHES

UNITED THEATRE EQUIPMENT CORPORATION


Executive Offices: 1604 Broadway, New York
Nicholas Power Company,
90 Gold Street,
New York, N. Y.

Dear Sirs:— After giving two Powers Machine Heads seven successful years of continuous use thirteen hours daily at the above Theatre we are at last desirous of replacing them with new "Power 6A Heads".

Our business has been heavily solicited lately by several machine salesmen of other standard makes who knew we were contemplating the purchase of new machines. After giving the matter careful consideration from all angles we have decided that if we can duplicate our good fortune for the next seven years as we have experienced the past seven, we will be entirely satisfied. Our present machines have given us excellent satisfaction at a low cost of up-keep and we have always been prided that we were getting superior projection.

Kindly forward me catalogue and price lists together with other information covering the purchase of two new "Power 6A Machines" complete with all mechanism.

All information will be greatly appreciated by

Yours truly

Arthur M. Ford

Nicholas Power Company
INcorporated
Pioneers of Projection
90 Gold Street New York, N. Y.
The Goldwyn creed today is: "Big Pictures cure poor business conditions."

Goldwyn productions are life-savers for thousands of North American exhibitors.
Elaine Hammerstein in "The Co-Respondent"

WITH $50,000 in nation-wide advertising to back her up. This publicity is now at work. Take advantage of it. Adapted by Ralph Ince from the stage play by Alice Leal Pollock and Rita Weiman.

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York
Twenty Million People will see the above advertisement on the billboards throughout the United States and WILL EXPECT TO SEE THE PICTURE IN YOUR THEATRE.

Arrange your bookings NOW

Distributed through the George Kleine System
The Judges
for the
"Best Ending"
Contest

a representative
Group

as follows:
BIDE DUDLEY
NEW YORK WORLD
LOUELLA PARSONS
CHICAGO HERALD
HARRIETT UNDERHILL
NEW YORK TRIBUNE
T. E. OLIPHANT
NEW YORK EVENING MAIL

This means the whole Grammar School population of your town! Think what it will mean to you to have all those boys and girls among your best patrons, for matinees as well as evenings, INTERESTED IN YOUR SHOW—YOUR THEATRE, for 18 weeks.

The Contest Will Be Conducted as Follows:

Millions of large illustrated Heralds, the size of four pages in the "Moving Picture Weekly," with pictures of some of the tremendously exciting scenes of "The Mystery Ship" and the Rules of the Contest, will be furnished free to exhibitors when "The Mystery Ship" is booked.

You don't have to do anything but hand out the circulars, advertise the Contest on your screen and in your regular newspaper ads.

Think what will happen, when your boy and girl patrons learn of the Contest! The single circular handed out at your box office will start all the kids in the neighborhood—and in other neighborhoods where there isn't any "Mystery Ship"—in the direction of your theatre.

Think what this advertising will be worth to you—no money could buy it; full pages in the papers wouldn't pack your house so full.

And EVERY BOY AND GIRL will be in it, because there are no conditions. The Contest is free to anyone 15 years of age or under.

388 AWARD
TO BE DISTRIBUTED

The whole vicinity of your town will be in a ferment over "The Mystery Ship." Every household—fathers, mothers, brothers and sisters—will be talking about your show and wanting to help some boy or girl earn one of the awards.

Principals and teachers of Grammar Schools will be interested in this Contest. Here's an exercise in English Composition, not dull and dry, but very entertaining—Play, Instead of Work, with real awards for inventive ability and imagination.

It's bound to mean a lot of NEW PATRONAGE, many of whom probably never went to a movie show before. They will go to see "The Mystery Ship"—and get the habit of going TO YOUR THEATRE.

Don't fail to be THE CENTER OF INTEREST that this Contest is going to stir in your neighborhood. Don't waste THE VALUABLE ADVERTISING the Contest will give your theatre.

Don't lose the PROFITS you will make with "The Mystery Ship."

Tie YOUR House up to This Nation-wide idea

The PULL of the smashing, nerve-rending endings to "The Mystery Ship" episodes will be equaled by the PUSH toward your theatre of eager, excited boys and girls in every household among your patrons. Don't let your competitor beat you to it.

GET BUSY—ACT NOW—TODAY

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY, NEW YORK
ANNOUNCEMENT

Amazingly Interesting and Entertaining
NATION WIDE "BEST ENDING" CONTEST!

What is the Best Ending for
the
UNIVERSAL SERIAL STUPENDOUS
"THE MYSTERY SHIP"?

For Boys and Girls Only

READ EVERY WORD

In addition to the advertising possibilities of such famous stars as Ben Wilson, Neva Gerber, Kingsley Benedict, Duke Worne and
bruillier, and a cast of especially chosen Uni
rsal plays—

addition to the gigantic explosion of a $35,000

in the first episode, in which a whole street
cone and huge castle walls were dynamited—

addition to its breathless, mystery-filled endings of each

episode, to COMPULS TMDISMMENT at the next; we are giving you,
solutely free, without a cent of cost to YOU, the biggest

An Unprecedented House Packer

big, fetching, entertaining Nation-Wide "Best Ending" Con
et for the Boys and Girls of America, with $1,000 in Awards
Liberty Bonds, Government Certificates and Thrift Stamps,

Another Tremendous SMASH
to help exhibitors
put over the

UNIVERSAL Serial Thriller
"THE MYSTERY SHIP"

for sending in the best suggested ending of the last
episode of "The Mystery Ship."

Think what this will mean to you while you
are running the Serial!

Every Boy and Girl in your neighborhood will be
interested in the progress of the show ALL THE
TIME. Every Boy and Girl will want to see
EVERY EPISODE. Every Boy and Girl will be
advertising "The Mystery Ship" and YOUR
THEATRE to parents, teachers, friends— to THE
WHOLE NEIGHBORHOOD.
Precisely—Exactly—and Identically that calibre of high speed feature picture play entertainment that makes your audience COME BACK clamoring for more.

Precisely—Exactly—and Identically that character of costly settings and investments that makes high class feature plays popular with the masses.

Precisely—Exactly—and Identically that distinct Harry Carey style of enthusiasm, pep and punch that "gets over" in tremendous style. That's "Harry Carey in BUCKING BROADWAY," to be booked thru any Universal Exchange. SPECIAL POSTERS.

Universal Film Manufacturing Co.
CARL LAEMMLE, President
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York
More Proofs are piling in

LINCOLN NEBR 24
MANAGER SKIRBALL
920 WALTUT ST METRO PICTURES SERVICE DESMOINES IOWA
I THOUGHT THAT THE SLACKER WAS A BIG DRAWING CARD BUT DRAFT 258 HAS IT BEAT A MILE WITH ONLY THREE DAYS ADVANCE ADVERTISING WE PLAYED TO THE BIGGEST BUSINESS OF THE SEASON AND TURNED HUNDREDS AWAY THE LAST DAY ANOTHER THING THE PRODUCTION GIVES EXCELLENT SATISFACTION LET ME KNOW OPEN TIME SO WE CAN ARRANGE FOR A RETURN ENGAGEMENT
L M GARMAN
MANAGER RIALTO,

S1 1450 B'way, N. Y.
AKRON O 1140A NOV 26 1917
RICHARD A ROWLAND
METRO PICTURES CORPN LONGACRE BLDG NYC
SHOWED DRAFT 258 TO FIFTY SIX HUNDRED PEOPLE SUNDAY WOULD HAVE SHOWED IT TO MORE PEOPLE BUT DID NOT HAVE ROOM BIG BUSINESS ALL WEEK CONGRATULATIONS
M C WINTER
Here come the real opinions

“Blue Jeans is the greatest melodrama in the history of motion pictures”
Randolph Bartlett of Photoplay Magazine

“Blue Jeans for heart interest surpasses any motion picture I ever saw”
Lesley Mason Managing Editor Exhibitors Trade Review

“It’s a wonder”
George W. Trendle of the Kunsky Enterprises

We predicted and proved "The Slacker" and "Draft 258" were tremendous box office attractions.

We predict now that "Blue Jeans" will be the greatest box office attraction offered in years and that Viola Dana has become the greatest real star in motion pictures - METRO

Presented by B.A. Rolfe
Directed by John H. Collins.
In ALIAS MRS. JESSOP

Wonderful

EMILY STEVENS

scores another supreme dramatic triumph
and provides a sure box office success.

William S. Davis directed it in 5 Acts
from Blair Halls great story and

METRO presents it for release
DECEMBER 10th

Maxwell Karger, Manager of Productions.
"I've been waiting for that picture for a year"

(Overheard in a street car when the speaker saw a sign on a photoplay house advertising Marguerite Clark in "Still Waters.")

That's the way thousands of your people feel. They want to see the new releases and keep up to date, but they also want to see the pictures in which most of the great stars of today made their reputations.

Your patrons may not have seen, or would be delighted to get another chance to see, such great pictures as Mary Pickford in "Madame Butterfly," Marguerite Clark in "Still Waters," Pauline Frederick in "Bella Donna," Geraldine Farrar in "Carmen," Sessue Hayakawa in "The Cheat"—or a score of other hits of only a few months ago.

Paramount Pictures

Released prior to August 5th, 1917, are sold on the absolute "open booking" plan

All of these pictures are just as good today—in fact, better than the day they were released—because the stars have greatly increased in "drawing power" and these productions have had the best advertising in the world.

Fill in your open dates with pictures of known pulling power

Book these pictures that have been tested in the crucible of time and found to be winners. You can now show enough of the stars your people have indicated a desire to see.

Fill up your open dates with pictures that compare favorably with your newer releases.

Get in touch with your Exchange and tell them what you want.
Adolph Zukor presents

MARGUERITE CLARK

in

"The Seven Swans"
Adapted and directed by J. Searle Dawley

Most elaborate production in which Marguerite Clark has ever appeared

Do you remember "Snow White?"

It was the greatest Christmas money-maker for exhibitors ever filmed.

"The Seven Swans" is greater, better than "Snow White!"

Scenes occupying the entire Famous Players' New York studio, effects without parallel—photographed under the new Harmer-Mark lights, assuring you of lighting effects that will startle your town.

Book it long enough to handle the crowds that word-of-mouth advertising will send to you. Take into consideration the Christmas holidays—the children are off from school and will flock to see this great picture.

Get enough "time"—take care of all your people, and all of them will be satisfied.
Quality pictures reduce expenses—

PICTURES that will "stand up" under a "long run" pay the exhibitor a double profit: first, the profit that comes with any great picture; second, the savings in presentation cost—reduced film rentals, expressage, music scores, etc.—are the kind of Pictures fo the exhibitor today.
HART

IN

The SILENT MAN

BY CHARLES KENYON

—and this is a quality picture

A splendid example of the silent drama. There is a pretty romantic vein throughout the vigorous action. —New York Herald.

The outdoor scenes are magnificent, and the whole picture is wonderfully well produced, but the sub-titles deserve special comment. They stand out as an example of what titles should be. They are virile, forceful, and concise. In fact, they are classics, and whoever wrote them will please write some more. —New York Tribune.

Hart rides, shoots, and throws a lariat with all the convincing assurance which made him so popular as a type of the old frontiersman. —New York Globe.

Thomas H. Ince Production

The crowds that besieged the Rialto (N. Y.) and the glowing tribute that the papers pay to all of Mr. Hart's pictures are positive proof that his work "will stand up" under a "long run." They are excellent opportunities for the exhibitor to prove the profitableness of the "long run policy."

An ARTCRAFT Picture FAMOUS PLAYERS - LASKY CORPORATION
Pictographs

will doubtless develop into one of the greatest entertainment forces ever known to mankind.

The editors of the leading magazines contribute the ideas and material to the Pictographs.

John A. Sleicher, Editor of Leslie’s, writes:

"I congratulate the Paramount Pictures Corporation on giving to the people, films teaching them to think, know and understand, thus preparing them to rule wisely and well."

Waldemar Kaempffert, Editor Popular Science Monthly, writes:

"Paramount-Bray Pictographs have applied the principle of the animated cartoon to the popular presentation of scientific and engineering subjects of current interest.

"How is the submarine manoeuvred under water? How does gasoline drive the automobile? The Pictographs are destined to compete in popularity with the best magazines, and even take their place in the lecture rooms of our Universities."

How long since you have shown your patrons something new?

The Paramount-Bray Pictographs are new every week.

The latest magazine articles and an animated cartoon.

Variety — action — interest — laughs.

The most attractive single reel on the market. Just as good six months as six days from release.

Book NOW at all Paramount Exchanges.

BRAY STUDIOS INC.
23 East 26th St. N.Y
THE one motion picture production announced for release in all the world today that is expected to bring a landslide business to all box offices is

magnificent

MARY GARDEN in

THAIS

from the Sensational and World-famed Story
by Anatole France

Goldwyn has produced an extraordinary screen achievement for the debut of one of the greatest personalities at no advance in rental to Goldwyn contract customers.

Publicity of unparalleled volume in hundreds of newspapers and national pictorial publications has paved the way for Mary Garden to break all existing box-office records for exhibitors fortunate enough to have this astonishing attraction.

Released everywhere December 30.
Approved In Advance By Men Who Know "Successes"

Beyond question the most powerful and appealing screened love story of the year," says N. L. Nathanson, owner of a chain of Canadian theatres.

"The picture that will double Mae Marsh's popularity in North America," says J. R. Muir, the big Vancouver-Victoria-Nanaimo theatre magnate.

"By all odds the greatest Mae Marsh production and George Loane Tucker's biggest picture," says Joseph Grossman, Standard Theatre, Cleveland.

Telegraphing from Los Angeles A. H. Woods, the successful theatrical magnate, says: "Just saw 'The Cinderella Man' at your branch. It is the latest word in pictures. There is no word in the English language powerful enough to describe this wonderful production."

MAE MARSH in

The Cinderella Man

From Oliver Morosco's Stage Success
by Edward Childs Carpenter

Directed by George Loane Tucker

Released everywhere December 16

GOLDFYI.N PICTURES CORPORATION

Samuel Goldfish President
Edgar Selwyn Vice President
Margaret Mayo Editorial Director

16 East 42d Street New York City
The Biggest Box-Office Life-Saver
Smashes All Records for a Year!

JUST AS GOLDWYN PREDICTED: Exhibitors everywhere are packing their theatres with “For the Freedom of the World.” Marcus Loew booked it on sight for his entire chain of theatres. In Kansas City at doubled prices it played to capacity for two weeks at the Columbia Theatre. Everywhere it is proving itself to be the thrilling kind of attraction the public demands and approves. Read Feiber & Shea’s tremendous indorsement at the bottom of this page.

Ira M. Lowry
presents:
Capt. Edwin Bower Hesser’s Patriotic Thriller
FOR THE FREEDOM OF THE WORLD

Goldwyn Distributing Corporation,
16 East 42d Street,
New York City.

Since playing your timely and appealing patriotic feature “For the Freedom of the World” in two of our towns (Canton and Youngstown) it is my firm conviction that it is the biggest box-office life-saver of the hour. I cannot see how any live-exhibitor can fail to get big returns with it anywhere.

In the face of strong competition and the prevailing general slump in picture receipts, this feature of yours has completely smashed all of our attendance records in these towns for the current calendar year.

“For the Freedom of the World,” in my opinion, outclasses—in the various dramatic essentials that make for success—all of the other patriotic features that I have seen. It possesses a master scenario, tuned so true to the current vibration of an awakened American patriotism that it simply “gets” an audience, in spite of itself.

Its play upon the human emotions of a vast audience has proved a revelation to me and has proven the real powers of a photo-play to move crowds from people from all offices of life to the profoundest depths of feeling one moment and to the spontaneous outburst of applause in another. It is, indeed, a dramatic masterpiece in every sense of the word, and I am now seriously considering breaking over my ironclad rule against playing repeats, by arranging with you for return engagements in all of our towns.

L. B. Cool,
General Manager.

This sensationally successful production can be booked throughout the world only through the offices of Goldwyn Distributing Corporation
16 East 42d Street
New York City
"Les Miserables" is from the Fox Laboratory and it is quite the best picture that has been seen hereabout for a considerable period. The film is distinguished by noteworthy performance on the part of William Farnum who depicts Valjean with skill and understanding.


Naturally such a classic as "Les Miserables" required skillful treatment, but Mr. Farnum has brought the play to a high degree of kinship with the story itself with its touching incidents and heroic endeavors of the principal actor.

The production of such pieces on the screen is worthy of every encouragement. Excellent music accompanied the play.

William Farnum is more than a pleasant screen personality. He is a great actor. There are people who are continually crying for better pictures. To them we would say see "Les Miserables."

New York Post.

It is Fox's crowning achievement in pictures. "Les Miserables" has a heart throb, a heart sigh, almost a sob—it is fine, deep, human. In short this new Fox presentation of "Les Miserables" goes beneath the surface. It appeals straight to the heart.

New York American.

The contrast of Jean—in his failing but brighter hours—the kindly, the benevolent, the transformed was a delicious piece of character work. It was a triumph of art for Farnum.

Evening World.

At the Lyric Theatre yesterday, lovers of Victor Hugo's masterpiece "Les Miserables," rejoiced to find that this great work has been transferred to the screen by Mr. William Fox, with all the power and vividness of the original story faithfully retained and adequately expressed. Moreover the film is of such popular character that it will hold the absorbed attention of the most avid movie fan.

Evening Telegram.

A blaze of film glory. As close an approach to literature as has been accomplished on the screen. Tensely vivid.

Herald.

Reflects the true spirit of Victor Hugo's humanity. An excellent example of what the movies can do for the classics of literature.

World.

A visualized work every bit as strong as the printed word. Mr. Farnum's acting an outstanding feature.

Morning Telegraph.

Scores a success, a triumph of art for William Farnum. A delicious piece of character work.

Evening World.

A masterly picture. Acting that has never been excelled. William Fox's greatest achievement in pictures.

Journal of Commerce.
William Fox presents a new star—
Fox Special Features

TOM MIX
FOX SPECIAL FEATURES
ONE A WEEK ~ 52 A YEAR

FOR JANUARY RELEASE
WILLIAM FOX
Presents
A New Western Star
TOM MIX

in
A thrilling story of the golden west

CUPID'S ROUND UP

By George Scarborough
Staged by Edward J Le Saint

CONTRACT NOW at
nearest Fox branch exchange

FOX FILM CORPORATION
FOX SPECIAL

INCOMPARABLE - INTENSE
TALENTED - POPULAR

GEORGE WALSH in THE PRIDE OF NEW YORK

JUNE CAPRICE in UNKNOWN 274

JEWEL CARMEN in THE KINGDOM OF LOVE

CONTRACT

DECEMBER NEAREST FOX FILM
A Daughter of the Gods

with

Annette Kellermann

Now for release Book at Fox Exchange
WILLIAM FOX
presents
His Baby Grand Stars
Jane----LEE
Katherine
as
Troublemakers

Supported by company of adults
Sparkling Comedy-drama for grown ups and children
This picture will fill your theatre every time you show it

Released Now

Tragedy-Pathos-Fun
Unusual publicity and advertising

FOX FILM CORPORATION
STANDARD PICTURES
WILLIAM FOX OFFERS
HENRY LEHRMAN PRODUCTIONS

SUNSHINE
COMEDIES

THEY HAVE STOOD THE TEST
BOOK THEM NOW

Seven Releases Ready
Roaring Lions and Wedding Bells
A Milk-Fed Vamp
His Smashing Career
Damaged—No Goods
Shadows of Her Pest
Are Married Policemen Safe
Son of a Gun

See your nearest Fox film exchange manager
FOX FILM CORPORATION~
The dramatic and pictorial elements which insure box office success are happily combined in

“New York Luck”

A five-act drama of laughs and thrills—a play of an unusual and highly humorous adventure laid where the lights glow brightest—

starring

William Russell

who adds to his fame as an actor and a fighting man in this remarkable production.

Produced by
American Film Company, Inc.
Samuel S. Hutchinson, President

Available December 17
At All Exchanges of the Mutual Film Corporation
Marjorie Rambeau
Reigning favorite of Broadway—
starring now in "The Eyes of Youth"
—this season’s biggest stage hit—

In
"THE GREATER WOMAN"
"MOTHERHOOD"
"THE DEBT"
"THE MIRROR"
"THE DAZZLING MISS DAVISON"
"MARY MORELAND"

Produced by
Frank Powell Producing Corporation

Nance O’Neil
The celebrated emotional actress—a star of unquestioned talent and box office magnitude.

In
"HEDDA GABLER"—a picturization of Henrik Ibsen’s classic drama.
"MRS. BALFAME"—produced from the popular novel by Gertrude Atherton.

Produced by
Frank Powell Producing Corporation

Available at all Exchanges of
The Mutual Film Corporation
To Independent Producers:

I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers

I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer

I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

I shall no longer confine my activities to a single producing concern.

I have opened offices and am now actively engaged in the exploitation and selling on a States Right basis, of independent productions of merit.

As THE PIONEER State Right producer I pride myself in a reputation for thorough knowledge of pictures, box-office values, territorial worth and advertising and exploitation necessities, acquired through active connection with the industry as a producer, supervising director, advertising, publicity and State Right Sales manager.

With my organization I MEAN TO STABILIZE AND STANDARDIZE VALUES AND CENTRALIZE THE SELLING END OF STATE RIGHT PRODUCTIONS. I AM GOING TO DO WHAT HAS NOT BEEN DONE BEFORE.

What productions ARE WORTH, NOT WHAT THEY COST will be the basis of my sales and exploitation policy.

When I agree to exploit an attraction it will of itself be a hallmark of distinction.

I will actively and personally assist each buyer of a production to "PUT OVER" the attraction in his territory.

I will personally supervise the advertising and arrangement of advertising matter in connection with each attraction placed with me for distribution.

Mine is not merely a selling organization, it is a clearing house and service bureau.

I will do business with and for reputable concerns only and I know them all. Ask any of them.

The independent market demands an institution such as mine.

JESSE J. GOLDBURG

Times Building, Broadway at 42nd Street
New York City
Telephone Bryant 847

To Mr. William L. Sherrill,
President Frohman Amuse-
ment Corp.

My Dear Mr. Sherrill:—

I take this occasion to publicly acknowledge that my organization is substantially carrying out the wonderful ideas which originated with you when you proposed the Producer's Protective Association, largely to establish a clearing house for State Right productions of merit and to eliminate waste in sales and exploitation by concentrating and stabilizing expenditures.

THE PLAN IS A GOOD ONE. CAN I SUCCEED?
THE MOST APPEALING SUBJECT IN PICTURES

SIDNEY OLCCOTT'S STUPENDOUS HEART INTEREST SPECTACLE -

The Belgian

STARRING WALKER WHITESIDE and VALENTINE GRANT

FREDERIC ARNOLD KUMMER'S SENSATIONAL STORY OF MARTYRED BELGIUM

FIRST CLASS THEATRES EVERYWHERE ARE PREPARING FOR RECORD BREAKING BUSINESS...

THE TREMENDOUS DRAWING POWER OF THIS ELABORATELY STAGED DRAMA MAKES IT AN EXTRA ATTRACTION OF EXCEPTIONAL BOX-OFFICE VALUE

WITH

Thos. H. Ince's NEWEST and GREATEST SPECTACLE

The ZEPPELIN'S LAST RAID

PROCLAIMED A TREMENDOUS HIT BY THE WORLD'S GREATEST EXHIBITORS

U.S. EXHIBITORS' BOOKING CORPORATION
EXECUTIVES FRANK G. HALL - WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK
Every Performance

Thos. H. Ince SPECIAL PRODUCTION

Bessie
Barrie

Those
Who
Pay

Written by C. Gardner Sullivan
Directed by Raymond B. West

IN SEVEN PARTS

OPENING SHOWS BUSINESS INSURED BY
THOS. H. INCE ................... Producer
BESSIE BARRISCALE ............... Star
THOSE WHO PAY .................. Drama
C. GARDNER SULLIVAN........... Author
RAYMOND B. WEST.............. Director

ENTIRE RUN'S BUSINESS INSURED BY
THE FACT THAT "THOSE WHO PAY"
IS, WITHOUT QUESTION, THE MOST
POWERFUL PHOTODRAMA THAT
HAS EVER APPEARED WITH A
GREAT STAR IN THE LEADING ROLE

THE FAME OF THIS REMARKABLE INCE SPECIAL—AS A MONEY MAKER—is
SPREADING FAST. SECURE YOUR BOOKING IMMEDIATELY AT THE FOLLOWING EXCHANGES

HOFFMAN-FOURSQUARE:

NEW YORK (139 7th Ave.)
BUFFALO (147 W. Main St.)
DETROIT (304 Jon. Merk Bldg.)
CHICAGO (1009 No. Wabash Ave.)
DENVER (1335 Welton St.)
PHILADELPHIA (1525 Vine St.)
CINCINNATI (561 Strand Theatre Bldg.)
ST. LOUIS (1011 Emerson Theatre Bldg.)
CLEVELAND (418 Stan Bldg.)
KANSAS CITY (1120 Walnut St.)
SAN FRANCISCO (121 Golden Gate Ave.)
MINNEAPOLIS (208 Film Exchange Bldg.)

SOUTHERN STATES FILM CO.:
ATLANTA (114 Walton St.)
DALLAS (1000 Commerce St.)
FRANK GERSTEN, INC.:
NEW JERSEY (220 W. 45th St., New York City)
GLOBE FEATURE FILM CO.:
NEW ENGLAND (19 Winchester St., Boston, Mass.)

Foreign Rights Controlled by Robertson-Cole Co., 23d Floor, Times Building, New York
TRIANGLE

and

Mutual Confidence

Sound business is built upon confidence.
The motion picture business is no exception to this rule.
The picture business, to be a success, must be founded on a relationship of confidence between the public and the exhibitor—likewise between the exhibitor and the distributor or producer.
The exhibitor who maintains a standard of quality in the pictures he shows, who provides a comfortable and attractive theatre for his patrons and whose advertising is a truthful statement of his coming attractions soon builds a reputation for his house which is a big factor toward success.
Triangle is endeavoring in every possible way to so conduct its business with exhibitors that mutual confidence will be the only possible result.
Here are some evidences of Triangle’s policy.
Triangle is convinced that the program method of booking pictures offers exhibitors the best service at the least expense. It assures the exhibitor a regular supply of film at a uniform price, as well as saving his time and money in shopping and bidding for open market productions. We make this statement with full appreciation of the fact that the success of a program

(Continued on opposite page)
is largely dependent upon the maintenance of a high standard of quality. The past high standard of Triangle will not only be maintained but will be improved. You can feel absolutely assured of this.

Better pictures, better stories, better service to exhibitors, equitable prices—these are some of the goals towards which Triangle is working.

Another evidence of Triangle’s desire to serve exhibitors is shown in the Hart and Fairbanks reissues. Here are pictures of the highest quality, pictures that every exhibitor knows are box office attractions. Triangle is offering these pictures to exhibitors at prices that enable any exhibitor to make money. Any Triangle exchange will quote you prices.

Are you taking advantage of the opportunities that Triangle is offering you of increasing your business and of making more money? Do you know that Triangle gives you a seven-reel production each month at no extra expense? Do you know that Triangle is not charging the war tax to exhibitors?

Every exhibitor not using Triangle service should get in touch with the Triangle exchange nearest him at once and get full information on Triangle service and Triangle prices.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

S. A. LYNCH  R. W. LYNCH
President  Vice-President

FRED KENT  Y. F. FREEMAN
Treasurer  Secy. and Gen. Mgr.
A Message
to the Exhibitors
of the United States
from
Mr. C. L. Dooley
Managing Director of the Regent and Garden Theatres of Paterson, New Jersey

The present salvation of the exhibitors of this country is in booking pictures at prices that will give us a fair return on our investment.

These are precarious times. There is a natural slump in our business on account of the approaching holidays. For the past fifteen weeks the Regent and Garden Theatres, the most successful theatres in the State of New Jersey, were operated for rent alone. We did not make one penny of profit.

Bad management was not the reason because formerly we did make a profit. A careful analysis of our daily business convinced me that we were not making any money because of the increased cost of film rental.

It was a question of either discontinuing expensive productions that do not bring sufficient revenue, or of going out of business. We have thrown off the shackles. The Regent and Garden Theatres are not going out of business.

I believe that there are thousands of other exhibitors in the country in the same position. My advice to them is to do what we have done—throw off the shackles and book pictures at prices that give them a chance to make a living. No star is big enough to earn a profit for the exhibitor if the picture is too costly. My opinion is that entirely too much attention is being paid to the star, and entirely too little attention to the story. Audiences demand good stories.

We exhibitors cannot support fabulous priced stars by paying for these pictures more than is justified by our box office returns.

[Signature]

President Motion Picture Association,
Paterson, N. J.
Mr. Dooley has thrown off the shackles. Have you?

It has been conservatively estimated that two thousand motion picture theatres have been forced out of business in the past eight months. Many more are slated to close if they do not wipe out the evil which is hanging over them.

Increased cost of film rental is the reason.

Mr. L. C. Dooley, President of the Motion Picture Association of Paterson, N. J., is one of the most successful exhibitors in this country. Mr. Dooley found that it was unprofitable to pay the ridiculous rental prices demanded by two or three well known distributors.

Mr. Dooley is in business to make money—so are you. When he found he could not make money with these particular pictures, he cancelled thirteen star series. Are you going to do like him or be one of the next batch forced to close their houses?

Mr. Dooley states that the only salvation of the exhibitor today is in pictures that will give a fair return on the investment.

This is the fundamental policy of the Pathé Company. It is the reason of our success. That is why we are bringing Mr. Dooley’s statement to the attention of the exhibitors of the United States.

Our Pathé Plays present some of the greatest stars in motion pictures. These pictures are being booked at prices that assure a profit.

Now that Mr. Dooley has shown the light, will you follow or will you close your theatres?

J. A. Berst

Vice-President and General Manager,
Pathé Exchange, Inc.
CHRISTIE COMEDIES

featuring

YOUTH-WIT-BEAUTY
ADD SPICE AND CHARM
TO THE PROGRAMS OF
BEST THEATRES
EVERYWHERE

CLEAN SNAPPY PICTURES
WITH BRIGHT CLEVER STORIES
ARE MAKING NEW FRIENDS
EVERY DAY

Why Not You?
A RELEASE EACH WEEK
THRU FOREMOST
INDEPENDENT EXCHANGES
All personally directed by
A. E. CHRISTIE

CHRISTIE FILM CO
LOS ANGELES, CAL
TOTO

to New York means laughter. Now, as the star of 'PATHE comedies; he is to have a wider audience; he will mean laughter in your theatre.

COMING SOON
A Mysterious Voice Speaks:

"A girl who is known as the perfect of the Easterns will become the most beautiful woman in the world. She will come from Europe to an end with her father and accomplish the destruction of the Empire before her eighteenth birthday.

THE HIDDEN HAND

PATHE SERIAL
The Big Four Serial

DORIS KENYON

Who is this man?
WHY the terrible, claw-like gauntleted, the diabolical sneer, the per- sonality so powerfully suggestive of menace?
Who is he after and why?

The Hidden Hand

in the PATHE brand of the same. His past and present are both mysterious. Gifted with a scientific knowledge beyond that of most men, insidious to the last de- ceptive in his acts, he is a strange and striking figure.

With
DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY and

MARLON HAMILTON

NOW AT THE BOX OFFICE

The man who shows PATHE serials has large au-
diences ready made

story by ARTHUR B. REEVE
scenarios by CHAS. A. LOGUE
The Hidden Hand
Who is he? What is his devilish design?

Who is the Girl of the Prophecy?

DORIS KENYON
STAR OF
the HIDDEN HAND
Pathé Presents as a special holiday attraction —

MARION DAVIES

the beautiful Broadway favorite, in the five part play

RUNAWAY ROMANY

the story of which has run in over 40 newspapers and which
has been and is being advertised in "The Illustrated Sunday
Magazines." A superb cast consisting of Joseph Kilgour,
Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James,
and Boyce Combe, assists Miss Davies

Produced by ARDSLEY ART FILM CORPORATION

Released December 23rd
IRENE CASTLE
is one of Broadway's greatest stars... The exhibitor who books her in the five part
PATHÉ PLAY

VENGEANCE IS MINE
brings a Broadway star in a 'Broadway picture to his house
Adapted from the story by John A. Moroso
Produced by ASTRA
Released December 16th
What comedies average highest day in and day out, in the star, cast, direction and real laugh producing qualities? ...... Ask the exhibitor showing

HAROLD LLOYD

in the two reel

LONESOME LUKE

and the one reel

ROLIN COMEDIES

"He Knows!"

"Love, Laughs, and Lather' is the best comedy the writer has seen recently. It sets a high-water mark in all picture comedy." ...... MOTION PICTURE NEWS
STATE RIGHT BUYERS

THE SHORTY HAMILTON SERIES

12 FIVE REEL MONEY GETTERS PER YEAR

FIRST RELEASE

DENNY FROM IRELAND

W.H. CLIFFORD PHOTO FILM CO.

VICTOR KREMER GENERAL MGR.
ERNST SHIFMAN SALES MGR.
17 W. 44th ST. N.Y. CITY
THE distinguishable feature of the Shorty Hamilton series is that each picture is a complete story of human interest, interspersed with plot, love and adventure, situation, thrills, climaxes, abundant in clean and wholesome comedy and introducing one of the most original and unique personalities known to the screen. Because of the increasing demand for comedies and the decrease in the production of consistently funny photo plays the W. H. Clifford Photo Play Company announces at a most opportune moment a monthly release of a five-reeler, each written along original lines and with a view to fitting the fun-provoking peculiarities of Shorty Hamilton, the comedian with the "pep."

THESE pictures will be artistically perfect as to direction, photography, development and printing, the staff now enrolled under the W. H. Clifford banner consisting of some of the most efficient men in the motion picture field. The Shorty Hamilton comedies will be marketed on a state right sale basis either for individual pictures or under a franchise for the entire series and on terms and conditions which will stamp them ONE BEST BUY.

A MOST effective advertising campaign has been arranged and with each release there will be available a full line of posters, heralds, cuts, stills and press matter.

THE first release is entitled "DENNY FROM IRELAND" and depicts the adventures of a "devil-may-care" Irish boy, first in the atmosphere of his native land, followed by a most strenuous existence in our own wild and woolly West.

ERNEST SHIPMAN, Sales Manager
17 West 44th St., New York City
LITTLE
MARY McALISTER

The winsome child actress who made such a tremendous success in the "Do Children Count" series and in "The Kill-Joy," "Pants" and "Young Mother Hubbard"

is presented in

"Sadie Goes To Heaven"

Taken from a story full of humor and pathos by Dana Burnet in Good Housekeeping.

Screen Time 62 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in "Efficiency Edgar's Courtship," "Fools for Luck" and "Two Bit Seats" now is presented in the greatest comedy of them all-

"The Small Town Guy"

Taken from the fascinating story by Freeman Tilden in Munsey's Magazine.

Screen Time 65 Minutes

"THE DREAM DOLL"

Written and directed by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, "Land of Long Shadows," "The Range Boss," "Open Places" and "Men of the Desert" is presented in his latest comedy success—

"Gift O' Gab"

From the side-splitting comedy published in Ainslee's Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System

Essanay

1333 Argyle St., Chicago

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Clara Kimball Young
AND HER OWN COMPANY
present
"SHIRLEY KAYE"
Scenario by Margaret Turnbull, from
the play by Hubert Footner

"I will ruin your daughter socially as thoroughly
as you have ruined my father financially!" It
is Shirley Kaye who is speaking---for Shirley was
descended from a buccaneer, and she fought for
her own. It is a thrilling story, this screen version
of a noted play, and Clara Kimball Young acts
with an intensity that holds you enthralled.

Directed by Joseph Kaufman

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
LEWIS J. SELZNICK
presents
Constance Talmadge
in
"THE HONEYMOON"
By E. Lloyd Sheldon

Of course he wanted to get rid of her—for it was to be a real honeymoon, and it looked good at the start. But there was an actorine in the offing, the hang over of a college scrape. And the bride—she was the original green-eyed model for jealousy (only hers were of the loveliest blue!) Constance Talmadge hits the comedy curves at high speed in this screen drama of surpassing beauty.

Directed by Charles Giblyn
Mr. Foreign Buyer

Before you make your plans for the coming year, communicate with the concern which handles successful productions for foreign fields.

1918 will be our big year and your big year. New productions continually added.

Get in touch with us now. We operate everywhere.

Exclusive exporters of Speer carbons.

Inter-Ocean Film Corporation

Largest distributors of films in foreign fields.

Paul H. Cromelin
Pres. & Gen'l. Mgr.

220 W. 42nd St.
New York City
24 exhibitors out of 26 interviewed last week said
"We can get more features—
new weeklies — educational
than we can use
BUT
it is next to impossible to get
GOOD COMEDIES"

DON'T WORRY
any longer
It is now possible to get consistent
laugh-producing
COMEDIES

24 Comedies a year—2 reels each
Distributed on Territorial
Basis

NOW READY TO SHOW
"IN and OUT" "LOVE and LUNCH"
"BEACH BIRDS" "BEAUTIES and BOMBS"

Featuring
RAY HUGHES

Directed by
WILLIAM A. SEITER

220 WEST 42nd STREET
Phone Bryant 2798
THE GREATEST of the HART PRODUCTIONS

"IT WILL MAKE A LASTING IMPRESSION"

WILLIAM S. HART as
"THE TWO-GUN MAN"
in
"THE BARGAIN"
PRODUCED by THOS. HINCE 6 reels

FOR TERRITORIAL RIGHTS AND BOOKINGS APPLY TO
W. H. PRODUCTIONS CO.
71 WEST 23rd ST. Phone Gramercy 3027 NEW YORK CITY
In preparation—"The BANDIT and the PREACHER" and
"THE HELL-HOUND of ALASKA"
IT does not take maturity's full-blown beauty to touch the heart. It needs a rare quality infinitely more delicate than physical lure, far richer in art than studied art—something for which there is no substitute, no counterfeit—the heart-touching in personality.

So—Mildred Harris in "The Price of a Good Time"—a youthful actress who makes a poignant, tragic figure never to be forgotten by anyone who sees her—an absorbing play that reaches with relentless fingers down to the very soul of the man who uses women only for selfish pleasures.

Another triumph of art, superbly produced by the master hand of Lois Weber—the Belasco of the Screen. Get your date on this admirable production from any Jewel Exchange—or from the Home Office.

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York
Coming

A stupendous half-million dollar production of Edgar Rice Burroughs' marvelous story
"TARZAN OF THE APES"

The most unique fascinating sensational story ever screened. Hundreds of thousands of books and the syndicating of this story in thousands of newspapers has given it a greater popularity than any modern book.

A PERFECTLY BALANCED ALL STAR CAST
Pre-view at an early date

Produced under direction of Scott Sidney

George French as Binns

Harry M. Fowler, Photographer

William Parsons Pres.
Santa Monica & Gower
Los Angeles Cal.
COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE

IN

"THE FROZEN WARNING"

IN SIX PARTS

DIRECTED BY

OSCAR EAGLE

Moving Picture World says:

One of the surprises in store for the screen public is the
handsome manner in which the famous skater, Charlotte,
has succeeded in her first attempt to reproduce the
motion picture drama. The plasticity of the picture is clear and the
locations and settings are unusually realistic and pleasing.
that, after all is said and done, the drawing card of the
production is the same in the arena in the new
Chicago Arena, where Charlotte, unharried by camera
shutter, sets the record of skating feats for which
she is famous over two continents. To those who have
never witnessed the skating of Charlotte these screens
alone are worth the price of admission.

It is only fair to say that there are numerous dramatic
stars who have not made good on the screen as pleasantly
as the little skater, Charlotte.

The picture is clean and wholesome in quality, soundness and otherwise interesting, and should be one of the best box-office attractions on the market.

The Dramatic Mirror says:

Points of Interest: The Skating of the Star, the Beauty of
the Exterior Scenes, and the Scenes in Chicago's
Huge Skating Rink.

Irrespective of the merit of this production, as yet un-
named, which marks the first screen appearance of
Charlotte, who is, unquestionably, the foremost female ex-
ponent of the art of skating, the public is justified in
rejoicing in her appearance in the New
York Hippodrome and on tour. Charlotte's fame spread to
all quarters of the country, and, being still fresh in the
minds of the public, should prove to be a certain drawing
card.

The director has given the picture serene investiture of
the first order. The interiors are attractive and every
one of the outdoor scenes has a bonanzing background
that are to have been photographed on an exten-
sive country estate.

The name of the star is a certain box office
attraction.

Address
Commonwealth Pictures Corp.
Consumers bldg., Chicago

STATE RIGHTS
SELLING

COMMONWEALTH PICTURES CORP.
H. A. SPANUTH
PRES.
C. C. PYLE
TREASURER

JOHN KEANE
VICE PRES.

In answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Important Notice!

Messrs. K. D. & Brothers, of Bombay, hereby give notice that they have secured the exclusive rights of the following films for India, Burma and Ceylon and that immediate proceedings will be taken against any person or persons infringing such copyrights by exporting any copy or copies of the undermentioned films to, or causing same to be exhibited within, the above-named territories.

1. CIVILIZATION.
   (What every true Briton is fighting for.) In 10 wonderful reels.

2. GIRL FROM FRISCO (Serial).
   25 episodes. In 50,000 feet.

3. JIMMIE DALE or GREY SEAL (Serial).
   Greatest detective mysterious story. In 16 episodes; 32,000 feet.

4. NEW PROTEA (Serial).
   Produced by Eclair Film Company of Paris. In 6 episodes; 12,000 feet.

5. "WHIP" "WHIP" "WHIP".
   A wonderful production in 8 reels.

6. DISRAELI.
   A best production of the time. In 5 reels.

7. ROSARY.
   Featuring Kathlyn Williams. Produced by Selig Film Company. In 7 reels.

PIEDMONT PICTURES CORP.
729 Seventh Ave., New York
K. D. & Brothers, Bombay

Proprietors of

Universal Cinema Co. Picture House, Calcutta

Sole Agents for

NICHOLAS POWER COMPANY OF NEW YORK
SPEER CARBON COMPANY OF NEW YORK
KELVIN ELECTRIC GENERATING SETS, GLASGOW

Also Intending Agents for

SEVERAL LEADING FILMS OF
EUROPE, AMERICA and ITALY

Largest Emporium for Superfilm,
Serial and well-known Comedy, also
Cinema Machines and Accessories.

HEAD OFFICE:
Ekadasi Buildings, Sandhurst Road
Cross Lane, Bombay

BRANCHES:
Sahu Gopaldas Street, Benares
19 Chowranghee, Calcutta

CABLE AND TELEGRAPHIC ADDRESSES:
"Krishnadas Brothers, Bombay"  "Dreamland, Calcutta"
"Brothers, Benares"

Exclusive Buying Agents
Bryant 7046-7047
Douglass Natural Color Films score tremendous hit!

Read what they say:

DOUGLASS NATURAL COLOR FILM CO., Ltd.
San Rafael, Cal.

Gentlemen: The generous applause of the thousands who saw your natural color pictures on the Imperial screen at the first public run in San Francisco last week proves the complete success of your invention. The people who pay are the ones that decide. It was the unanimous opinion of the Public that your process will revolutionize the motion picture industry, and that it is the final requisite necessary to make motion pictures seem actually to live for the audience. We believe that it enlarges immeasurably the possibilities of the motion picture art.

IMPERIAL THEATRE,

FROM SAN FRANCISCO EXAMINER:
The flaming red of the rose and the delicate pink that lies along the cheek of a woman have at last been caught by the magic camera. Leon F. Douglass demonstrated that colored photography, so long sought in vain, has finally been perfected. The demonstration was, in the opinion of many persons present, an epochal event at which a new wonder was given to the world. Artists, poets, judges, professional men and women and others were present.

FROM SAN FRANCISCO CALL AND POST:
The lens of the moving picture camera has been endowed with the ability to transfix in a flash of its shutter all the colors of nature with the minuteness of detail not possible for the limited technique of paints and brushes. Leon F. Douglass is ranked today among the foremost scientific geniuses of the age, in the opinion of the group of artists, lawyers, business men and newspaper men who sat before the screen. Douglass has discovered the secret of transferring to the film the most delicate gradation of color, faithful to the hues of the photographed object down to almost imperceptible shading of tints.

FROM ST. LOUIS STAR:
To show the power of detail possessed by the new color scheme, a picture of the Yosemite Valley was shown. Across the valley stretched a misty rainbow. The faithful reproduction of the color delicacy in the pictures caused much comment. The large audience, thoroughly familiar with the realism of moving pictures, was astonished by the ultra-realism of the colored pictures. Waterfalls seemed so lifelike as to cast their freshness over the heads of the watchers. Natural tones whether bright or drab, were held by the screen in perfection never before attained in pictures.

Western newspapers called the pictures one of the wonders of the age.

TO THE PRODUCER:
Other than for demonstration purposes, it is not the intention of this Company to engage in the business of making motion pictures but our project is to arrange, for the use of the process, on a reasonable basis, with those now engaged in producing photo-plays.

TO THE EXHIBITOR:
We are now ready to make dates for 5,000 feet of natural color film. The pictures are made by a three color process and no attachment is necessary on the projecting machine. The colors are in the films; making it a simple, practical commercial success.

DOUGLASS NATURAL COLOR FILM CO. (Ld.), SAN RAFAEL, CAL.
HARRY RAPF PRESENTS
FLORENCE REED
IN
"THE STRUGGLE EVERLASTING"

THE INITIAL
SUPER MODERN
MORALITY PLAY OF THE SCREEN

DIRECTED BY
JAMES KIRKWOOD

BY
EDWIN MILTON ROYAL

MILTON SILLS AS MIND
FLORENCE REED AS BODY

WITHIN THE CONSCIOUSNESS OF EVERY MAN A STRUGGLE FOR DOMINION STAGES PIERCE... THE MIND, THE BODY, AND THE SOUL AT WAR, TO HAVE THE MAN AND HOLD HIM SUBJUGATE, THE PROBLEM IS NOT SOLVED BUT STATED HERE, AND PUT IN HOMELY PHRASE AND MODERN DRESS, THAT WE MAY SEE OURSELVES TO-DAY AND HERE, FOR EACH MUST KNOW HIMSELF AND FIND HIS PEACE THRO' STRIFE.

ALL-STAR CAST

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
TO WHOM IT MAY CONCERN:

This is to notify you that the sole and exclusive rights to produce motion pictures based on the book of Honorable James W. Gerard, former United States Ambassador to Germany, entitled "My Four Years in Germany," has been granted to the MARK M. DINTENFASS PRODUCTIONS, INC.

The corporation "My Four Years in Germany Inc.," has the sole and exclusive right to distribute said motion pictures.

Notice is here-by given to all persons that any unauthorized use of the title "My Four Years in Germany," or any similar title, or the use of the name James W. Gerard, or any reference to the biography of Hon. James W. Gerard in Germany, as such Ambassador, in connection with any moving pictures, will be prosecuted to the full extent of the law.

MARK M. DINTENFASS PRODUCTIONS

Producer.

MY FOUR YEARS IN GERMANY INC.

Distributor.

The Mark M. Dintenfass Productions Inc., is the sole owner of all moving picture rights based on my book "My Four Years in Germany."

James W. Gerard

MARK M. DINTENFASS PRODUCTIONS, INC.
SUITE 601, 220 W. 42nd ST., N.Y.C.
"Cardinal Mercier"

A production visualizing an immortal figure that will live as a classic as long as motion pictures are known.

William A. Brady.
THE MOVING PICTURE WORLD

The Pioneer Trade Journal of the Industry

FOR NEARLY ELEVEN YEARS

Has Preserved

A COMPLETE RECORD

of everything Appertaining to and Touching Upon the Industry.

It has Preserved

A REFERENCE DEPARTMENT

of tabulated and systematized files of every picture and person in any way connected with the industry.

Every Subscriber to the Moving Picture World secures all the benefits of these records and references, besides keeping in constant touch with motion picture activities of the whole world. He gains the broadest, most comprehensive and extensive knowledge of the whole industry. What has taken years of organization and labor to secure.

A Little Higher in Price—But

GET IT ALL

Send Your Subscription Today if Not Already on the List

RATES:

Domestic, $3.00
Canada, $3.50
Foreign, $4.00
PARALTA PLAYS HAVE BEEN HEARD OF
BUT NOT SEEN BY THE PUBLIC

“A Man’s Man” has been shown only in one theatre—
Clune’s Auditorium, Los Angeles, California—
as a pre-release, especialy arranged.
Since then neither “A Man’s Man”,
nor any other Paralta Play,
has been exhibited in public.
Definite distributing arrangements
by W. W. Hodkinson Corporation
are now completed.
The first two Paralta Plays,
“A Man’s Man”, starring J. Warren Kerrigan,
and “Madam Who?” starring Bessie Barriscale,
may be booked immediately
through twenty-eight established exchanges.
**For Bookings Communicate At Once With W. W. HODKINSON CORPORATION**

Main Offices, 527 Fifth Avenue  
New York City

<table>
<thead>
<tr>
<th>EXCHANGES</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany, N. Y.</td>
<td>Los Angeles, Calif.</td>
</tr>
<tr>
<td>48 Howard St.</td>
<td>738 S. Olive St.</td>
</tr>
<tr>
<td>Atlanta, Ga.</td>
<td>Memphis, Tenn.</td>
</tr>
<tr>
<td>111 Walton St.</td>
<td>302 Mulberry St.</td>
</tr>
<tr>
<td>Bangor, Me.</td>
<td>Minneapolis, Minn.</td>
</tr>
<tr>
<td>123 Franklin St.</td>
<td>909 Hennepin Ave.</td>
</tr>
<tr>
<td>28 Ferdinand St.</td>
<td>343 Baronne St.</td>
</tr>
<tr>
<td>Buffalo, N. Y.</td>
<td>New York City, N. Y.</td>
</tr>
<tr>
<td>122 Pearl St.</td>
<td>71 W. 23rd St.</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>Omaha, Nebra.</td>
</tr>
<tr>
<td>139 N. Clark St.</td>
<td>1508 Howard St.</td>
</tr>
<tr>
<td>514 Elm St.</td>
<td>1308 Vine St.</td>
</tr>
<tr>
<td>Cleveland, Ohio.</td>
<td>Pittsburgh, Pa.</td>
</tr>
<tr>
<td>809 Prospect Ave.</td>
<td>1201 Liberty Ave.</td>
</tr>
<tr>
<td>Columbus, Ohio.</td>
<td>Portland, Ore.</td>
</tr>
<tr>
<td>26 W. Naughten St.</td>
<td>390 Burnside Ave.</td>
</tr>
<tr>
<td>Dallas, Texas.</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>2017 Commerce St.</td>
<td>3610 Olive St.</td>
</tr>
<tr>
<td>Denver, Colo.</td>
<td>San Francisco, Calif.</td>
</tr>
<tr>
<td>1448 Champa St.</td>
<td>255 Golden Gate Ave.</td>
</tr>
<tr>
<td>59 E. Elizabeth St.</td>
<td>819 Third Ave.</td>
</tr>
<tr>
<td>Indianapolis, Ind.</td>
<td>Washington, D. C.</td>
</tr>
<tr>
<td>122 West N. Y. St.</td>
<td>7th &amp; E Sts., N. W.</td>
</tr>
<tr>
<td>Kansas City, Mo.</td>
<td>Wilkes Barre, Pa.</td>
</tr>
<tr>
<td>921 Walnut St.</td>
<td>50 E. Market St.</td>
</tr>
</tbody>
</table>
Announcing the Hodkinson Exchange Plan

Of course I could have opened new exchange offices, and piled additional expense upon the already overburdened exhibitor, but in keeping with my policies of utilizing the elements already existing in the business, I have arranged to use the finely equipped offices of a great exchange organization as the means for bringing the products I handle to the door of the theater, UNDER AN ARRANGEMENT WHICH GIVES US THE LOWEST DISTRIBUTION COST IN THE INDUSTRY, through the General Film Company’s new policy of placing its exchange facilities at the disposal of other national distributors.

THIS IS THE FIRST STEP IN MY PLAN FOR SHARING THE DISTRIBUTION PROFITS, NOW HELD BY THE PRODUCER, WITH THE EXHIBITOR.

I am pleased to be able to announce that I am utilizing the exchange system of the oldest organization in the motion picture industry, the GENERAL FILM COMPANY, with its twenty-eight offices and six hundred employees, as the service offices of the distribution system of the W. W. Hodkinson Corporation.

Beginning at once, the PARALTA PLAYS, and all other product handled by the W. W. Hodkinson Corporation, will be available for bookings through the following offices of the General Film Company, where SALESMEN OF OUR COMPANY WILL BE INSTALLED TO SERVE AND SUPPORT OUR DISTRIBUTION PLANS AND IDEALS IN THEIR ENTIRETY:

<table>
<thead>
<tr>
<th>CITY</th>
<th>ADDRESS</th>
<th>CITY</th>
<th>ADDRESS</th>
</tr>
</thead>
<tbody>
<tr>
<td>ALBANY, N. Y.</td>
<td>48 Howard St</td>
<td>LOS ANGELES, CAL.</td>
<td>738 S. Olive St.</td>
</tr>
<tr>
<td>ATLANTA, GA.</td>
<td>111 Walton St</td>
<td>MEMPHIS, TENN.</td>
<td>362 Mulberry St.</td>
</tr>
<tr>
<td>BANGOR, ME.</td>
<td>122 Franklin St</td>
<td>MINNEAPOLIS, MINN.</td>
<td>909 Hennepin Ave.</td>
</tr>
<tr>
<td>BOSTON, MASS.</td>
<td>28 Ferdinand St</td>
<td>NEW ORLEANS, LA.</td>
<td>343 Baronne St.</td>
</tr>
<tr>
<td>BUFFALO, N. Y.</td>
<td>122 Pearl St</td>
<td>NEW YORK CITY, N. Y.</td>
<td>71 W. 23rd St.</td>
</tr>
<tr>
<td>CHICAGO, ILL.</td>
<td>139 N. Clark St</td>
<td>OMAHA, NEB.</td>
<td>1558 Howard St.</td>
</tr>
<tr>
<td>CINCINNATI, OHIO</td>
<td>514 Elm St.</td>
<td>PHILADELPHIA, PA.</td>
<td>1388 Vine St.</td>
</tr>
<tr>
<td>CLEVELAND, OHIO</td>
<td>809 Prospect Ave.</td>
<td>PITTSBURGH, PA.</td>
<td>1201 Liberty Ave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PORTLAND, ORE.</td>
<td>309 Burnside St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ST. LOUIS, MO.</td>
<td>3010 Olive St.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SAN FRANCISCO, CAL.</td>
<td>255 Golden Gate Ave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEATTLE, WASH.</td>
<td>819 Third Ave.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>WASHINGTON, D. C.</td>
<td>7th and E Sts., N.W.</td>
</tr>
</tbody>
</table>

No further word need be said in emphasis of this demonstration of the breadth and sincerity of my plans for co-operation and business efficiency.

In closing, I wish to repeat the statement which I have made to those who have discussed my plans with me: I have in the past, I am today, and I shall in the future, use every force that is available for the furtherance of the solid organization which I am building.

W. W. Hodkinson

For immediate bookings on the Paralta Plays, "A Man's Man," with J. Warren Kerrigan, and "Madam Who?" with Bessie Barriscale, address any of the above exchanges, or write direct to the Home Office:

W. W. HODKINSON CORPORATION

527 Fifth Avenue New York

TELEPHONE MURRAY HILL 2133

Sorry, but this news crowds out the further announcement of the plans for the Motion Picture PLUS. We'll be back next week.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD
ARE PLEASED TO ANNOUNCE

THAT WE HAVE BEEN APPOINTED

SOLE FOREIGN DISTRIBUTORS

FOR

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN in "A MAN'S MAN"
BESSIE BARRISCALE in "MADAM WHO?"
HENRY B. WALTHALL in "HIS ROBE OF HONOR"

OTHER BIG ONES COMING
ALSO FOR THE

W. W. Hodkinson Corporation

FOR EXCLUSIVE FOREIGN TERRITORIAL RIGHTS
COMMUNICATE WITH
TO MOTION PICTURE EXHIBITORS,
MANUFACTURERS AND DISTRIBUTERS:

Effective at once, the General Film Company takes the initiative in a tremendous reform in the motion picture industry. In association with the W. W. Hodkinson Corporation, which distributes Paralta Plays and other high class feature productions, GENERAL FILM COMPANY includes in its vast exchange system the merchandising of the Hodkinson productions. In this expansion the brilliant constructive genius of Mr. W. W. Hodkinson, originator of the most logical and consistently successful methods in the industry, indorses and reinforces GENERAL FILM COMPANY’S highly intensified organization for the conduct of advanced merchandising of motion picture film.

Mr. Hodkinson’s decision to avail himself of this exchange service is thoroughly consistent with his well-known principles. Living up to an axiom long championed by him, he chose the short cut to results by refraining from establishing another duplicate exchange machine with its added saddling of overhead expense upon the trade. He chose instead to send the Paralta and his other product, personally directed by his methods, through the already comprehensive and smoothly running GENERAL FILM COMPANY machinery without waste or needless new expense. This product comprises such gilt-edge feature releases as “A Man’s Man” with J. Warren Kerrigan, “Madam Who?” with Bessie Barriscale, and other Paralta Plays featuring these stars, as well as Henry B. Walthall. These two pictures are now ready for immediate bookings at all GENERAL FILM COMPANY Exchanges.

A colossal advance in the plans and scope of GENERAL FILM COMPANY is only now disclosed. It is a revival of its traditional leadership in a new direction. For the present announcement is the first shot that is to break up the stagnation in the industry that has long been baffling; it being in fact the shot that is to do away with the ruinous duplication of service and the wasteful overhead in distribution and all other practices that have been so opposed to real business principles. It is the beginning of progress and efficiency in motion picture merchandising, with distribution cost restricted to basic sales necessity and economy applied to the moving of product of all manufacturers.

GENERAL FILM COMPANY is destined to be the Union Station of the Industry, providing plain, logical, sane and sound Union Station facilities to its clients, to the exhibitor, and to the public—becoming the routing headquarters of the bulk of worth-while motion picture films and operating as a huge efficiency unit.

With one of Mr. Hodkinson’s vision and inspiration approving GENERAL FILM COMPANY’S service as the logical nucleus of motion picture exchange service for working out his advanced ideas for the industry, the other progressive elements in the trade can easily see the importance of its position. And upon its part GENERAL FILM COMPANY for a year past has been studiously preparing its facilities to deserve such approval.

GENERAL FILM COMPANY has dedicated itself to the scientific and comprehensive merchandising demanded by the times as the inevitable salvation of the industry. It is ready.

Very truly,

GENERAL FILM COMPANY (Inc.)

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Here He Is Again!

CHARLIE CHAPLIN
IN THE FAMOUS ESSANAY-CHAPLIN COMEDY

"WORK"

You Can't Afford to Miss One of These Monthly Releases

Pack your theatre with these great laughmakers

"IN THE PARK"
"THE CHAMPION"

"BY THE SEA"
"A JITNEY ELOPEMENT"

1333 Argyle St., Chicago
Distributed Exclusively by General Film Company
RIP-ROARIG SLAPSTICKS
FAST AND FURIOUS

The best program is incomplete without good comedy. Book one of these each week and give your patrons a treat.

"LUNCH"
"MAKE YOUR EYES BEHAVE"
"A DEPOT ROMEO"
"THE GENERAL"
"HARD LUCK"

Screen time 15 minutes

Wonders of Nature and Science
Scenics Supreme!

Disclosing the beauty spots of North America, yet filled with thrilling action.

"Through Canada from Coast to Coast"
"Water Powers of Western Canada"
"Banff National Park"

"The Great Natural Industries of Canada"
"Salmon Fishing in New Brunswick"
"Lake Louise"

READY NOW!

Essanay

1333 Argyle Street, Chicago
George K. Spoor, President
Distributed Exclusively by General Film Company

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE BIG STRIDE IN PHOTOPLAY APPEAL

A group of story tellers will visualize a series of

STORIES OF YOUTH
Written by the World’s Greatest Children’s Advocate and Apostle of Youth Achievement.

Judge WILLIS BROWN

Three Famous JUDGE BROWN STORIES Recently Visualized:
“The Saint’s Adventure,” with Henry Walthall
“The Girl Who Won Out,” with Violet McMillan
“The Spirit of ’17,” with Jack Pickford

He Writes Them as He Tells Them

__St. Louis Exponent__
Judge Brown took the platform at the Odeon Theater literally as well as figuratively. A man of wonderful energy, no pent-up nook confined him. He moved about the whole time and held every listener fascinated and enthralled. He carried the great audience with him first to last, moving them at will to roars of laughter or to tears. The audience cheered to the echo or gave applause that in many cases only partially concealed tears.

__Detroit Free Press__
Judge Brown is an informal speaker, but an eloquent one, with an eloquence all his own. He is an actor one minute, a prosecuting attorney the next, a criminal lawyer and orator in turn—a master of hearts at all times. He is unique. No wonder he is popular with the boys, he is one himself, with the clairvoyant boyhood that follows mature wisdom humbly and observantly.

Watch for Further Announcements of the New

JUDGE BROWN STORIES
Distributed Exclusively by General Film Company

_N. B.—GENERAL FILM COMPANY does not exact the 15c. charge on any of its releases._
Fill your own Christmas Stocking, Mr. Exhibitor, by filling those empty seats.

Let This O. Henry Story Do It For You

"WHISTLING DICK'S CHRISTMAS STOCKING"

(Two Parts)

Adele De Garde (Aggie Lynch in "Within the Law") and George Cooper bring to life the lovable personalities of this breezy, whimsical Yuletide story, an O. HENRY masterpiece.

The Snappiest, Cleverest, Most Sympathetic of All
Short-Length Holiday Releases

BROADWAY STAR FEATURES
Distributed Exclusively by General Film Company
In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
What does it mean to you to have your Printing and Developing done Artistically, Promptly and Economically?

Every day the Kalem Company answers this question for producers.
The extraordinary facilities of the famous Kalem laboratory are at your service.
We handle expertly and expeditiously any order for printing and developing—no matter how large.
The PRIMART Process means:
   A standard of excellence in laboratory work praised by the trade for TEN YEARS.
   Care-taking, time-saving equipment perfected by long experience. Experts handle every operation.
   A reputation which guarantees responsibility for every order accepted.
   The assurance to producers that there will be no delays in deliveries.

Remember we offer you the standard of excellence in laboratory work that characterizes Kalem productions.

Our prices, in view of the extraordinary quality, cannot be duplicated in the industry.

Wire, write or call on us for quotations.

KALEM COMPANY
235 West 23rd Street       New York City
EVISION—Not reduction"—with this caption as an anchor to windward, the Ochs organ made its appearance last week. It evidently has realized that its attitude as the exhibitors' champion on the war tax controversy had about as much chance of being upheld at Washington as there is of the war ending this week. The self-styled mouthpiece of a few exhibitors felt the necessity of preparing the minds of its readers for a probable disappointment. What a farce—but we have said something before about the impossibility of fooling all the exhibitors all the time.

YES, sure we are going to Washington. We are going just to see if the factions in the industry will dare present themselves before the Government in their effort to get the best of each other. Is the Government of the United States going to be compelled to believe that all our great promises of support and cooperation of a few months ago were mere empty words? We think not, because we know and believe that they were not, and that no group of scheming politicians and self-seekers should be permitted to make them seem otherwise.

N a short conversation a few evenings since with a prominent individual in the picture business, an expression was voiced in regard to the present condition of the trade that contained food for thought. The claim was made that all lines of the industry are now clogged with non-progressive, unimaginative, unbusinesslike individuals who expect maximum results from the minimum of brain and effort. Further, that the war tax and other testing conditions would clarify the atmosphere and really improve conditions eventually. This is strong doctrine and may appeal to the magnates, but might not a little diluting with the live and help live policy be an improvement? Too much concentration in either the manufacturing or the exhibiting ends of the business will see the pictures very much less of a popular entertainment than they are and have been. Contraction of business is bound to follow concentration of interest.

THE war tax has certainly produced a liberal crop of would-be champions of the exhibitor. We are afraid that most of them, however, will prove to be broken reeds, if exhibitors in general attempt to lean on them. In this, as in most other things, the individual exhibitor must work out his own salvation and we believe he will be able to do it with mighty few exceptions.

WHAT are the best pictures to make and exhibit? What are the film productions that are successful, financially and every other way? Not necessarily the films with a famous star from the legitimate or operatic stage, if the work of the artist is familiar only to a dozen of our large cities. Not necessarily the work of some author who stands high in the literary field but may not have an appeal for the millions. The pictures are the people's entertainment in a wider and more comprehensive sense than ever has been true of the opera or the stage or any other form of amusement, consequently the successful pictures will be those that have in them, star, story or whatever it may be, that broad human touch or point of contact for the people, the common people if you will.
Educational Pictures—Information

JEUST as they are now shown, moving pictures are helping to make us the best informed race on earth.

No pen could picture our tremendous undertakings in the cause of Liberty. We would have but a dim idea of what is going on, of how our soldiers look, act and feel, but for the ever-welcome views accorded us on the screen. What a pleasure it is to actually see them, our finest examples of young manhood! Such clear and animated views of them are unobtainable through any other medium. We know what they are and what they mean; our hearts are warmed by the sight of them marching, our best impulses stirred by their courage and enthusiasm; they are teaching us all.

Simply to watch an animated reflection of vitally interesting events in various parts of our country, and of the world, does not compel mental training, but this direct method of gaining knowledge, whether of events, or of truth in nature and life, is in itself educational, and it leads to intellectual effort. We get ideas of what goes on, and even why, the how of it all is reasoned out unconsciously. Educational information imparts knowledge to all, and especially to those who need it, and the training takes care of itself according to growing individual capacity. When the mind is once stored with truth it lends itself more readily to acquiring methods of utilizing knowledge.

Of all kinds of educational motion pictures, those reflecting the moods and products of nature are most easily grasped by the minds of children, and even of grown people who do not find printed descriptions particularly entertaining even when they are comprehensible. To appreciate the difference we have only to contrast the wearisome, nerve-straining attempts to portray Nature in print with the beautiful views Ditmars and other naturalists are showing on the screen. The latter, like a good dinner, have the substance and a flavor besides.

Who does not recall the brain-flagging attempts at school to pass examination in various branches of natural history by memorizing a long string of difficult names having no immediate value or significance? Who has not attempted to write those names on cuffs and secreted papers in order not to incur the odium of being called "backward?" It made little liars and thieves of us all. Those educational efforts to cram our unwilling craniums with terms Nature herself would have indignantly rejected. When were we through, when exams were passed, nothing remained but the fatigue, not even the ability to tell one tree from another.

All that could be easily taught on the screen and much more. We may soon delve into mysteries understood only by a few, such as those of microscopic botany, where there are undreamed of marvels. How beautiful it would be to have the processes of artificial selection shown, that wonder of the world which would prove to the unthinking that there is always and ever something new under the sun. If we could only see for ourselves how flowers are made more beautiful, how cereals, vegetables and fruit are advantageously transformed by man's agency, be shown how they are made to yield at the same time richer flavor and finer substance, it would be both entertaining and edifying. We can thus open a gold mine of fascinating truth which has thus far been known to a privileged few. Knowledge becomes power in proportion to its distribution.

Motion pictures are democratic, are free from the inequality of magazines and the servility of newspapers, and their tendency to inform the uninformed causes them to be a means of intelligence for all having a natural capacity for it. To prevent miserable inequality of advantages the surest method is 'that which the screen offers—the equality of knowledge. There are a thousand ways of showing attractively on the screen how the use of natural forces produce results advantageous to the individual and to society. Presented in this manner the things of importance are as easily acquired as those of no practical value.

From man's artificial adjustment of Nature's products has come what we have learned to enjoy as "civilization." Human design and invention can be as vividly illustrated as the principles of selection in agriculture and horticulture. The farmer has a growing importance as one, but more decidedly as one who exercises control over natural forces and materials through scientific knowledge of them. If a comparison could be made between the scientific farmer of today with those who followed the route of primitive mental effort, it would be seen that we have progressed more in the past ten years than during the previous ten centuries in the relation of result to effort.

The tremendous social value of widespread information on practical subjects, including significant business principles, is beyond estimate. This form of education should not be technical. It deals entirely with a knowledge of things, the ways of doing them belong to another department. The end in view is to distribute information of a kind which enables the possessor to better perform the duties of his life, and to enjoy that life in the full, a supreme aim of society.

The uninformed man may think logically and rationally on ordinary subjects—so may a blind man find his way through crowded streets. The informed man, the one who gathers knowledge from all sources to suit his objects, can think just as logically and rationally with the advantage of foresight and full consciousness of what he is about. The real difference between rich and poor is not so much that of capacity for absorbing information as of the enormously disproportionate amount of information supplied to those engaged in hard work to make a living. They have little time to read, but they get time to go to the picture show.

We find out very little for ourselves—discovery is rare and confined to a few individuals—so that practically all the information we acquire is second-hand. Through what others communicate to us are we enabled to make our way through life with any degree of success. Thus the important question for the majority relates to a suitable means of communicating with facility what is already known. The simplest method seems to be that which the mass of people most readily accept, and motion pictures appear to present a method which is easy, and therefore attractive, whereas others are difficult and therefore repugnant.

We can safely assume that there is a sufficient amount of intellectual capacity among people to fit them for some highly-organized social system. The vital question of today is that of accelerating development and the rational answer seems to consist in supplying legitimate material for the human mind to work on. Intelligence depending on information, why not utilize motion pictures to rapidly distribute the great body of knowledge already extant and enable our people to lead the most advanced races on earth?
Always a Silver Lining.

The present hull and general atmosphere of the industry makes us feel that there is a heap of thinking being done by everybody in it. They are thinking as they have never had the occasion to think before. We are optimistic enough to believe this concentrated thought will bring about many good results. Already it has stimulated a desire for cooperation among the different branches of the industry and called forth many outspoken speeches by persons who have heretofore been too modest or timid to mention them. The prevailing disposition to get together may presage a united industry. Common dangers are conducive to closer fellowships and interests.

Waste.

It almost seems like a waste of words to talk about waste in production. Anybody who has had any experience in the producing end of the industry knows all about it unless he was like a great many other obsessed with the idea that money did not enter into the making of pictures and thought that it was only a fulfillment of the old axiom, "come easy, go easy." Many of us at the studio used to say we wished we had five per cent. of the waste for our salary and we wouldn't ask for a life job either. We are not practically as conversant with studio matters just now as we were two years ago, but judging from the publicity of expenditures, in taking some scenes and the building of new studios, we are led to believe they are not much different than they were. Experience in the publicity and advertising end of the business prompts us to take much of this publicity with a grain of salt. Some day we are going to look into present expenditures more fully. We are of the opinion that the increased cost of everything has increased the cost of production and there is no wilful waste indulged in by the producers, reports to the contrary notwithstanding. We attribute much of the waste referred to editorially by our contemporaries, to a lack of management, knowledge and force of bad habits acquired from past associations and precedent.

"Amalgamation."

In the Moving Picture World of March 24th, 1917, we published an article entitled, "Will This Merger Ever Come to Pass?" in which we spoke of centralization, amalgamation if you wish, of the distributing of films. This is what we wrote:

The next and most vital of all questions which now presents itself is how can all these pictures be distributed at the least possible cost and through the most direct channel? This question has led to mergers and rumors of still greater mergers. This question is a very important one, and a centralized and concentrated mart in a specially erected building in every film center seems to be inevitable and the only solution—one great market or exchange under one supervising head, where the exhibitor may secure such pictures as his patrons want and his needs suggest, without the necessity of running all over town and creation to find what he wants. By this means the general managers and assistant managers of each individual company's exchange, as now conducted, might be done away with and the overhead be brought down to a minimum.

There seems to be a general tendency toward this centralizing of distribution. We read every now and then of exchanges doing away with purchasing the pictures outright and releasing on personal account. This appears to be another indication pointing toward a big merger.

The advantage of such a merger of exchanges is the estimated reduction of overhead, meaning a greater revenue to the producers and a reduction in cost of distribution to the exhibitors. It would not necessarily mean that the producer would not retain his own method of rental. He might continue the program plan, deposit or open booking system. It would mean, however, an elimination of all unnecessary trouble and expense in getting what you want.

This centralization under one great roof may not be realized today, but it does seem probable in the evolution of the industry when it reaches an established basis of business procedure and cooperation.

During the past week we have read in the trade journals and daily papers, articles on this same subject by different "magnates." We are not a "magnate," which may explain why our article was not taken seriously at the time. We thought it somewhat chimerical then and it may be a dream now. Let us tell you what led us to write the article. During President Wilson's candidacy for re-election, we were selected by the Democratic Campaign Committee to arrange the distribution of the motion pictures used in the West. We did it satisfactorily and efficiently through our individual distributors at a minimum cost, minus the expense of a multiplicity of employees. It was from this experience that we thought centralization or amalgamation might be practical.

Show the Public Your Checks.

It would be a good idea for all the exhibitors to frame and display in the lobby of their theaters the check sent the Internal Revenue Department in payment of their admission tax for the month of November. Each succeeding month's check could be added to the previous ones in the frame.

Another suggestion is to have slides made from photographs of their checks and show them on their screens. These displays would educate the public and awaken a keener interest in what it and the exhibitors are doing to help win the war.

That's Different.

We heard of a splendid position in a new film company that was open to a capable business man. We mentioned the matter to a gentleman looking for a job, whom we knew possessed all the necessary business qualifications, also of good appearance and address. We told him to apply, but said nothing more until he asked us our opinion as to his chances of landing it. We then gave him our honest opinion. We told him: he had the ability, could do the work, but he lacked the assets needed most; a big name and well-known success in some other big line of business. He wouldn't add sufficient importance to the company and the position to land it. In short, he didn't have the front, which was needed most; ability was secondary. To take the edge off our frankness we told him to make application anyway and he might land a job on the strength of his merits, even if he didn't get the position. They will pay you if you get the job and give you a salary if you get the position.

CANADIAN FILM VISITORS.

President T. A. Hubley and General Manager J. F. Clancey, of the General Film Company, Limited, of Montreal, were New York visitors at the home office of General Film Company last week. They reported that the film business in Canada is in a very interesting condition. The "O. Henry" pictures, in particular, are proving to be great favorites with exhibitors throughout Canada, according to Mr. Hubley.
“Marrying the Right Man”

By Edward Weitzel.

Stage convention has long been the bugaboo of a class of critics whose constant attendance at the play has given them that familiarity with the laws of the drama which is said to breed contempt. Forced by their calling to view, over and over again, combinations of the thirty-six situations classified by Gozzi, many of them arrive at the point of satiety where they are ready to advocate any sort of dramatic structure that is built contrary to what is known as “a well made” play. The best cure for them would be to produce, in succession, a round dozen of dramas made without regard to the rules, and let them behold the dire results. The conventions that excite their weariness have a positive value in building up an acceptable play for the average theatergoer, and it is for this order of patrons that the majority of producers exhibit their wares.

Occasionally one of these lofty gentlemen, whose mission it is to tell the average theatergoer that he is constantly being entertained by plays it is his duty to find anything but pleasing, condescends to dash off a little drama of his own, in which he demonstrates his conception of practical play building. So long as his play is not subjected to the test of a stage production, all goes well. Printed and autographed copies can be read by admiring friends without betraying the work’s greatest weakness—its inability to appeal to a theater audience, through lack of the conventions at which its author scoffs. Once in the hands of an experienced stage director, the piece undergoes a radical return to a “safe and sane” respect for the William Archer formula of play construction or its creator is in a position to insist that it be put on in all its artless innocence, and it meets the fate reserved for such misguided efforts.

In one case a critic-dramatist of this ilk gained a wholesome lesson on the subject, by sadly watching the limited number of performances given his play and more sorrowfully contemplating the equally limited number of spectators that attended these performances. However, he had the courage to come out in print and acknowledge his error, so there is still hope for him.

The screen is young and ingenuous when compared to the stage; but during the fifteen years of its existence it has acquired a goodly crop of conventions of its own; also a much larger number derived as a family heirloom from a long line of ancestry. The creators of the earliest form of drama learned the worth of many of these conventions, and the actors on the traveling stages of Greece and the Paris of Victor Hugo’s “The Hunchback of Notre Dame” were also familiar with their utility.

Among the conventions shared by the screen and the stage is the one which gives this article its title, “Marrying the Right Man” is of supreme importance in securing happiness and contentment in real life; it is of the same significance in rendering the plot of a play acceptable to the average spectator. Youth should wear young, and the young chap should show a higher percentage of virtues than any man in the cast, if he is to get the indorsement of the paying public. The other persons present do not count, even when contributing to the war tax.

In seeking for novelty, the screen has been known to disregard this convention. It can seldom do so with artistic profit to itself or financial profit to the producer.

Joe Brandt Back on the Job.

After several days of serious illness and a brief stay at a New Jersey rest cure, Joe Brandt, general manager of the Universal Film Corporation, has returned to his desk looking greatly improved and full of “pep.”

Chaplin Secures Injunction

Justice Manton in United States District Court Continues Restraining Order Against Fake Chaplin Pictures

The injunction against the Film Exchange, Inc., the King Komedy Film Company, Inc., Emanuel S. Manheimer, manager of the Crystal Hall Photoplay Theater, Fred Beck, Louis Weiss, George Merrick and Samuel Berliner restraining defendants from producing, releasing and exhibiting spurious Chaplin comedies will be continued indefinitely, Judge Manton of the United States District Court decided on Dec. 7.

Nathan D. Burkan, counsel for Charles Chaplin, had made a motion for an injunction pending the trial of the action and presented another motion to have some of the defendants adjudged in contempt of court for failing to comply with the restraining action being filed against them from dealing in spurious Chaplin comedies, but as the defendants failed to interpose a defense the motions were marked off the calendar.

The case for evidence of these inferior plays is not only unfair, injurious and causing great and irreparable damage, loss and injury to the plaintiff but in addition to all this it is a cheat and fraud upon the public and the motion picture exhibitors,” Attorney Burkan recited in an affidavit filed in court.

Affidavits were also submitted setting forth that Attorney Burkan received a letter from J. D. Williams, manager of the National Screen Guild, offering to sell a contract with Charles Chaplin to pay the comedian $10,000 for eight films, containing a complaint against the Union Film Company.

Mr. Williams enclosed a letter from Lee D. Goldberg, a motion picture exhibitor, of Louisville, disclosing the information that the Union Film Company was offering spurious Chaplin comedies including “Charlie Chaplin” in “A Son of the Gods,” “The Eternal City,” “The Musketeers of the Slums,” “Charlie’s Nightmare,” “Charlie in the Trenches” and “Charlie’s Picnic” to exhibitors.

Mr. Burkan also recited in affidavits that he made a visit to the Crystal Hall Photoplay Theater the evening of October 14, when he saw the alleged spurious film entitled “Charlie in the Trenches” exhibited. He set forth that the film contained scenes from original Chaplin comedies, but also showed many scenes in which an imitator of the film comedian appeared.

The failure of the defendants to oppose the motions is understood to be the result of a gentleman’s agreement reached outside of court whereby the defendants consent to discontinue the production, release and exhibition of alleged spurious Chaplin comedies.

Soldiers Want Better Pictures

Film Man Soldier Pleads for Better Y. M. C. A. Pictures—Wants Comedies and Westerns.

This paper is in receipt of a letter from a soldier now in training at an infantry camp in western Wisconsin who thinks that the Y. M. C. A. is not showing programs quite adapted to the best entertainment of the men in training. He writes a clear and intelligent letter and we quote one or two paragraphs from it.

“After a strenuous day of the Bear Walk, Double Time and Kitchen Police the men are not satisfied to spend the few short hours they have watching a commonplace subject. What they want are comedies, slapstick and otherwise, Westerns, topicals and scenas. Patriotic pictures would also be fine. The age of the picture would not make so much difference provided it was clear and interesting, as hundreds of the men never have seen before.

“The program should be composed of short-length subjects; because the men are coming in at all hours. The exhibitors in cities near the camps do not fear this competition, if you could tell me how to make a beautiful picture and make a host of new friends of the photoplay and win back those whose interest might have lessened.”

There is no reason why the camps should not be furnished with the best of the Y. M. C. A. shows as a moving picture enthusiast would like to be. Here is an opportunity for the community in the camps to make the men happy and to have one full day and two half days a week in which to visit the cities, and, at that, many are not so strong film fans as a moving picture enthusiast would like them to be. It is an opportunity for the community to get together and make a host of new friends of the photoplay and win back those whose interest might have lessened.

There is no reason why the camps should not be furnished with the best of the Y. M. C. A. shows as a moving picture enthusiast would like to be. Here is an opportunity for the community in the camps to make the men happy and to have one full day and two half days a week in which to visit the cities, and, at that, many are not so strong film fans as a moving picture enthusiast would like them to be. It is an opportunity for the community to get together and make a host of new friends of the photoplay and win back those whose interest might have lessened.”
Distributors Appeal to U. S. District Attorney

Law Firm Representing Them Charges Brooklyn Exhibitors Contemplate a Boycott on Fox and Vitagraph Productions

As a result of the recent action on the war tax taken by the Associated Motion Picture Exhibitors of Brooklyn eleven distributing companies affiliated with the National Association of Motion Picture Dealers, the Brooklyn firm of Cadwalader, Wickersham & Taft, a firm of prominent New York lawyers, to take care of their interests in the controversy. The lawyers have written a letter to Melville J. Berman, the Brooklyn district attorney, asking him to furnish a copy of the complaint against the exhibitors and other matters in connection with the complaint. The Brooklyn exhibitors reply to the charges contained in the letter, which was by the distributors furnished to the daily and trade press, saying they do not intend to try the case in the public press, but that they will welcome an investigation of the action. The letter states that any examination of the action will be made under oath. The theater men also declare they will be glad of an opportunity to present their side.

As an offset to the employment by the distributors of a counsel, the exhibitors say they probably will be represented by counsel and that it will be recalled the complaint was for a hearing by the committee which the spring made an exhaustive investigation of the film industry.

The letter of the distributors is as follows:

Melville J. Berman,
United States Attorney, Eastern District of New York,
Brooklyn, N. Y.

Dear Sir:—We are directed by certain distributors of motion picture films in this vicinity to apprise you of the fact that they consider the complaint of about a dozen distributors with the purpose of subsequently using a similar but not identical complaint in the courts of the country. They have suggested that the unlawful means of a boycott they may exercise the distributors to their ends. The distributors who request us to make this complaint are the following:


The two distributors against whom the complaint is about to be instituted are the Exhibitors' Association and the Brooklyn Pathe Company.

In this letter we shall give you the salient facts, and we shall be pleased to amplify this statement in a personal interview at your convenience.

The concerns above named are engaged in interstate commerce in distributing motion pictures throughout the United States, the total business aggregating many millions of dollars annually. That this is an active concern of the Day has been the basis for the complaint made in the U.S. District Court in United States vs. Motion Picture Patents Company (225 Fed. 640).

By the War Revenue act of October 4, 1917, Congress imposed three taxes affecting the motion picture business, namely: (1) a tax of one-quarter of a cent per linear foot on film which has not been exhibited; (2) a tax of one-half a cent per linear foot on film containing a picture, and (3) a tax of one cent per admission to the theater.

The tax upon exhibitions, as the exhibitors have arranged, is paid by the patron of the theater when he purchases his ticket.

In order to determine how to asport the tax of three-quarters of a cent per linear foot on films, an exhaustive examination of the subject was made by Price, Waterhouse & Co. at the request of some of the distributors. As a result of their examination certain of the distributors determined to collect the tax in the manner contained in the complaint and charge the cost of the tax from $1 to $100 per day, according to the character of the subject and the method employed. As a result of the examination, the distributors have decided that the average tax will be about 5 cents per day (each reel comprising approximately 1,000 feet) on the assumption that the average company can tax 50 reels in one day, five days per week, and that the amount of the tax will be collected by the distributors. As each exhibitor rents an average six or seven reels a day, the average daily charge is $3.50. On the other hand, if the tax were borne by the manufacturers or distributors in the manner employed, the tax would be about $11 per week, which, in the minds of many of the distributors, would be ruinous. Accordingly, it seemed to the distributors above named (who, however, comprise only a portion of the total manufacturers and distributors) that the tax as they had planned on the charge was, as the exhibitors had planned on their tax, so the producers or distributors charged the exhibitors to bear upon them, and that the method recommended by Price, Waterhouse & Co. is the one proper to fit the conditions of accommodating this tax in the manner of accomplishing the tax without involving the exhibitors in the tax as producers or distributors. As a result of the letter, they are all for the rent of the picture and the popularity of the actor. The rental charges of the exhibitors above named are all different. There is no uniformity between them in this respect, and there is no agreement of any kind as to prices or rental charges, for they are all in the keenest competition.

As we have stated above, the members of the Brooklyn Exhibitors Association have united in order to boycott our clients in the following manner:

On November 18 there was a meeting in Brooklyn at which we are informed, over one hundred exhibitors were present. At that meeting it was stated that two distributors had refused to renew the contracts of the Brooklyn exhibitors. It was further stated that all the distributors should cancel their contracts with these two distributors and thereafter restrict their business to the other distributors until the two distributors again single out their contracts with the exhibitors. As a result of the meeting, the exhibitors made a demand that their contracts be renewed and that any other distributors who charged any of those distributors for their business must be required to do so regardless of whether or not the other distributors charged fifteen cents per day. As a result of the tax, it is impossible for most of the two distributors to operate for long and then to proceed to boycott the other exhibitors unless they agree to the following conditions:

At this meeting on November 18 a Committee of Fifteen was appointed with two powers: (1) the authority to select the two distributors whose contracts should not be renewed; and (2) the authority to select the exhibitors with whom: (2) the authority to select the exhibitors with whom they will do business.

The committee as named held a meeting on Monday, November 19, and by vote stricken out the pictures of the Fox Film Corporation and the Vitagraph Corporation. The committee was appointed by the members of the Associated Motion Picture Exhibitors of Brooklyn.

In substitution of the charges herein made we direct your attention to the following reports of the New York legislative investigation of the Motion Picture World, December 1, 1917, p. 1300; Moving Picture World, December 21, 1917, p. 25.

The committee reported at a meeting on Thursday, November 22, that thirty-one instances of customers had been obtained for cancellation of the contract of the two distributors. On Saturday, November 24, the committee reported that the list of additional cases had been obtained, comprising practically all the Brooklyn customers of the two distributors.

On November 19, William Brandt, president of the Motion Picture Exposers' League of the United States, wrote to the prosecuting attorneys and the principal officers of the Vitagraph Company and requested a conference, stating the reasons of the exhibitors for their complaint and asking them for their cancellations and that cancellations from exhibitors had been requested by the hands of the Committee of Fifteen, to be served on the Vitagraph Company. The Committee of Fifteen have awaited the orders of the Fox Film Company, and have stated their case when the distributors practically all. If not all, of the customers in Brooklyn of the Fox Film Corporation, according to the committee's cancellations in be made by the Committee of Fifteen of the customers of the Fox Film Corporation, which cancellations, if effected, would destroy the business of the Fox Film Corporation.

These announcements have been in the form of threats and with the threat of the exclusion of an exhibitor, or a distributor, or of all the exhibitors and customers of the Vitagraph Company and the Fox Film Corporation, the threat of their united action to destroy the business in Brooklyn of these corporations.

If we are certain of the fact that such concerted action is in violation of law and is a conspiracy in restraint of interstate trade, and accordingly our clients have considered it their duty to direct us to present the matter to you for your consideration. For that reason we request you to consider into the matter, by grand jury proceedings or otherwise as may seem to you probable.

It has been stated by the officers of the Brooklyn Exhibitors' Association that the members of the committee at the conference above referred to, that the soliciting out of the two distributors was a plan which is directed against all the distributors. For that reason they are united in order to present the case to the proper authorities provided that the complaints be put under oath, to the end of presenting the facts in the proper manner and calling for the proposed investigation.

This is to certify that this letter is true in all respects and we respectfully ask that you will welcome an opportunity to present the same to the proper authorities at any moment we may respectfully request your early consideration of the matter.

C. CADWALADER, WICKERSHAM & TAFT.

Reply of the Exhibitors

The Associated Motion Picture Exhibitors of Brooklyn have issued the following reply:

The Associated Motion Picture Exhibitors of Brooklyn and Long Island is being charged by the combined and concerted action of the Distributors Branch of the National Association of the Motion Picture Industry with a criminal offense. Evidently, the felony charged is of such serious character as requires the employment of the most eminent counsel to represent them. Notwithstanding the legal method of first presenting the case to the authorities, it simultaneously gave such complaint the widest publicity in the public press. The reason for doing this is manifest, and no doubt apparent to everyone. The reason for doing this is manifest, and no doubt apparent to everyone. The reason for doing this is manifest, and no doubt apparent to everyone. The reason for doing this is manifest, and no doubt apparent to everyone. The reason for doing this is manifest, and no doubt apparent to everyone.

The National Association of the Motion Picture Industry was originally organized and incorporated for the purpose of a better understanding among its various branches and to adjust, if possible, such differences between them as might arise. Under the leadership of the already mentioned a nationwide complaint has been filed against the distributors branch of the National Association of the Motion Picture Industry, and that such complaints by the proper business men they find it necessary to hire the most expensive counsel possible to the United States Government to help them compel the exhibitors to accept a legal settlement. The United States Government is certainly busy enough complainers and this time the most active and most industrious of all the complainers is the Distributors Branch. It should be for the purpose of unity in the industry.
Hodkinson and General Film in Combination

Former Will Use the Machinery of Old Distributing Organization with Own Salesman at Each Branch—General Announces Other Modifications.

THE W. W. Hodkinson Corporation will use the exchange organization of the General Film Company as the service end of its distribution plans, it was announced at the offices of the two companies last Friday.

Under the arrangements made, the Hodkinson Corporation will be able to handle a broad and systematic exchange program, where the actual shipping, inspection and other services will be handled at a lower cost than, as the announcement states, is now enjoyed by any distribution plan.

In addition to the announcement of United States distribution, the W. W. Hodkinson Corporation also announces this week that the world rights, exclusive of Canada, for all its films under the brands Picture House, "Happened," "Bessie Brandt," "Mam's Man," has been arranged with the Inter-Ocean Film Company.

There has been much talk of the advantages of exchange consolidation and the elimination of waste, but not until the news of the Hodkinson move was announced Friday, did the industry have any visible sign of a tendency in this direction.

The Hodkinson-General arrangement, it is pointed out, is the first step in that elimination of waste and the plan to return a share of the distribution profits to the exhibitor, which Mr. Hodkinson announced last week.

The General Film Company announces, in co-operation with the Hodkinson plan, that it will handle its exchange facilities to other national distributors, on a basis similar to that which it has now arranged with Mr. Hodkinson. As indicated in the announcement of the General Film Company and extensive exchange, the Hodkinson plan of co-operation of such elements as already exist in the business is involved— an idea which has been Mr. Hodkinson's motive for innumerable moves in the past. As he explained it in his announcement this week: "I have in the past, I am today, and I shall in the future use every force that is available for the furtherance of the solid organization which I am building, not only for myself and my associates, but for the industry as a whole."

In the General Film Company announcement that it is linking with Hodkinson organization for the distribution of the Paralta Plays and the other product which Mr. Hodkinson will handle, it also states that it is accepting the Hodkinson ideals in its distribution channels, opening its magnificent plant as a sort of Union Depot for the purpose of eliminating the duplication of exchanges, and the consequent frightful waste of present distribution methods.

Says an official of the General Film Company: "The exchanges operated by the General Film Company represent the greatest and most comprehensive distributing agency in the world. General Film Company, the oldest organization of its kind, was organized in 1910, and was the dominating figure in the moving picture business until producers began concentrating upon big features, while General Film continued a steady flow of regular program attractions."

"During the last twelve months a systematic and sweeping plan of reorganization of its machinery has been worked out. General Film Company is the only organization of any distributing agency in the world. A dozen different manufacturing concerns have been producing pictures for General Film distribution, ranging from one picture a month to five or six a week, the whole making a considerable bulk, which was handled with ease. This product we will continue to handle. It is just as easy to handle large pictures as small ones in the mechanics of distribution. We are now beginning a series of activities which will result in other important additions to the product to be distributed through General Film."

Exchanges are maintained by General Film Company at New York, Philadelphia, Boston, Chicago, Detroit, Cleveland, Cincinnati, Washington, St. Louis, Kansas City, New Orleans, Atlanta, Minneapolis, Denver, and San Francisco, Los Angeles, Buffalo, Albany, Columbus, Dallas, Indianapolis, Memphis, New Haven, Omaha, Pittsburgh, Bangor, Seattle and Wilkes-Barre.

The readjustment of the machinery of the General Film Company to meet the tremendous changes of the present is a far-sighted appreciation of the coming trade crisis. The creation of a new type of exchange organization, discussed from so many angles, into an actual working reality, marks a common ground of thought with that of Mr. Hodkinson.

That the General Film Company is now lending its system to full co-operation with the Hodkinson plan is a sign of the great converging movement in the progressive development of the industry.

Amalgamation in the Air

Exudes in Large Chunks from Hotel Lobbies and Restaurants When Big Film Men Foregather.

THAT there is a large economic readjustment looming on the horizon, which may result in a consolidation in the industry, is considerably to be doubted, but the manner in which it is now proceeding in fact the mere vapors of idle rumor mongers, seems well established. The many meetings and caucuses at the Hotel Astor and the Hotel Knickerbocker the past week, where a majority of the various film manufacturers and leading representatives of other organizations affiliated with motion picture interests in one way or another, even though much of the conversation has taken place across the formerly innocent dinner table, has led to much speculation by those not "in on the know."

Significant is the remark made by officials of the First National Exhbitors' Circuit that a move for amalgamation is most certain unless we prepare for it. One certain party has even permitted the publication of the statement that every executive of such manufacturing interests with whom he has been in conversation, has been in favor of effecting an amalgamation in order that a better ratio of profits may be conserved with the important sequel of more satisfactory dividends for the stockholders. In fact, the official whom we thus quote goes even further in his remarks and states that the largest number of the organizations that he has consulted, who have placed any opposition in the path of an economic realignment, have been wholly employed on a salary basis, and, naturally enough, for reasons of self-consideration, do not care to see the proposed plans materialize.

Significant also is the large number of franchise holders in the First National Exhibitors' Circuit, who "happened" into New York and joined in the dinner parties and informal caucuses above referred to, though it has been related that there were no regular meetings of this body called, neither for the directors or shareholders.

BRANDT TAKES PATRONS INTO CONFIDENCE.

In order that his patrons of the New Albany Theater in Brooklyn might have a full understanding of what they are doing toward the support of the Government by their contributions of one and two cents war admission taxes, William Brandt, president of the Brooklyn Exhibitors' League, on the evening of December 2 threw upon his screen the following announcement:

"War tax on admission paid by patrons of the New Albany Theater in November was 10 cents and 2 cents. This year, it will feed over 1,000 soldiers (a war battalion), one full day."

The New Albany is a 600-seat house in a residential neighborhood of apartments and dwellings. Prices of admission are 10 cents afternoons and 15 cents evenings. The appearance of the announcement on the screen was greeted with applause.
The Motion Picture Exhibitor

WRITE US EARLY AND OFTEN
THE MOVING PICTURE WORLD, carries the most complete record of Exhibitors' News. This department aims at being the fullest and fairest chronicle of all the important doings in the ranks of organized exhibitors. To keep the department as complete and as useful as it is now we request the secretaries of all organizations to favor us with reports of all the news. Coming events in the ranks of the orga- nized exhibitors are best advertised in this department of the Moving Picture World.

Texas Managers Support Government
Will Send Representatives to Washington Meeting, But Will Not Support Protest Against War Tax Schedules.

A THE meeting of the Texas Theater Managers' Association, held at Dallas on Monday, December 3, C. Levy, of the Hippodrome and Strand theaters, Ft. Worth, and treasurer of the Texas Amusement Managers' Association, with Herschel Stuart, representing the Hulsey interests, have been named as representatives of the Texas organization to the tax conference held in Washington, December 11, 12 and 13. Twenty-five per cent. of the Association membership was represented at the Dallas session.

It was voted not to affiliate with either the Motion Picture Exhibitors' League or the American Exhibitors' Association until the amalgamation of the two was accomplished, the latter organization, however, was favored by a majority of the Texas men. Secretary Campbell was instructed to proceed at once to an organization tour for the state.

Instructions to the delegates to the Washington meeting carry no note of protest against war taxes levied by the Government. On the contrary it was the unanimous voice of the convention that every possible assistance should be given the Government.

Various committees for the year were made up of the following well known Texas amusement men:

Roy Anderson, Majestic; theater; W. D. Neville, Washington theater; Holger Jorgensen, Best theater; Chas. Hartman, Garrick theater; John DeStefano, Queen theater.

Organizations: C. J. Musulman, Paris; B. C. Bell, Palestine; C. M. McFarland, Houston; W. F. Box, San Antonio; E. L. Dye, Plainview; W. J. Wilkie, Wichita Falls; Ben L. Bris, El Paso.

Finance—Otto Englebrecht, Temple; N. Lewis, Tyler; W. J. Lytle, San Antonio; S. J. Grunder, Cuero; T. M. Hervey, El Paso; Chas. Kinbalt, McKinney; L. M. Ridout, Denison; A. A. Chouteau, Jr., Dallas.

Legislative—P. C. Levy, Fort Worth; W. E. Weatherford, Dallas; E. H. Hulsey, Galveston-Dallas; Ross D. Rogers, Amarillo; E. W. Robb, San Angelo; J. B. McCue, El Paso; Ben S. Meyer, Tyler; Hugh Henry, Denison; W. J. Lytle, San Antonio; Karl Hohleitze, Fort Worth.

Labor—O. F. Gould, Fort Worth; J. F. Green, Cleburne; Leon S. Gohman, Dallas; H. G. Cotter, Fort Worth; Ed. Raymond, San Antonio; H. S. Ford, Canyon; L. Lavine, Corsicana; Adolph Dittman, Brownsville.


Publicity—Lou Bissinger, Dallas; W. S. Crobsie, Fort Worth; John McElheny, Pleasanton; Mrs. Earl Vernon, Texarkana; Miss Gussie Oscar, Waco; Paul Barraco, Houston; J. P. Everett, Waco; H. C. Norfleet, Dallas; J. S. Wilson, Sherman.

Resolutions—A. R. Gwynn, Terrell; Tom Gaines, Hills- boro; Sam Lutchese, San Antonio; Ed. Foy, Jr., Dallas; Will Bellard, Sherman; W. Courtney, Weatherford; D. F. Prall, Longview; Chas. Dorbandt, Athens; Miss Eva John- stone, Houston; W. S. Sonninen, Waco; C. E. Sherley, Honey Grove; M. Wicks, Jr., Houston; J. N. Stewart, Den- ton.

Iowa Exhibitors Get Together
National Organizer Rogers Forms Local League at Water- lco—Will Hold Meetings in Other Towns.

AVID ROGERS, national organizer, sent a call to the exhibitors of the state of Iowa for a meeting to be held in Waterloo, Tuesday, Nov. 27. In answer to his call a small group of exhibitors around Waterloo responded and a couple of exchange men from Des Moines went over. Mr. Rogers succeeded in winning for himself the friendship of every man who came to the meeting, by his straightforward friendly personality and the small meeting was sincerely voted as the most successful yet held. Mr. Rogers has given up all hope of bringing the exhibitors of Iowa together and is planning now for from eight to ten local organizations to be formed over Iowa. One has already been formed around Davenport and exhibitors from this suggestion attended the Waterloo meeting to aid in the formation there.

The new Waterloo local organization will include exhibitors in that city, Cedar Rapids, Waverly and the surrounding small towns. And following is a list of the theater managers present and who joined the local organization:

H. J. Lego, Majestic, Fort Dodge; N. C. Rice, Call Opera House, Algonia; Frank Hegerman, of Waverly; A. J. Die- bolt, Palace, Cedar Rapids; C. C. Clifton, Lyric, and William Hemspe, Crystal, Cedar Rapids; F. Witt, of Shell Rock; H. Kelly, Iris, Independence; Guy Curtis, Independence; W. A. Middleton, Rex, Iowa Falls; Edward Awe, Strand, Fort Dodge; Sam Greenbaum, Gardenin, Davenport; W. L. Myers, Palace, Waterloo, and Mr. Martin, of Waterloo.

Mr. Rogers plans to arrange for many more similar local organizations over the state, until the whole state of exhibitors are some way joined together, then perhaps it will be possible through the local organizations to arrange for a state league.

Maine Exhibitors Protest
Say War Tax Is Inequitable and Burdensome—Will Send Delegate to Washington Meeting.

THE Maine Motion Picture Exhibitors League, at a session held in Bangor, Dec. 4, voiced its objection to the way it terms unjust war revenue taxation on small moving picture theaters. The league claims that the present system of taxation places a burden upon exhibitors which cannot be long sustained, and if the government desires revenue from the motion picture theaters, the distribution of taxation shall be such as to permit the theaters to run without loss and thereby provide a revenue for war purposes.

Maine theatres, in common with others throughout the country, are now subject to double taxation, paying a tax on the films and a seat tax, the latter being graded according to the seating capacity without reference to the size of the city or town in which the houses are located. This, the exhibitors say, is unjust. The war tax on admissions is also declared inequitable. The houses which charge admission fees are held to pay seven per cent. war tax on admissions, which is declared to be wrong, as the league believes the five cent houses should pay something in the way of taxes.

The Maine league was organized last spring and comprises about 50 per cent. of the number of exhibitors in the state at present, with a steadily growing membership.

It was voted to send a committee from the league to the national convention of exhibitors in Washington, D. C., when
it is expected that action will be taken by the latter body in representations to Congress.
President Alfred S. Black, of Rockland, presided, and 30 exhibitors were present.

**Association Headquarters Open**

New Offices Established at Indianapolis, With Pettijohn and Rembusch in Charge.

ALTHOUGH not yet fully equipped, the new headquarters of the American Exhibitors' Association, recently removed from New York City, has been opened in the Indiana Trust Building in Indianapolis, with Charles C. Pettijohn, general manager, and Frank J. Rembusch, general secretary, in charge. The offices occupy two spacious and well-lighted rooms on the fourth floor, and present a very attractive appearance.

The establishment of the organization's headquarters in Indianapolis makes them more centrally located than they were in New York, and no doubt will enable the organization to maintain them at much less expense.

Secretary Rembusch has been on the job continuously since the offices were removed, and has been devoting the greater part of his time in the effort to get things lined up in Indiana for the meeting at Washington, when the exhibitors will appear before the Congress and endeavor to get that body to amend the war tax law.

Charles C. Pettijohn and his wife, formerly Miss Belle Bruce, arrived in Indianapolis the latter part of the week after a short honeymoon in New York and Washington, and are now at home in a beautiful residence at 3744 North Meridian street. Mrs. Pettijohn says she has abandoned screen life forever and desires nothing so much as the home life she is entering here in Indianapolis.

**Philadelphia Exhibitors Meet.**

At the last meeting held by the Exhibitors' League of Philadelphia President J. O'Donnell read a communication sent by the National President, Lee Ochs, urging that a representative committee be formed and sent to Washington, D. C., to attend the convention to be held there on December 11, 12 and 13. H. C. Kliem reported the death of O. W. Shuster of Pittsburgh, who died last week, and a motion was passed by the members expressing their regrets.

A motion to have the admission fee of $10 raised to $15 remained unsettled and was laid on the table. Members of the League were again warned not to play the music published by the American Society of Authors and Composers at their theaters.

**Cleveland Exhibitors Will Continue Fight.**

Cleveland exhibitors, at their regular weekly meeting, December 4, passed a resolution to continue the fight on the 15-cent charge which is made by exchanges, and the attorneys for the exhibitors were instructed to proceed as they see fit.

There was a long discussion, in which every exhibitor of the fifty odd present took part. All but two or three were for resisting the charge. The attorneys were instructed to look into the chances of bringing the matter before the county grand jury under the Valentine antitrust act.

The exhibitors also named two delegates to go to the coming convention in Washington, the week before Christ...

**Bell & Howell to Be De Vry Agents Will Handle Projector in Its Los Angeles and New York Offices.**

Among the recent agents secured by the De Vry Corporation, for the De Vry projector, is the Bell & Howell Company, which will handle the machine in its New York and Los Angeles offices. Negotiations were closed after a thorough investigation of the market had been made by Bell & Howell, and in selecting the De Vry projector the firm feels it has secured a machine that has stood the test and proved itself a distinct success.

The De Vry is used by a number of large automobile manufacturers, such as the Ford, the Packard and the Dodge. A recent order from the latter increased the total amount purchased by that company to seventy-five machines. The De Vry projector is also doing service in various departments of the United States Government.

The De Vry Corporation also reports its recent affiliation with the Arcus Lamp and Appliance Company, of Cleveland, and in the future will distribute the latter company's product in Chicago and vicinity. F. H. Cudmore, general manager of the Arcus Company, was in Chicago on Friday, November 30, when the arrangements were completed.

**Screening Himself.**

Francisco G. Ortega, who edits Cine Mundial, tells the following: Recently one of the picture theaters of Merida, in the state of Yucatan, Mexico, was showing a doped and dilapidated film of "Joan the Woman." The projection was so bad that the condition of the film, and the audience became restive. As long as the expressions of discontent were confined to utilizing the screen for a target the operator continued calmly turning the crank, but when the patrons in the shape of empty bottles, came sailing through the man's size observation port the picture vanished, to be followed in remarkably quick time with the following explanatory slide, in shaky handwriting:

"The projection is awful. I know it, but I am not responsible for it. I have told the manager a dozen times to buy new carbons, but he won't spend a cent to save his life.

"JUAN GONZALEZ, Operator."
How It Is Done at the Strand

Manager Edel Analyzes His Program for the Benefit of Moving Picture World

Readers

Foreword.

NEW YORK'S Strand has become known throughout the entire country as an institution in the world of the American cinema art. The presentation of high-class screen entertainment augmented by exceptional musical programs rendered by a large orchestra, together with individual soloists by accomplished artists, established a new clientele in the amusement field. New ideas in lighting, house management, advertising and the presentation of screen subjects as well as musical numbers are constantly being introduced at New York's largest film temple under the management of Harold Edel, one of the most youthful as well as progressive, exhibitors in the country. Despite the fact that he is still well within the draft age, Mr. Edel has had many years association with motion picture exhibition. Well-supplied, Mr. Edel has furnished himself an enviable standing in the trade. His characteristic initiative has resulted in many departures in the presentation of a film entertainment and his daily mail always bears letters from brother exhibitors out-of-town asking for information on new productions and suggestions for their exploitation. With the idea of giving our readers suggestions that will tend to enhance their own work, Mr. Edel will contribute weekly articles on his current shows, giving the why and wherefore.

Favors a Limited Use of War Subjects.

It is up to every exhibitor in the country to bend every effort toward "doing his bit" whenever and wherever possible. This exhibit has a very potent factor affecting all important thing, public opinion. I do not mean by this that he should clutter his program with war films and news pictures of soldiers; in fact, it is just as important that he consider the minds of his patrons away from the theatre at times as it is for him to bring them directly back on the subject. Each week I endeavor to present a patriotic feature in connection with my entertainment, a little something of special effectiveness in addition to my regular films bearing on the war.

For last week's "bit" I accomplished a two-fold purpose at the very beginning of my program. Every audience has become accustomed to the usual overture as a curtain raiser; during this overture the audience fusses about and usually it is not before the opening number has well advanced that the minds of his patrons away from the war. My opening number was the Hungarian Rhapsodie No. 2 with an original piano Cadenza by William Lowitz. To further enhance the presentation of this number I engaged several special musicians. It was quite evident that I would have to have the entire attention of the audience from the beginning in order to fully appreciate the efforts of the orchestra. In order to bring about this condition I placed my special patriotic "bit" first on the bill, as a prelude to the overture. The house was darkened and the audience, expecting the usual overture, continued the customary fidgeting. However, as the curtain rose slowly the stage was actually displaced the largest and largest number ever disclosed in a theater, simultaneously the orchestra burst into "The Star Spangled Banner," and immediately the entire house from orchestra to roof came to attention. The ushers in their military uniforms stood at attention and with the conclusion of the number the effect of the whole presentation brought forth a great outburst of spontaneous patriotic applause with the psychological switching on of all the lights.

Following the overture came "Tonic Towns in England," a beautiful scenic showing the famous watering resorts in natural colors. The Strand Topical Review came next with its varied assortment of news, patriotic and zoological pictures. A cello solo by Helen Schoder followed and was duly appreciated.

A Stunt for "Nearly Married."

Then came the feature picture, Madge Kennedy in "Nearly Married." In introducing this production we offered one of the most effective novelties yet presented at the Strand. The house was dimmed in the usual way preparatory to throwing the film on the screen and the curtains parted as the organ played the wedding march, but in place of the screen there appeared an immense church window covering the entire screen space. With lights streaming through the many-colored window, the display drew many whispers of surprise from the audiences. To the left of the window stood the bridegroom dressed in his wedding clothes. A little flower-girl entered, followed by the bridesmaids and then the bride, with little girls holding up her veil. The procession passed through the front of the big window, the bridegroom took the arm of the bride and all passed off to the opposite side of the stage as if entering the church. Then the lights of the window faded and the picture itself appeared on the screen. The characters in the prelude were dressed exactly as those appearing in the film. At every performance this introduction received considerable appreciative applause.

After the feature came a duet from "Hamlet" by Rosà Lind, soprano, and Von Colignon, baritone, followed by our exclusive presentation of "The United States and Allied Fleets on Their Recent Visit to Rio Janeiro." A bit of Jeff comedy cartoon, "The Hunters," was accorded much laughter and an organ solo by Arthur Depew and Ralph H. Brigham concluded the performance.

C. B. Burkwardt a Record Subscriber

We hear quite a little from time to time in regard to the instability of the moving picture trade and the changes that are continually taking place in the producing and exhibiting ends of the business. That there is plenty of ground for such criticism no one need be surer than the publishers of the Moving Picture World, for it keeps several of our clerks busy a good part of their time taking care of the changes in addresses alone. There is a brighter side to the question, however, and our latest subscriber to contain the names of many firms and individuals who have been advertisers and subscribers since the foundation of the paper over ten years ago.

We are publishing herewith an engraving of C. B. Burkwardt of the Pastime theater, Homer, Ill., from whom we received our tenth annual subscription a few months since. Mr. Burkwardt is an old timer in the exhibiting game, for his experience dates back to early in 1904. Another remarkable record held by Mr. Burkwardt is that in the thirteen years or more that he has been exhibiting pictures he has only missed two weeks, when Board of Health closed his theater due to an epidemic. Our readers who possess a copy of our Tenth Anniversary Number, dated March 1914, may find in that issue an interesting account of his early experience.

We extend to Mr. Burkwardt and the many other old readers and subscribers of the World our sincere appreciation and esteem for their confidence and support during the past decade. May their shadows never grow less, as Richardson would say. It is the oldtimers, who did so much in the early days, that are surely entitled to their reward from the industry.

C. B. Burkwardt.

December 22, 1917

THE MOVING PICTURE WORLD 1767
Lamberger Enlarges Activities

The Motion Picture Field Owes Much to This Pioneer, Who Has Championed Its Struggles Since the Early Days.

WILLIAM HUMPHREY, Edmund Lawrence and F. J. Grandon are the directors who, in the coming year, are counted upon to carry the standard of Ivan Film productions into the very front ranks of the industry. Each one of them has an organization of his own, which, as regards perfection, leaves nothing wanted. One of the important branches in the producing organization of Ivan is the installation of several "Readers" whose duty is to read submitted scripts, but every play, novel, romance of any standing in literature, be it in foreign or native tongue. This department is under the supervision of Oscar I. Lamberger, Ph.D., who, having the professor of comparative literature, possesses the qualifications to direct the efforts of the "Readers" in proper channels.

Unquestionably the united efforts of the organizations under the excellent management of Ivan I. Lamberger make the present a more amenable and wholesome business than it was a few years ago. Pioneers in the business will remember him as a devout friend and a far-sighted diplomat, as it were. As far back as 1906 Dr. Oscar I. Lamberger, then a member of the lecture staff of the People's Institute, of which late Charles Sprague Smith was the president, championed the cause of the screen, then a distrusted and despised business of a supposedly non-descript character. Lamberger grasped the future efficacy of the motion picture, and was selected to lead an investigation into the conditions of the East Side of Manhattan, with a view of improving the social conditions of the inhabitants of this quarter. He chose as his main vehicle of accomplishing his object the motion picture, and put it to the first use of this kind that it had received. In time this led to the doctor buying an interest in the Avenue C Theater, in the heart of the Ghetto, which was thereafter conducted as a model house for other exhibitors to learn from and copy after, not only as to conditions of hygiene, but particularly as to types of offering. As a corollary to this work the doctor soon found that he could materially assist his efforts by appealing to the early producing factories for the making of classic photoplays and other subjects more worthy than the then all-too-frequent crude type of cheap dramas and comedies. It was through his persuasive efforts that Shakespeare's works were first committed to the camera, as well as other of the first productions of other standard literary volumes, which served as the forerunner of the current vogue of visualized literature. To further encourage productions of this kind Lamberger formed the Ecclesia Entertainment Society, an exchange which purchased over eighty single reel standard subjects, and released them to the nickelodeons on the East Side. As many of his purchases were made after the films had lived their supposed booking life, it is noteworthy that the Ecclesia rental price was maintained at $5 per reel.

At this period the theaters were suffering from the unjust political intrigues of the McClellan administration. One Christmas period every picture show house in New York City was closed down by the police. This furnishing the energetic doctor with new and more important fields of activity. Swinging the full power of the People's Institute behind him Lamberger worked to the end of preventing censorship from falling into the hands of the police department. A meeting was called in the Avenue C Theater, which was attended by the first exhibitors' association, a local body; members of the People's Institute and manufacturers, which resulted in the formation of the National Board of Censorship, with three members, Dr. Lamberger representing the exhibitors, John Collier representing the Institute and Dr. Theodore Shay representing the public schools. At this first meeting one thousand dollars was subscribed toward the new body's maintenance. The further development of this organization is known to all. As a result the campaign slogan of the doctor, "Mayors may come and mayors may go, but motion pictures will go on forever," was far and wide adopted as the cry of the business.

Next we find the subject of this article directing the earliest five-reel production in (1910)—"The Life of John Bunyan," or "Pilgrim's Progress," in which he co-starred Ethel Clayton and Warner Oland. This film is still doing duty in churches, schools and religious lodges throughout this continent.

The next six years finds this fighter out of the film circle, devoting his time to civic movements of large proportion. The early part of this year marked his re-entry into the business with a deeply laid plan that will not come to fruition until Dr. Lamberger feels that he has mastered the numerous situations that are embodied in his future plans. In order to accomplish his studies, and being a great admirer of the ability and breadth of vision of Isaac E. Chadwick, he joined the Ivan Film Corporation, he assumed the chair of publicity head with the Ivan concern, and has just enlarged his activities with this manufacturer, as the forepart of this article apprises. Suffice it to say that Dr. Oscar I. Lamberger will be heard from importantly in the near future.

FORMERLY AMERICAN FILM ACTOR COLONEL'S ORDERLY.

A. A. Bonnard, formerly manager of the automobile department of the American Film Company studios at Santa Barbara, California, has been appointed Colonel's orderly at Camp Lewis, American Lake, Washington. Young Bonnard went to the training camp with the first batch from Santa Barbara and gained his promotion for personal merit as well as because of his proficiency in French. Sidney Algier, former assistant to Edward Sloman, has been made acting Lieutenant and is in charge of a rookie squad.
Australian Notes

By Thomas S. Inrie.

Sydney, N. S. W., Australia, Oct. 30, 1917.

THE Clement Mason Super Films announce that they have secured the Australian rights to all Essanay subjects, and beginning next month will release one feature weekly. The first production will be "The Misleading Lady," featuring Henry B. Walthall. The series "Do Children Count?" is also scheduled for early release.

The announcement that Goldwyn Pictures are shortly to be presented to the public here has caused much interest in film circles. J. A. Lipman, who represents Goldwyn in Australia, says that the first release will be made during the next few weeks at one of the biggest Sydney houses.

A new arrival in the picture-producing field in Australia is G. L. Gouday, who starts on a four-part feature next month. The theme of this subject has not been disclosed, but it is understood that it is of topical interest, though not dealing with the war.

Australian Feature Films, Ltd., distributors of Paramount and Artcraft productions, have secured very commodious premises in Pitt street, Sydney, and will move into them next week. Practically nothing was saved from the disastrous fire that gutted their offices about six weeks ago. and the future home will be entirely fitted up with new stock.

A new series of Repatriation War Films has been completed, and will be presented by Australasian Films at the Sydney Theater Royal. A unique and daring stunt has been arranged in connection with their presentation. The Governor-General will view the film; on a special screening in the morning, and a Sydney aviator will fly over Sydney dropping circulars advertising the film and also the Liberty Loan. The pictures are about ten thousand feet in length, and deal chiefly with the work of the Australian forces in the battle line in Flanders.

The Progressive Film Service, distributors in this country of the Allied films, have within the last few weeks extended their operations to the Northern state, Queensland.

A branch has been opened in Brisbane, with H. J. Hawkins in charge. Mr. Hawkins is a well-known figure in the Australian film industry, having been one of the "heads" with the General Film Company of Brisbane, and later with Birch Carroll of the same firm.

It is a noticeable fact that J. A. Lipman, now handling Goldwyn productions here, was, in conjunction with O. G. Sudholz, responsible for the presentation of Paramount pictures in Australia, and later introduced the Mutual Program, which is being exploited by Mr. Sudholz through the Progressive Service. Lipman and Sudholz have probably a more extensive knowledge of film conditions in Australia than any other men engaged in the business. Starting out years back with a Kalem production, "From the Manger to the Cross," they traversed the whole of the continent with the subject. Controlling individual features until the Famous Players and Lasky Productions became available when they contracted for the entire output to those companies, continuing to handle them until a year ago when they sold the controlling interest in their company to the producers, and started the progressive exchanges.

John F. Gavin is now busy on the filming of "For the Term of Her Natural Life," a story of early convict days. It is expected that when finished the film will run about six reels. A cast of well known screen and stage artists has been assembled, and Edward and Charles Villiers, who had prominent parts in "The Martyrdom of Nurse Cavell," shown in America about a year ago. Villiers has appeared in almost every Australian picture made, usually in "heavy" roles.

"For the Term of Her Natural Life" is to be presented in America during the beginning of next year, and Mr. Gavin is making every effort to produce a picture that will compare favorably with the best American features.

John F. Gavin is one of the pioneer Australian picture producers, having been in the business for over eight years. His first picture was a dramatic story of the life of the bushranger Thunderbolt, in which he played the lead. After eight years this picture is still being screened in the backblocks. At this time the average dramatic film was about 800 to 1,000 feet in length, while the usual comedy was seldom more than 400 feet. Gavin decided that he would make nothing but features, and when the firm of Crickys, Findlay & Gavin came into existence shortly after, a series of features were made, including "Benn Hall and His Gang," "Keane of Kalgoorlie," "Frank Gardner," and also a mining drama of the early convict days, "His Assigned Servant."

The success of these pictures was so great that it was decided to change the partnership into a company, and so the Australian Play-Company was formed, with a capital of £20,000. Under this brand many features were produced, in spite of active opposition from other concerns.

Gavin later drew out his interest from the company, and since then has been working on his own. His latest production is a drama from an original scenario entitled "For the Term of Her Natural Life," a story of the early convict days, and this film will probably be in five reels.

Gavin intends this to be the best he has ever done, as present arrangements are to sell the American rights. He says that the picture will compete with the best American productions.

The Fox Film Corporation announce that their big feature, "Jack and the Beanstalk," will be released in Sydney in the Strand Theater Royal in December, and will in all probability be the Christmas attraction there. The same company's production "A Tale of Two Cities," which was released at the same theater some time ago, is playing a very successful return visit at the Strand theater this week.

MANUFACTURERS, ATTENTION!

Wells Hawks, formerly special publicity man for Mary Pickford, as well as for Artcraft, but now an enlisted lieutenant in the navy, writes the following letter, which deserves the attention of every manufacturer:

"Subject: Navy Recruiting and Motion Pictures.

"It has been suggested to this bureau that a fine advertisement can be given to the United States Navy recruiting by the use of posters in scenes of moving pictures.

"In many film productions there are street scenes where posters appear in the background. If in making up these scenes United States Navy posters are used their display would be of great advantage to the service and add to the realism of the scene.

"If this meets with your approval we will be glad if you will forward to your director.

"Suitable posters will be mailed on application. The United States Navy posters are artistic and effective, and are the work of the best known American artists."

WILLIAM HARVEY WEARING SERGEANT'S STRIPES.

The actor who recently finished a part as a German spy in "Draft 258" will go after Boches with specially fervent jabs when he gets a chance. He is serving with Company F, 305 Infantry, at Camp Upton. He received an invitation as guest of honor at the recent Screen Club ball, held at the Astor, Saturday, November 17.
**British Notes**

By J. B. Sutcliffe.

MY MACLAREN, American film actress and star of two successful productions still being exhibited at the Philharmonic Hall, London, is shortly expected to appear in British film productions.

Occasionally managers of moving picture theaters in different parts of the kingdom have complained to me of the petty pilferings bred of their habit. One picture theater, which shall be nameless, has a reputation for its decorative tapestry and lace, but every night when the manager makes his final rounds one, two and sometimes more pieces are, thanks to light-fingered patrons, invariably missing. "It's the souvenir habit," he remarked, "more than an inherent desire to steal. Some patrons when they come into a nicely furnished lounge or lobby seem to imagine that any little trinkets or ornaments employed in the general decorative scheme of the lounge are there to be picked up with the handbills." I have often heard of the retention—in the temporary absence of the attendant—of the metal ticket往往是, and by the automatic ticket issuing machines and here the motive is quite apparent. But to managers who are troubled with souvenir hunters I would commend the remedy of the one quoted above and fastest lose effects down to some substantial fixture.

The mention of metal tickets reminds me that a York exhibitor has had one of his sent to him by a soldier on a tine service who found the metal disc in the ruins of a German fortress at Thiepval.

The Ideal Film Renting Co. is not to abandon the project it had under negotiation at the time of Winston Churchill's appointment to the Ministry of Munitions. This was the production of an imposing spectacular war picture entitled, "How the Great War Arose," and Mr. Churchill was to write the script and superintend the production. Should this yet be done, or a suitable substitute for Mr. Churchill be found, it is likely that the picture will be sponsored by the Allied Governments as an official statement of their cause in going to war. Apart from this the Ideal Co's desire of that action is a full Fielings's "Tom Jones" and Jane Austen's "Pride and Prejudice" are near the completion stage, while "The Bachelors' Club" (Zangwill), "Shirley" (Bronze) "Quinneys" (H. A. Vachel), "The March of Fools," and re-makes of "Nicholas Nickleby" and "Westward Ho" are well under way.


Sir Johnston Forbes-Robertson sails for the States in a day or two to fulfill his engagements with the newly constituted Hyclass Producing Corporation of New York City to appear personally in his greatest dramatic success of the spoken stage, "The Passing of the Third Floor Back," by Jerome K. Jerome.

The principal contribution from America to the trade shows of the week is perhaps the third of the Kitty Gordon subjects, entitled "One Week." While undeniably within the principal traditions of the type it maintains its original lines and amongst those exhibitors with audiences of an appetite for strong meat it is assured of an extensive showing. It is handled here by the Apex Film Co.

The past few days have seen the removal of one of the landmarks of moving-picture development in London, the closing down of the old King's Hall in Commercial Road, East End. Time was, now nearly a dozen years ago, when the Old King's, as it was then known, was the cradle of moving pictures on London's most densely populated side. It kept well in pace with the times and before competition in the East End became keen always showed an attractive program.

Considering the nature of the ground and the prices charged for admission it is no exaggeration to say that the Commercial Road area of eastern London offers the most remarkable record of kinematographic development in the whole of the Metropolis. There are theaters in this district which carry specialization to a fine art, the Polish Jews' kinema, for instance, has a set of Russian titles made for eastern film shown there. In design and floor space, while not comparable to the best West End theaters, I know of many in central London which far worse.

**Effect of Picture Depends on Exhibitor**


The director is like a trojan; but the ultimate effect of his picture on the audience depends on the artistic integrity of the individual exhibitor. That is the belief of Raoul A. Walsh, the American director who photographed his short leisure before beginning work on his first Goldwyn production to make a tour of some of New York's moving picture theaters.

"Frankly," says Mr. Walsh, "I have been very much disturbed over the way I have seen many of my own pictures run. The Twentieth Century Express is a horse ride because some of the speed I have seen careless operators or short-sighted house managers put into their films. In my opinion, such haste is nothing short of criminal. It is unfair to the person who has made the pictures to have them played to the right tempo. And any manager who thinks he will profit by crowding in an extra show by such methods is making a big mistake. He is ruining good entertainment, and is certain, when he runs it, to be disappointed by the expected audiences, audiences that won't come back.

"I have been just as much impressed by another mistake in projection. It isn't a case of mistaken avarice. It's really well meaning. But it's stupid and criminal just the same. This is the trick which some operators have of hitting up the speed of the machine when big, swift, dramatic scenes flash on the screen. Their intention is right. They want to make a dramatic point. But they are playing the scenes of quieter action and those with punch in them. In the early days, it was often necessary for the operator to do this, because the director had failed to provide the proper tempo himself.

"My own practice is to watch this matter of tempo very closely indeed. I take the bulk of my straight scenes at 13 or 14 exposures a second. When it is swift comedy or some melodramatic action—a chase or a fight or a raid, for instance—my cameraman slows down to 11 or 12. And then, of course, when the complete film is run through the projector at a normal, constant speed of 14, all the tempo is still keeping true. The quick scenes at a quiet pace, the melodrama with a rush.

"But all this is—and should be—the director's business, not the operator's. Sometimes it takes some very difficult manipulation of the camera, but the director's job is his own. Being an expert electrician he is in a position to make installa-

tions and covers a considerable section of the northwestern part of the Empire State, where his services are in demand. Being one of the few film operators who has visited recently report good business that has not been effected by the war tax to any appreciable extent.

**BUSINESS GOOD IN EMPIRE STATE.**

Lewis D. Brown, owner and manager of the Moving Picture Machine Company of Binghamton, New York, was a caller in the New York office of the World last week. He is moving to a new address at 28 Henry Street and states that he has built up quite a little business in machines, repairs and战争用品 manufacturers and his territory. Being an expert electrician he is in a position to make installations and covers a considerable section of the northwestern part of the Empire State, where his services are in demand. Being one of the few film operators who has visited recently report good business that has not been effected by the war tax to any appreciable extent.

**MORE METRO MEN ENLIST.**

Dwight Begeman, cameraman, is the latest Metro employee to enter the service. He has left for his home in London, to enlist in the navy, and he hopes to be assigned to the work of taking motion pictures for the Government. Jack Lamond, another of Metro's photographic force, is already engaged in taking pictures from airships.
Spokes from the Hub

By Marion Howard

FIRST I must mention our new picture house, the Castle Square, which has been done over to the question of changing the most important part, under the direction of Jarvis Jocelyn, so well known in theatrical and musical circles. This is distinctly high class in every detail—and such a clean program! The stage is a delight, to the eye. The decorations (?), like artificial flowers and the like, done in cream, with cornithian columns at the side and lattice panels. Harvard red velvet makes a rich curtain. There are attractive girl ushers, and an air of hospitality on entering the house. I went over especially to see one of the "Country Life Series," featuring Mrs. J. Stuart Blackton and the children, their location being their estate at Oyster Bay, where they are neighbors of the only "T. R." The short subject called "Satin and Calico," picturing both, is thoroughly enjoyable. In the cast we get Donald Brian as a society man and country lout in overalls. Can you picture him? In the tennis scene I recognized Mr. Blackton, who directed the series, and also saw the venerable Charles Kent. Splendid offering of Greater Vitagraph. On the programs he be good comedy with "Fat Kid Arby, coo and Jeff, and that excellent picture, "A Tar Heel Warrior," featuring Walt Whitman in a role suited to his dignity. A typical southern play with music was a strong feature, as rendered on the new chorale by Mr. Jocelyn.

That evening I saw "The Mark of Cain," and failed to enjoy it, though well cast with "Tony" Moreno, J. H. Gilmore, and Jolson, who did better melodramatic and unconvincing. Mrs. Castle does better work in this than in her serial efforts, and her dancing dog gave delight to the youngsters in front.

Commend me to pictures like "Draft 258," which was shown at the Park Theater before many guests, including about 500 sailors. It was a splendid gathering of young manhood and Jolson, who did a double in the program, for some time that they did not applaud in any "spread-eagle fashion" and all kept silent during the story, well pictured, and a credit to Metro and all concerned. A feature was the production of the Broadway of the Bandwagon. The selection before the program opened. I like this new picture in every way, and it certainly does not do a thing to the present picture. It shows them up convincingly. Little Tashinafooo makes good, baby Ivy Ward is most promising, and Toker does the villain in great shape. Splendid picture for any community.

On the same program we saw another Metro. "The Eternal Mother," with Ethel Barrymore in a strong part, one of the best seen for her. They gave Jack Johnston some work to do as the cad of a husband, who was allowed by the author to live. Here we get a child well worth while in Maxine Elliott Hicks, who has a remarkable face for the camera. Of course Frank Mills is liked by all fans, and it was good to see the regeneration of his mind on the character question. The factory scenes were unusually good, showing up a great evil too frequently existing. There were ornate scenes as well as degrading ones, made so by the evil of child labor and debasement.

Not having seen "Efficiency Edgar's Courtship" I went to the Exeter Theater Sunday evening, and how we did laugh. Mrs. Ayer had already shown "Two Bit Sests" and "Fools for Luck" so we were prepared for some fun in this the picture done by Taylor Holmes. I saw two pretty strong pictures there in "Indiscreet Corinne," with dainty Olive Thomas doing some daring things all for fun in an unflawed, and strong, and sharp, and smart. Mrs. Frederick has a splendid offering in "The Hungry Heart." Yes.

Tom Forman did a good thing in writing "The Trouble Buster" just before going to the front with the colors. Long ago I called attention to the lad Paul Willis, and now we get him featured along with Vivian Martin in a splendid picture for old and young, and natural at every turn. Here we get the near gutter life, the villain, the homely street rows between newsboys, a wonderful dog, some pathetic touches around the kids, with no place to go, a good comedy with the lumber jack, the crook, the rescue and incidental blow, causing blindness of the lad defender, and all the rest with its touch of upper class and develop-ed genius sculpture leading to fortune.

Within a week I have seen the three first releases of Select—"The Moth," "Magda" and "Scandal," and believe me they are some pictures and great pace settlers! The Exeter Theater was filled by delighted patrons, many coming in from Brookline, who has no picture house, though called the richest town of its size in America. Then, too, more and more the exclusive set in the Back Bay are waking up to the value of this form of amusement at little expense. Long overdue are these new plays seen nightly. No longer is there shown the "silent slide," urging quiet, as it is unnecessary, the pictures compelling attention and courtesy. At the Metra building, as this will also screen stars in such settings, and we are glad to see Clara Kimball Young back. Having seen all the big stage players do Magda I wondered how it would go over on the screen. Strikes me this is her best work, and greatly distinguishes her. There was no "out" discernible; better still, the ending was more satisfactory than the stage version. The close-ups were great, and how the women raved over the gowns.

"The Moth" had plot to burn, and was another lesson on playing with fire. They gave Norma Talmadge great support, notably Donald Hall. I was glad to see the location, showing the star's lovely place on Long Island, perfect in all its appointments. A most satisfying picture all through.

"Scandal" went strong. Why not? It certainly had action enough and fine scenery, picturing the Commodore Benedict estate on the water's edge at Greenwich, Conn., another palatial place, to say nothing of the Benedict commission. The jokes came in one or two breaks on the titles, like "Allegiance" and "well spend" instead of "spent."

Why such pictures as "When a Man Sees Red"? It certainly is red and very "yaller," points no moral and tells a wicked story of beast vs. innocence; the sex in this being highly offensive, and I am no prude. It is regrettable that William Farnum is cast in such a wicked picture. Two scenes in this we were shown were very plausible episodes—too many and too prolonged, even if the hero did "get" the villain. There was excellent scenery and photography, but the picture is far from wholesome and not to be commended.

I made some calls yesterday at the exchanges and found Charles Pepny in the Public Relations office of the M. G. M., in charge of frame of mind. J. D. Levine, of the General Film, told of the success in booking the O. Henry pictures, and this was gratifying to one who likes them so well. Met with much success at the M. G. M. Picture, and Clara Kimball Young's new picture, in charge of Manager Bradley, now after his fine work for this firm in Washington. Saw one or two good pictures at run-offs, and congratulated her on the success of the Kleine office on the advent of the heir that day; told Sam Bernstein what we thought of "The Little Princess"; looked in on Manager Roth of the Mutual, and shook hands with Harry Asher. Some day, the pair of New Pearson, who makes here a "Tess of the Storm Country." Watch Zazu Pitts, for she is a coming star. This picture must be seen to be appreciated, for words are insufficient to do justice in its various details. On the same program we were taken to the "Land of Mme. Butterfly" by Burton Holmes, who has done his best work right here.
Grinding the Crank

With Thornton Fisher

IN WHICH we present more pictures than prose.

Joe Farnham introduced everybody but the bellboy at the Screen Club Ball at the Astor.

The last survivor was seen coming home four days after.

Billy Quirk and Jules Bernstein were sent up for life to the Screen Club. The sentence was pronounced by Joe Farnham.

"Whaddaya mean 'British Tanks'!" said a guy from a Fort Lee studio the other day. "I know a dozen American tanks won't cop the change when it comes to polishing their heels on a brass rail."

We hope the next time Jim McQuade, our Chicago letter writer and peerless golfer, bowls out a tray wrestler in a Chicago restaurant that the waiter won't be standing directly back of us. When James spoke to one recently it nearly caused the tip-grabber to spill a quart of consommé down between our vertebrae and Alco collar.

It is estimated that 3,941,762 scripts using the European war as a background were returned by the studios last week.

A progressive director tried to borrow six battleships for a scene the other day, but for some reason or other was unable to obtain them.

An increase in the price of scenarios is threatened by the authors since the cost of postage has been increased.

The only sound the drummer has not been able to imitate is the noise of birds' wings while floating through the air.

And we don't believe that the noise of a battle is half so bad as the same drum-wallaper would make us believe when he starts to work on a hundred-and-fifty feet of a war film.

We saw a crack-a-jack picture of the colonial period not long ago, but somebody forgot to remove a telegraph pole in the background.

F. J. Marion, Commissioner to Italy, Absorbing the National Flower, Spaghetti.

If everybody in the picture industry received his due, the star would not be the only person to grab all the glory. What's the matter with poor old Joe Hinkledee, who develops the film. Some day in that veiled and vast future the billboards may announce the following:

THE LOAN SHARK'S DAUGHTER.
DEVELOPED BY THE KING OF DEVELOPERS,
THAT GENIUS OF THE DARK ROOM,
JOSEPH HINKLEDEE,
SUPPORTED BY AN ALL STAR GANG OF FILM HANDLERS.

Now you can spend the rest of the time looking around the picture gallery on this page.
Interesting Educational

One Political Subject, Three Travel, One Sport, One Topical, One Agricultural, and One Industrial Subject.

Reviewed by Margaret I. MacDonald.

"The Womanly Art of Self-Defense" (Paramount-Bray).

A n attractive subject appearing in the 97th release of the Paramount-Bray Pictograph strongly suggests the usefulness to women of a knowledge of boxing. Miss Vera Roehm, one of our finest feminine exponents of boxing, describes before the camera the technique of each individual blow. Here we learn what is meant by the kidney blow, the solar plexus blow, and the various other important movements necessary to a proper knowledge of the art of self-defense. Miss Roehm also gives a forceful illustration of how with knowledge a woman may maintain her right to sit on a park bench unmolested.

"Along the Varder" (Pathé).

One of the most beautiful rivers running through European Turkey is the Varder. It is a winding stream running through a large territory of marshy country, and at various points is crossed by the quaintest of bridges. The Pathé Exchange presents some interesting and beautiful views of this river in a current release, which will be a welcome adjunct to a refined program.

"Nikko in Snow Time" (Paramount-Holmes).

In this offering many interesting views of the numerous temples in Nikko are shown, to which the religious Japanese make pilgrimages. One scene shows the celebrated monkeys of Nikko carved above a temple door, illustrating the precepts "Hear No Evil, See No Evil, Speak No Evil." Mr. Holmes was particularly fortunate on this visit to Nikko, as it was late in the season and the pilgrims were already arriving, when, on April 10, there was a very heavy snow storm, and the next morning, all the temples, trees and other objects were thickly covered with snow, presenting a beautiful appearance. The condition of the weather, however, did not deter the pilgrims, who continued to go from temple to temple; many of them walking through the snow barefooted.

"The Chain Gang" (Educational-Brace).

In addition to showing how pack trains are conveyed in safety over the steep heights of the mountains of Washington, Robert Bruce has given us in a one reel picture, entitled "The Chain Gang," a beautiful scenic treasure. Again the Great Dane, friend and property of Mr. Bruce, adds materially to the artistic atmosphere of a picture, trotting along behind the horses with easy canine nonchalance, the only privileged member of the four-legged group who is at liberty to wag his tail unhampered. By way of explanation the reader must know that the pack horse in the more dangerous passes of the mountains is forced to travel with his tail roped to the horse behind him. This mode of travel is all right, according to the horses' description of it in a sub-title, "providing the tail doesn't weaken." The picture, which is unusually entertaining as well as instructive, provides wonderful views of Mount Rainier and other mountains in that region, and lakes and rivers presenting delightful reflective studies.

"The Sport of Sports" (Universal).

An interesting exhibition of fancy skating will be found in the fifty-first issue of the Screen Magazine. Among those who explain the difficulties of this health-giving sport are Bror Meyer, a well-known world champion, Emmy Bergfeld of St. Moritz, Switzerland, and Frieda Whittaker.

"Training Police Horses" (Universal).

Much space in film has been given to the training of the policemen themselves, while little light has been shed on the training of the police horse. In the fifty-first release of the Screen Magazine we are given a splendid illustration of how this is done. Here we learn that a veterinary looks after each horse intended for the service, and not until he is pronounced perfectly sound is he admitted. Having been pronounced fit for duty he is put through a remarkable course of training. With a dummy jockey he is taught the various movements necessary to a proper knowledge of the art of self-defense. This instruction, well detailed, will be found very interesting.

"The Pig Club" (Universal).

A timely subject found in the fifty-first release of the Screen Magazine is an inspiration to the pig raiser. We learn through the subtitles that all over the country are being established amateur and boys pig clubs intended to help out the meat situation during the war. These young agriculturists, according to the picture, take great pride in the rearing of a fine grade of pig flesh, groups of which are shown in the Porkland, which is attractively subtitled with the scenes arranged somewhat in story form.

"Scientific Sweetmeats" (Paramount-Bray).

In the ninety-seventh release of the Pictograph will be found a nicely illustrated lesson on the making of sweetmeats by machinery. We learn that in some of the largest candy factories in the country delightfully sanitary methods are employed. In the picture, an explanation of the machinery in which the picture is taken, four million a day of a certain kind of confection of the "Life Saver" variety are turned out. For the making of this candy, sugar is purchased in car load lots, and emptied into a tube, with which it is reduced to a fine powder by great grinders, after which it is flavored, mixed, molded, counted and wrapped by automatic machinery.

"Me and My Dog"

Masterpiece of Photography and Artistic and Appealing Construction—Moving Picture Essay by Robert C. Bruce.

One of the most artistic of the Robert C. Bruce series is entitled "Me and My Dog," and is not only a beautiful tribute to man's most faithful friend, but glimpses the most beautiful spots in Wyoming, the Cascades of Washington, in the Rockies and Southern Alaska. The scenic part of the picture, however, has been treated merely as an artistic setting for the pictured wanderings of the man and his dog; and so impressive is this picture with its splendid sub-titles that it may find a place side by side with Masterlinck's essay from "The Double Garden," entitled "My Friend the Dog." Both are beautiful appreciations of the canine kind, and each in its way is a masterpiece. The picture abounds in silhouettes suggestive of the friendship between the man and his dog. It abounds also with sub-titles of strong appeal and splendid logic. For instance, "Here is the Motto of My Life Boat's Last Good Grant; Than I May Be Worthy" and "My Dog;" and later reminds the spectator who has become impressed with the silence, the solitude, and with the mutual interest between canine and man, that he has never known the friendship of a dog has never felt the full measure of friendship. "Me and My Dog" might be classed as a moving picture essay delivered in nature's simplest and most beautiful language. It is a masterpiece of construction and photography.

"Funny Bobby Bumps"

Bobby and His Dog Give Entertaining Exhibition of An Unsuccessful Christmas Shopping Tour.

One of the best loved cartoon characters is funny little Bobby Bumps, who by way of explanation is, along with his dog Fido, a patent creation of Earl Hurd of the Bray studios. Bobby has also the further distinction of being periodically tacked on to the educational reel known
WHARTON'S "PROF" EXPERT INVENTS PAPER BULLET.

While preparing the properties for some of the exciting scenes of gunplay which will be featured in the early episodes of "The Eagle's Eye," written by William J. Flynn, Chief of the United States Secret Service, Leroy Baker, head of the Wharton's mechanical department, worked out a new method of manufacturing paper bullets which may revolutionize the science of sham warfare, making it possible to secure realistic effects hitherto unattainable.

The facts as above stated are vouched for by experts in the employ of the Remington Arms Company, who have carried out Baker's suggestions with unusual results. It is said that immediate steps will be taken to manufacture the new bullets on a large scale, so that they will be available for military spectacles and plays in which firearms are featured.

Baker gained his effect by doing something he was told could not be done. He made a rifle shell of mixed black and smokeless powder, the two kinds of explosive being separated in bullet and shell containers, of hard paper. The result is a peculiar kind of combustion, which causes the paper bullet to disappear entirely within a space of fifteen feet, while the black powder gives a highly effective smoke effect.

The new ammunition is suitable for both ride and machine gun use, being the first time that paper bullets have been found practicable for use in the latter manner.

HAROLD LOCKWOOD ENTERTAINS ON THANKSGIVING DAY.

Harold Lockwood, Metro star, was host at a Thanksgiving dinner given to the members of his company at the Hotel Roland not hitherto inhabited by the exterior scenes of Mr. Lockwood's forthcoming Metro wonderplay, "The Avenging Trail," are being staged under the direction of Francis Ford.

In the party were Mr. Lockwood, Mr. and Mrs. Francis Ford, Miss Sally Crute, Miss Cecil McLean, Miss Jo Feeny, William Clifford, Walter P. Lewis, Mr. and Mrs. Harry H. Poppe, Tom Blake, Johnnie Waters, Tony Gaudio, Harry Cabot, Art Ortego, Warren Ford, Loe Weigh, Robert Carson, Frank Bates, Harry Russell, Austin Beattie and Edward Drahm.

Mr. Lockwood was a most excellent host and his co-workers readily forgot that they were spending the holiday away from their respective homes.

FRANK CRANE ENGAGED TO DIRECT PETROVA.

Announcement was made this week by Frederick L. Collins, president of the Petrova Picture Company, that Frank Crane will direct the third starring vehicle of Madame Olga Petrova. Mr. Crane will start work on "The Mask Life," which is the title of the vehicle chosen for the third picture, immediately. His services were secured following his completion of the Goldwyn production of "Thais," starring the operatic prima donna, Mary Garden.

"JOHNIE" WATERS JOINS COLORS.

Yorke-Metro this week contributed another of its forces to the service of Uncle Sam when "Johnie" Waters, assistant director in Harold Lockwood's company, left the organization at New Hampshire, where the exterior scenes of Mr. Lockwood's forthcoming Metro wonder play, "The Avenging Trail," are being made under the direction of Francis Ford, to return to New York, where he was ordered to report for military service on December 7.

KELLARD IN THE "LEGIT."

Ralph Kellard, former Pathe star of "The Shielding Shadow," "Pearl of the Army," "The Precious Packet," etc., is now leading man in "Eyes of Youtish," the new Frank Kellard starring picture which has been making money since August 15. Since August 2, when the play opened at the Maxine Elliott Theater, New York City, Mr. Kellard expects to return to the screen at the close of the dramatic season.

as the Paramount-Bray Pictograph; and for his Christmas offering has decided to go shopping and get his arch friend and playmate into trouble.

Bobby's Christmas adventure, entitled "Bobby Bumps—Edwardian Christmas," will be found in the ninety-seventh release of the Paramount-Bray Pictograph. The opening scene shows an alarm clock in front of Fido's kennel doing duty at an early morning hour of a day shortly before Christmas. As Bobby and Fido have decided to steal a watch on the rest of the family and make a visit to toyland. As Fido throws the clock madly over the horizon and out of sight, the sun makes his appearance, breaking stealthily, reminding the dog that he had better awaken the other son. A rope tied to Bobby's big toe and hung from the window is forthwith pulled vociferously by Fido and that young man, looking with a worried set on his face at Fido, is his first effort to see the toys. A family servant, bent on the same mission, finally comes face to face with Fido who quickly steps in line on the toy shelf and shortly finds himself a wrapped up parcel on its way to Bobby's home. After bathing the street with tears Bobby hurries home to release Fido, and is forced to shed more tears at circumstances which follow. A fine Christmas offering.

ITEMS OF INTEREST.

The Famous Players Company of New England, 814 Shawmut street, Boston, Mass., are following a policy of advertising educational and other short subjects which are handled by them in a dignified and useful manner. This is the result of a small series entitled "The Book of Short Subjects," which should be of unlimited aid to those looking for short educational subjects, or groups of such subjects as contained in the Paramount-Bray Pictograph. The book will also be found listed among the Bray animated cartoons, which, by the way, are second to none. Here also will be found the Burton Holmes travel pictures fully listed.

In addition to the pictures for the Christmas season suggested in last week's Educator we find that Raymond L. Dittmars is preparing a special animal picture to be released through the Educational Films Corporation of America. The picture will be a delight to a north and south audience, which various animals dressed in Christmas garb, including rabbits and monkeys, will do all sorts of amusing stunts. Then there is the O. Henry story to be released by the General Film Company, entitled "Whistling Dick's Christmas Stocking," a two-part offering. And what could be more enticing by way of comedy entertainment than the Paramount "Tom Sawyer," a five-part adaptation of the famous Mark Twain story.

Commenting on the large part that the moving picture is to play in maintaining the morale of nations during the war, a meeting of the National Board of Review, held on Monday afternoon, November 26, Orrin G. Cocks made the following interesting statement: "The humble movie is going to have a mighty large part in maintaining the morale of our soldiers and civilians at home and in war. In the first place, it is going to help in keeping up the morale of the civilian population. Usually war is followed by a destruction of morale at home. Here in New York the increase in juvenile crime already has been 33 per cent. In London the motion picture has been found a useful means of meeting the situation caused by the absence from home of the heads of the household, and many of these who are engaged in the most trying activities for the support of their families. The motion picture has also proved to be of major service in sustaining and stimulating the morale at the front and in the cantonment. The National Board of Review, in their meeting with the War Department, have been told that many of its members have taken their place in activities connected with the successful prosecution of the war. Among them are Cranston Brenton, in Y. M. C. A. war work; J. K. Paulding, who is the executive head of a base hospital unit in France; Jonathan A. Rawson; Lee F. Hammer, of the War Department Commission on Training Camp Activities; and Clarence A. Perry, who is now a Captain attached to the Quartermaster's Department at Camp Kearney. These are all members of the National Board and leaders in social welfare work."

Four subjects of interest are treated in the Pathe Argus Pictorial No. 3, which opens with views taken of coral and limestone rocks, located on a tropical island. The rocks are of a tough, porous composition and are sawed into building blocks and shingles for trade purposes. An interesting study of crystallization follows, showing the action of sulphate of zinc, nitrate of silver and other fluids upon a plate under the microscope. Prof. E. J. Thatcher of Columbia University gives a short demonstration of "tied dying," a process which is being used for 150 years. Figures of Helen Dayton Smith's clay figures around the banquet board.
Handling the Tax.

EVERTYONE lately has been wrestling with the new tax on tickets. This tax was so generally commented upon in the newspapers that there was no way you could escape it. Cleveland exhibitors handled the situation very nicely. The exhibitors got together and named a committee, and framed the campaign for the city. It recommended that exhibitors use this text as the basis for slide and lobby material:

War Tax.

The schedule of war taxes which the Government has fixed on the sale of theater tickets, according to section 700 of the law passed October 3, 1917, to be paid by persons buying such tickets, is as follows:

<table>
<thead>
<tr>
<th>Ticket Type</th>
<th>Tax</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adult</td>
<td>10 cents</td>
<td>11 cents</td>
</tr>
<tr>
<td>Child</td>
<td>2 cents</td>
<td>7 cents</td>
</tr>
<tr>
<td>Child (under 11)</td>
<td>25 cents</td>
<td>27 cents</td>
</tr>
</tbody>
</table>

Uncle Sam gets it—we don't.

That last is an excellent line to play up. Drive it home that this is a tax and not an increased cost of admission. This cannot be stated too plainly, nor too often. It was also recommended by the committee that space be taken in the Cleveland dailies to the extent of a quarter page, giving the text of the schedule, followed by

No advance in the usual prices will be made to cover this and other war taxes. You pay this tax and nothing more.

The advertisement goes on to show that already the theater has been burdened with a tax graded according to capacity, the footage tax on raw stock and on finished footage. It closes with a scale of prices as above.

Add No Bargains.

About the only thing left to be said is that while the tax is one cent for each ten cents or fractional part, it applies to each ticket and not to the total of purchase. This should be driven home, for the man who purchases two twenty-five cent seats and is assessed six cents for taxes is apt to argue.

It should also be hammered home that the language of the law requires that the tax paid by the purchaser in instances the prices seem to have been shifted up five cents all the way through the schedule in an effort to make the new tax cover the advance in admission fees, but we think that this will be found to be an error.

In England, and we believe in Canada, exhibitors sell ticket books which cover the cost of the tax. The ticket books are sold at their face value and the house deposits ten per cent. on the face in lieu of the usual added tickets. How will that work in the case of the Federal law is something for the collectors to decide, but if it is declared to be feasible, then considerable confusion can be saved by printing up books to be sold at face value with the tax as a consideration for the lot sale. It would help the house and patron alike.

It will probably be necessary to keep up an advertisment grampaign for a little while to habituate the patrons to the idea. Put up a sign directly over the box office window. Have it large enough to be easily read and letter it:

Over the top.

In addition to our prices of admission we are required to collect of the purchasers for the Government a sum equal to ten per cent of the face value of the tickets, in accordance with the Tax Bill of October 3. The schedule of taxes is:

One ten cent ticket.............One cent
Fifteen and twenty cent tickets........Two cents
Twenty-five cent tickets........Three cents

Please have your pennies ready. We are not taxing you—we are merely collecting. It all goes to wage the war.

And speaking of Fenray advertising, we note that someone with a sense of humor has persuaded a local savings bank to drop its appeal to people to save and "help win the war for us." As the bank was the German Savings Bank, the text was a bit confounding. And that same Fenray has a new twist on the mailing list. It was the dip, and we don't see the names of your friends if they aren't on the list. The idea is worth noting.

Give the Text.

A number of theaters have given the text of paragraph 700. The Fenrays, Martins Ferry, Ohio, goes further. It gives a talk on the law on the front cover and inside gives the text of paragraph 700 and 690 as well; the latter relating to the tax on raw and finished stock. If you are still advertising here are some catchlines that may be useful:

It all goes to Uncle Sam.

No advance in prices—the tax is not ours.

Tax collectors for Uncle Sam.

You pay one cent—Uncle pays three.

It costs more, but we charge no more.

Don't be a business slacker—pay the tax.

Is there any room for you to be willingly?

We MUST win. Do your bit, too.

We don't charge a penny more.

We're not even paid a commission.

These catchlines should help to suggest the general trend of your stories. Make them brief and to the point. How about this:

The Government requires each amusement seeker to pay a tax of ten per cent of the value of his ticket. It has made us its unpaid collectors, and we are glad to help the Government. We might raise the prices and pay the fee ourselves, but that would cost you more. We collect only the tax with no collection charges. One cent for every ten cents or fraction.

Doubtless a few persons will stay away from the theater for a time because they resent the tax. If they do, don't figure that your business is permanently ruined. Give them time and they will come back, for it is in times of stress such as this that people most eagerly seek amusement and the playhouse offers the cheapest and most interesting form of entertainment. Doubtless there will be a drop in business for a few weeks until the patrons grow used to three cent postage and other taxes, but once they get over the tax the theater will be the smallest of their troubles.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Where It Can Be Seen.

The Elmwood, Buffalo, put its tax announcement where it could be seen. It moved the days around a little and put the new schedule right where the eye could not overlook it. The text is clear, not much

Doing Your Bit.

Here is the way the Fenrays, Martins Ferry, Ohio, advertises the war tax. Evidently the house raised its prices and deducts the tax from the advance. Where this has not been done—and we do not think it is within the letter of the law—should be altered to "The ten per cent. tax goes direct to the Government."

HELP YOUR COUNTRY WIN THE WAR

by enjoying yourselves.

Even if you can't fight or can't buy Liberty Bonds, you can still do your share by attending the "movies."

WE PAY WAR TAX ON ADMITTANCE!
centre is given to an advertisement for “Womanhood.” At the bottom is a list of expenses for new and in 1913, showing the advances and extra taxation. Down either side run wide columns of headed items, each completely cut off with rule, and each dealing with one phase of the situation. The top half reads: $87,000,000 TO HELP LICK THE KAISER.

This is the amount the government expects to obtain through the theaters of the United States between November 1, 1917, and November 1, 1918. At the present rate of attendance our show of this amount will be about $1,500.

We think that most patrons will stand the tax without a raise, but the administration, plan to collect this tax this year. The coupon ticket is a strip about two by eight inches, with nine coupons. Each coupon states that “The value of this Coupon is ten cents.” There is nothing on the coupon to show that the tax has been paid. It takes two copies in the daily papers for this announcement: New Prices at the EMPRESS. No Burden. The War Tax Won’t Hurt. Let us see if it will. Let us presume that you attend fairly regularly. The cost herefore could be figured this way: Two shows weekly at the ordinary price of 1c, totals 20c. One show weekly at the special price of 15c, totals 15c. Total cost of three shows.................. 35c Effective November 1st, with the imposition of the new Federal Tax, we will sell a new form of coupon book, same containing nine admissions, costing 90c, which includes the Government tax. The cost of each coupon is 1c, and as one of same will be received for any attraction not priced in excess of 15c, it will be readily seen that the same three shows mentioned above can now be seen for 35c.

Certainly those who do not advantage themselves of the coupon plan will have to pay more, as 15c is charged for single admissions, and from this Uncle Sam will receive 2c. There is no “pre-filtering” in the prices I am compelled to institute at all the theaters by reason of the war tax. Lowering the charge to 4c for children and averaging the admission figures charged gives me very little, if any, excess, over all. That is, it must be equal to what I have always charged for an extra charge for the big pictures formerly shown at 1c, and must stand the war tax on the films themselves, imposed by the Government on the film people who have in turn placed it on the theaters.

—BUY COUPON BOOKS AND SAVE MONEY—

GEORGE A. BLEICH.

We are inclined to think that if fifteen cents is the box office charge for seats for an attraction the tax will be two cents on those seats whether the patron purchases a fifteen-cent ticket or uses a coupon. Certainly it would seem that “twins” tickets, good for two admissions for 22 cents with a tax of three cents should be four cents, since the law does not contemplate duplicate tickets. But the tax-paid coupon sold with the tax paid is a valuable 1c and one that will make for business. We trust that Mr. Bleich will report on the success of the scheme when he has had time to try it out.

Tax Talk.

This copy is taken from the program of the Penray theater, Martin’s Perry, Ohio. With figures adapted to your own house, it can be used for programs, or may tax the local editor to make a new note of the computation. But it would, perhaps, be better to add to the last line make it read, “by swelling our war tax without feeling it.”

—1F

one thousand people attend the Penray each night the United States Government is receiving Thirteen Five Hundred Dollars in taxes in one year from this theater alone.

DO YOUR BIT by renewing your old tax!!

For try other pieces of copy along these lines. Make the patron feel that the tax is not an imposition, but a public duty.

Real Goods.

The Empire theater, Tientin, and the Pavilion, Pekin, under the management of J. B. Dowd, have begun the issue of a weekly house organ, the paper being gotten out in Tientin with a special edition for the Pekin distribution. Marshall Sanderson is the editor. The sheet is a sixteen page issue, 9 1/2 by 12 inches. There is a week’s program—advertising on the third page, but the rest of the sheet is along the lines of the usual fair weekly, with special stories and two or three pages of chatty editorial. This new-editorial style is peculiarly useful for advancing the interests of the house and it has always been a matter of surprise to us that so few American sheets have followed this English form. The value of this editorial comment would alone justify the issue of the entire sheet, but the specials are well written and mainly hold to picture topics. The initial mailing list was one thousand copies in Tientin and five hundred in Pekin, but the sheet should grow in circulation. It has good advertising patronage from local firms and promises to be self-supporting, or nearly so. North China houses have to hustle to keep going, but we cannot imagine a better medium of publicity than this, for it gives really readable matter, well edited and well made up. The house organ, as we have always said, is about the best possible local advertising. If it is well done there is nothing better for making and holding friends. The Revue, as it is called, even being a tint block headed, the tint changing with each issue apparently.

Gueessing Contest.

This from a recent program of the Third Street theater, Easton, Pa.: Do you think you could recognize people by their eyes, nose or lips? You will have an opportunity to test yourself. Watch for further details in this program and the daily papers.

Jay’s Program.

For a wonder Jay Emanuel got out a program on stock that will permit it to reproduce. Jay’s program form is worth looking at, and we don’t blame him for using colored stock if he wants to, but he does insist in picking out the yellows and buffs that will not photo-

Plays Up the Music.

The Orpheum, Terre Haute, Indiana, makes a special drive on its music. It will only feature one program, but it prints a list of the new music to be played and makes an effort to get the new stuff as it comes out. This may seem to some to be only a source of added expense, but half the money made at the box offices of the others think they can do, and so the Orpheum has a double attraction in pictures and music. People come just to hear the music and not necessarily pictures, yet when it is known that the music fans through association. It may not pay all houses to go to the expense of getting new music constantly, but most assuredly it will do Jay a lot of good. The program is a half page with a special panel cover permitting the insertion of any portrait desired and there is plenty of good chat in its pages, but we think it would pay them to take out a big half page for the program. Now the first half attraction is advertised in display on the first inside cover page and the two titles for the second half of the week are on pages 5 and 11—too far apart to do each other much good. It would be better to give the formal program on page two or three (preferably three) and then use the display spaces as additional punch. It would pay to rewrite the time and space in such a way that the programme is not worth clipping from.
Tint Blocks.
Reel Stuff, the boose organ of the Film Supply Co., Portland, Oregon, comes out with an issue in which "The Red Ace" cuts are printed with red tint blocks. It's been so long since we've seen a tint block used that we had almost forgotten them, but as a compromise between one and two color work there is nothing quite so good. In a piece you can use a tint block made of a piece of pinstriped smoothed, made type high, but, of course, a regular block is better. This prints a square or other design in a solid color, over which the cut is printed in black. It gives a colored cut effect without the cost of elaborate make ready and half-tone justification, and the results are surprisingly good, even with printers who could not get good results with cuts in two or more colors. Reel Stuff is a youngfester, but seems to be able to sit up and do more than take notice—it makes it.

From An Oldest.
John T. Hendry, who writes he is one of our oldest readers, sends in a copy of his new form of program and wants some suggestions. His house is the Arcade, Fort Myers, Florida. He calls the sheet the Advance. The printer has done his work pretty well, though his program proper is too weak. The titles should be set in small display lines, but not all small-town printers have display in ten and twelve point. At that, we think he could have done a great deal better than he did had he been a little more experienced. Mr. Hendry should get after him and insist that he do better. If he says that he lacks room point out

ARCADE

PROGRAM FOR WEEK BEGINNING MONDAY, SEPT 15

MOTHER GOOSE'S "THE ELEPHANT'S TAIL" ALL Professors

TUESDAY

"MYSTIC DOGS OF THE FOREST OF NAPLES" Professors

WEDNESDAY

"THE FLAME OF THE YUKON" 10c per Mr.

THURSDAY

"THE FLAME OF THE YUKON" 10c per Mr.

FRIDAY

"THE FLAME OF THE YUKON" 10c per Mr.

SATURDAY

"THE FLAME OF THE YUKON" 10c per Mr.

that he wasted space shamefully at the top of the page. He wastes about two inches there that could have been put to better use below. The printer must have some display type, and he should be made to dig it up for such subjects as Mary Pickford and George M. Cohan. Both of those would draw on the name alone and the names should have been played up. The other side of the middle page is house chat, mostly about the coming films. It is set as paragraphs, but the effect is a running story—a good combination. The other side of the sheet is better done, but Mr. Hendry should tell his printer to get a hustle on and dig something in the way of display. Even a small office must have something better than Roman capitals. At that, the days are scarce, type that should have been the stars. There is an excuse for an eighteen-point "Tuesday" and an eight-point "Pickford."

Here's a Stranger.
We used to tell a lot about Walter H. Brooks, who runs the Y. M. C. A. Auditorium at Costume, Pa., but he lost our address, apparently but here he is back again, with a batch of stuff, and he assuredly is welcome. He is holding to much the same style of program as of old, a six-page folder, nicely laid out, but we note that he has dropped his time-table, though this was a most valuable feature. We show the inside pages. The back gives the front page, the

not possible to do much of their work because they have no standard-size advertisements. They get some very effective displays with the familiar large cut to one side and the text facing, but they hold to no distinctive style, and the safest plan for the reader of the Clivia newspaper is to regard any large advertisement as a Lyceum advertisement unless the contrary is shown. In one issue they have 87 column inches, ranging from one-inch fillers to a four inches. It was about circular time, which may account for the spread, but they probably average forty to fifty inches a day without opposition. A regular issue, without the circus advertising, gives 57 inches of display, 19 fillers and 16 press paragraphs—a capital display for a single issue that is not out of the ordinary and was selected merely because the staff had been checked up. With a slight look that it is to wonder that business is good in Clivia. You may have the only pictures in town or the best pictures in town, but without advertising you are not getting all the money you would make unless you have your house crowded at every performance. There are always some possible patrons whom advertising will bring in.

Getting Ads.
Did you ever try writing a better-than-good advertisement for the merchant whose order you want, and showing it to him ready set? Very often it works. Get a good catchline, and a few factual facts; make the printer do his best and then, instead of asking for a contract, show him the proof and ask him if he doesn't want it to run. Lots of merchants would do more advertising if they could get good advertising copy.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells all about advertising, about type and type-setting, printing and paper, how to frame your newspaper advertisements, how to write form letters, posters or papers. Revealed, how to make your advertisements do the work of your advertising, how to get mail order business, special schemes for hot weather and rainy days. All practical because it has helped others. It will help you. By mail, postpaid, 2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiiller Building
Wright & Callender Building
Chicago, Ill.
Los Angeles, Cal.
Adaptations.

WHY do they use so many adaptations," asks a correspondent. "That's an easy one. The answer is not "Because they do not know any better," I have discovered. The reason is that they are cheap. But it might be objected that an adaptation may cost several times the price of an original story. Few originals command more than $1,000 if a five-room tragedy. A producer will pay five times that for the right to put on a book or play, well advertised and known to have been a success. He regards the other $4,000 as advertising. In reality, it is a better story and pays for it. It may be that the story will react. You have seen the great Jane Jenkins in "Hounded by Hamlet." Your interest in the play is as much due to Miss Jane Jenkins as to Miss Jenkins. If the role was to be re-created, and the story is not better, you will not make the film version. You are disappointed. It is not a bit like the play. The author, J. B. Priestley, Hortense Holligan has an idea of the role wholly different from Miss Jane Jenkins. You know the play will pay. The good, original, book-play adaptation must be poor. You do not realize that the story is as good and that the players are not now out of your reach of the character. In the case of a book this is even more true. You form mental images of the story characters. It is seldom that the visualized story offers possibilities of names, characters, settings, that must be all wrong. Again the company loses an adherent. The real reason companies prefer to buy play and novel rights is that they get better stories than they can from the free lances. AND the reason the stories are better is that the author has been paid a decent price for his work by the producer of his play or the publisher of his book. Just as good, if not better, stories could be had from authors if they were really true that companies pay decent prices for original material. But they don't. They advertise that they will, but this too often is merely press work. They simply announce, through their agents, that their prices are too great, and when a trusting author comes in to find out about it, they drop him out of the window if he asks more than $250 a reel. There is no use in buying advertising if you work with reverse English, but manufacturers have not yet found this out. Some day someone will. He will offer and pay decent prices, and his stories will be so good and so well fitted to the screen that he will make a fortune before the other fellows even begin to puzzle it out.

There Are Others.

Just because you happen to think of an idea, don't suppose that no one else in all the world can think of the same idea. Only the other day a correspondent had doubts as to the honesty of a company because she sent them a story title "The Spider and the Fly" and they returned it later and made a story with that title and even used her device of a spider web. We were turning down that same idea, web and all, in 1910 and it was not new then. The man who used that idea first is probably back for his fifth or sixth time on earth and may be springing it again, along with the rest of them. There are few ideas so unusual that they cannot be duplicated. Lately someone dug up a prophecy of air warfare that dated back to 6000 B. C., and there was a picture of a safety bicycle in the church at Stoek Podea, in England, that antedates even the generally accepted first model of the velocipede.

The Proper Climax.

Nothing is more vexatious than a story in which a deal of labor builds up a moment of a climax. Such stories are machine-made at best, and generally they are back stories that are turned out by the inexperienced as well. You cannot work up to a gigantic climax and then drop it. You cannot introduce a lot of people and events that have no ultimate bearing upon your story. If you want your story to go down the street and meet a lady, do not have him meet a total stranger. Let him encounter someone essential to the rest of the story, or else you will all be wondering what became of the lady Henry met on the street. We have carefully noted her for future reference and she has no future, wherefore we are disappointed in her and in the story. A lot of the screen stories we see are irritating because the director ran over his footnotes and in cutting down to length had to cut out a lot of the story, but even if you see them that way, do not write them in the same fashion. Get your start before your climax. If plotting comes easier that way, but before you start on the final draft be certain what your climax is to be and do not permit the action to swerve from that climax nor to exceed the climax in interest. Only the perfectly premeditated story, the story with a weak climax is like a Venus with curvature of the spine.

Rightly Placed.

Have faith in yourself, do not trust to the judgment of your friends.

Keep It Bright.

Work is the key to the locked door of Success—but the lock will not yield to a rusty key.

Patience.

It hurts often to be patient and persevering—but it pays.

Deliver the Goods.

The script room is not a branch office of organized charity.

Conserve Your Energy.

Ever notice someone learning to swim? They fight desperately to get along and generally they hold their hands so high up of water that they suggest the aquatic efforts of the turtle. As a result the novice tires and gives up before he is half-way through. The practiced swimmer takes a long, easy stroke that gets him through the water and not over it. Most students of writing suggests the swimming pupil. They work so desperately that they do not last. They start off strong, but they finish weak and tired before they reach their goal. Sometimes they work so hard on the start of a story they get sick of the tale before they are done, but generally they set too hard a pace; a pace they are unable to maintain. The biggest bang should come at the finish, just as the musical composition should end with a crash of instruments. If the composer uses the basic note one which he has to stop and go back to a more quiet passage and from there again work to the triumphant. He cannot start with the drums and wind up with a single flute. That might work once, as a novelty, but it will not serve as a permanent model. Save your strength for the effort at the finish, and do not burn up in a few fast scenes.

Figure It Out.

All your friends think your story is great. That's all right. When you have fifty million friends, their opinion will amount to something and he worth catering to. In the meantime the man who makes films is most desirous of pleasing a majority of the fifty million than your little handful of acquaintance. Don't blame him if he does not agree with your own opinion.

Olives and Plots.

Once we knew a man who detested olives. He tried to eat one once and it was years before he could be induced to make a second attempt. Then be liked them. All those years no one suspected that he had found the one spoiled olive in a dish of good ones, and he could not differentiate olives from company olives. Why write a "a" one play and set up as a critic of all productions?

Two Mottoes.

Write "Do it now," on your plot book, but "Hasten slowly" on the lid of your stamp box. Both mottoes will save you money.

Have Them Punched.

Someone wrote the other day that he would start a loose-leaf book were it not for the almost prohibitive cost of the sheets. That's easy. If you live in a town you can find some printer with a punching machine who will punch paper for you at ten or fifteen cents a thousand holes. Get a book that will take the standard typewriter size and take your own paper to the printer with one of the press board strips most books contain, and the stock can be punched in a jiffy.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plots as well as for the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles
I f'> An established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Manufacturers’ Notice.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one cent each.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every line, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Importance of Lining Objective Lens Correctly.

Our old college chump, George F. Deutsch, Pouchkeepsie, New York, hands us the following, for which he has our thanks:

Just read another article in last issue of department concerning trouble of being having the right thing, and must credit Lenney’s letter, page 383, October 20 issue, I think. Ed.) From the description, as well as from having observed the same difficulty in several theaters, I believe the trouble can be laid to the objective lens being out of alignment. It is absolutely essential to the best result that the entire optical system, as well as the elements of the projection lens, have one common principal axis, which same must pass through the precise center of the film picture or aperture, and at the same time be at right angles to the film plane. Moreover, for ideal projection results the screen plane should, as a whole, be precisely at right angles to this axis, since otherwise there will be the inevitable keystone and distortion. The usual type of projection lens is the Petzval portrait, or of some of its modifications, having a relatively large lens aperture, but a very saucer-shaped field of focus, although it still might be called a flat field as applies to the film picture it covers (one inch by three quarters of an inch). The principal axis of the lens hits at the precise center of the film picture, or the aperture, as intended. With this type of lens, owing to the tremendous magnifications of the projection, any adjustment of lens will be essential. If your lens be off center laterally, or If it be tilted, you will encounter astigmatism, which may be one reason for the shaded letters and blurriness of same in titles. It is therefore of the utmost importance that operators pay close attention to the precise centering and exact lining of their projection lens, and the best way is to judge by screen results. To do this when the film is running is, however, impractical. It cannot be done with the same degree of accuracy as when a still is being projected, therefore do your lenses centering with a still picture. Rule a perfectly flat piece of miles—an old clean slide of news material will answer—with lines of ink up, down, and crosswise, so that the surface is divided into about 1-10 inch squares. Cut this the width of a film and clamp it over the aperture under the lens, the same as you would the film. Next prop up the automatic fire shutter, and, for convenience, remove the revolving shutter. Now strike your arc, and you have your image of squares on the screen. Now, being careful to look at neither the spot or arc, using a pair of opera glasses if you want fine results, move the focusing screw slowly back and forth, throwing the picture in and out of focus. If the lens is out of center with the film picture—off the principal axis—then the side the lens is off on will come into focus first, showing on the opposite side of the screen, of course. Next the center will focus, and by the time the opposite side is sharp the first side is “off” again. Let us presume that the principal axis hits the side of the film picture—off. Then if you have your arc at the point of the picture focused sharply. Now that portion of the picture through which the principal axis of the lens passes stands beyond the conjugate focal points and is blurred. The opposite side of the picture being in the extended field (the lens being off center) is not only out of focus to the conjugates at this side, but we are in a field where we encounter astigmatism, which may ac-
count for the shadow effect on the letters at the extremes of titles.

With cleaning lenses a too great use of alcohol is bad on account of the danger of removing the dead black on the interior of the tube. The removal of the lenses at every cleaning is also bad. The thing to do is to remove the dust with a camel’s hair brush, and then breathe on the class and polish with a soft cloth. This is usually sufficient.

The lining of the optical system is of the utmost importance, as has been repeatedly set forth in the department, and is dwelt upon in the handbook, pages 112 and 113. I believe brother Deutsch’s method for lining the projection lens could not well be improved upon. As to the cleaning of lenses, the removal of the elements to clean their inner surface should not be necessary oftener than once in six months. I do not regard the use of a mixture of half wool alcohol and half water as objectionable, if it be used with ordinary intelligence. But you would not stop arround as though you were cleaning kitchen utensils at the family sink.

A Good Idea.

Edward Marshall, Vancouver, B. C., writes:

Please let me know whether or not you see merit in attached. It may be that the idea is so old that it has whiskeys.

In Figure I we look down on the rewinder spindle carrying the reel from which the film is to be rewound, B being the spindle, and A the pulley shown in Figure III. 11 is top of standard B, Figure III. In Figure II we see switch shown in Figure III. This switch is designed to be installed in a metal box, and attached to rewinding table as shown, its blade being held down by the tolerably stiff coil spring K. The operation is made clear in Figure III. The weight is made heavy enough to hold up the switch blade and supply sufficient braking power to the reel to cause film to be tightly rewound. The device in effect does two things, viz.: it supplies a brake for the reel and stops the motor when the tail reel stops, which will occur either when film breaks or when the rewinding is finished. The switch is placed in one side of the rewinder motor circuit.

Good stunt, 1t seems to me. Brother Marshall says he has had one in use for a month in a twelve-hour-a-day house, and it has never once failed to work. Well, I don’t see why it should. The thing is simple, and accomplishes the stop-the-motor-when-the-dim-breaks-or-is-all-rewound stunt; also it does without the necessity for either the obstruction roller running on the film or a delicate magnetic device.

In the name of the fraternity, using the musical language of the Spaniard, muchas gracias. Incidentally, my best to the Vancouver men, including friends Gordon and Oswald of the Examining Board.

Craner Temperature Again.

Our old friend, John Griffith, shies his chapeau into the ring again with the following:

With reference to the various remarks concerning high amperage, by Brothers Bowen, Phillips, Martin and yourself, guess I will kick in with a few myself. First with reference to Phillips argument, in which he cites evaporation, or volatilization from a pan of water. His contention is good as far as it goes, but it does not go far enough to explain the action of high amperage at the arc, though the action of the two are very similar with regard to temperature of the water at vaporization point and carbon at point of volatilization. Let
Though the violence of action may have an effect in increasing temperature. In order to reach an intelligent answer to this query we must first know whether or not the rapidity of escape of the steam into free air operates to produce increased pressure at the surface of the water. If it can be shown that pressure is increased, then it may be taken for granted that water temperature rises with increase of evaporation or volatilization.

In considering this problem we must first understand that for every force there is a counterforce. If we held a five-pound weight, there would be a force of five pounds in order to sustain it. If we force steam into free air it must be opposed by the counterforce of the atmosphere, and it may be argued that free atmosphere offers no resistance to the steam, therefore there is no counterforce. But this is not true. There is counterforce, one of velocity of area of opening. The sky rocket is an apt example of this counterforce. The gases from burning powder rushing into free air raise the rocket with considerable force. Were the rocket cap pierced, and the charge also fired at that end, then the rocket would not rise, because one counterforce would counteract the other. Consider therefore, and believe it will be seen that as volatilization is forced increase of pressure is set up at the water surface with consequent rise in temperature. Rising at which the crater expands into an electric arc. Again, place a drop of water on a glass plate and it will slowly evaporate (volatilize), although it has never reached anywhere near the boiling degree, showing that the rate of volatilization is very largely related to temperature.

Merely as a side thought, a large copper ball placed in a gas flame will not become red hot, whereas one only half-an-inch in diameter will probably become dull red and a very small one will become almost incandescent. The answer is very simple. The large ball radiates heat faster than the flame will supply it, the second cannot radiate so great a proportion oxygen at so much higher temperature—a temperature fact, at which radiation becomes forced to an extent which will just balance absorption—while the small one in its effort to do so is insufficient, there is a slight increase in incandescent and finally volatilized. Applied to carbon there is no reason to assume that this acceleration of radiation disequilibrium at the point of volatilization is reached, and if the contrary, our little experiments show the opposite to be true.

The same things applies to the electric arc. Up to a certain point we may increase current flow without increasing the crater temperature. Up to this point amperage increase merely results in increase in crater area, the surrounding atmosphere being quite capable of absorbing the crater heat radiation. But when we reach about thirty amperes we also reach the limit of ability of the air to absorb the radiation, which then must be forced into the surrounding air, the same as steam is forced into the free air, with result that the larger volume of the crater in the case of the same as a larger residue of heat is left in the water when the steam has to be forced out. The greater the force or pressure of steam the greater the heat of the crater; the greater the force of radiation the greater the heat of the crater. Blondel was, like Phillips, right as far as he went. It is easy to prove that Blondel's argument only applies insofar as there is no forced volatilization of the water. Fortunately it is just as easy to prove that Blondel's theory is only applicable under the point where there is forced volatilization due to inability of the air to absorb the heat fast enough. As an example to show that Blondel's theory is not correct, suppose we have a 20 ampere d. c. arc and that we supply an additional 30 amperes without making any change in the optical system, making it a 60 ampere arc. Will there be a difference in seen illumination? Of course there will be. Certainly not increased crater area, since we are still utilizing precisely the same crater area we were before. It therefore follows that added brilliancy has not added per unit area. To what extent this added brilliancy per unit area of arc may be carried I do not know, but am sure the added brilliancy per unit area of arc to increase heat of carbon is not so noticeable, though beyond certain limits it is not so plainly noticed. A change from 50 to 60 amperes produced a big change to the eye, but from 30 to 50 the increase in brilliancy is so noticeable, though it does not necessarily follow that the added brilliancy is not there. I venture the theory that one sixty and thirty-two ampere arc will be seen as one sixty and thirty-one ampere arc, each in a separate manner, but with less brilliancy as seen in the same degree. I would suggest that such a test be applied and that the arc be photographed. Such a test would settle the question as to whether or not there is an efficiency limit to amperage outside of optical difficulties.

The test you suggest is excellent, except that the result should be measured by photometer instead of by photograph, and I have arranged for it to be made. I will be interested. Brother Gustafson adds a P. S. in which he remarks: "Better strike your gun, Old Ily," Nothing of the sort! If I am in error I want to know it. Only the fool is always right. It is by just such discussions that we learn, and that one who is too old to be led is still the friend he has always said, in Heaven. He is altogether too super-super for association with us sinful mortals. I have set forth the matter as I have seen it, the same being based upon optical laws, the presumption that pressure did not and could not increase in the open air, and that Blondel was right. Griffiths is the first who has advanced an argument which makes much more of the possibility of heat in my position. However, that has yet to be proven; also I am wrong it will be conceded, I think, that my error has served to bring out the truth and thus advance our knowledge. I will add that the comparison of a screen illuminated by a single 90-ampere arc and by the combination of a 40 and 50-ampere arc would not be entirely conclusive, because there would be the losses in the second lens system to be reckoned with, and they could hardly be measured. As the matter now is I still stand by my 30-centimeter iron throwers and declare that beyond 60 or 70 amperes the slight increase of brilliancy on the screen, and mind you it is what the eye can discern that counts.

Before publishing the foregoing I submitted it to Brother Griffiths, so that he might check up any misinterpretation I might have placed on his writing. Returning same he offered the following:

My postscript was not intended to apply to your opinion as to the general efficiency of high amperage. I am myself still "on the fence" with regard to that question. It merely refers to the statement that any increase in amperage merely results in increased crater area. In that you are in error. Why I refered to the very same thing: Why should the extra 30 amperes through a separate lens system cause greater absorption than through a system already working at what has been considered its capacity? Personally I think the advantage, if any, would be with the 60-30 combination.

Concerning Fans.  
A. E. Newcombe, Dallas, Texas, asks:

Will you kindly advise me as to the horsepower required for exhaust fans of different diameters and the speed of the fans per minute?

For direct connected, motor driven exhaust fans the General Electric Company gives the following data for different diameters and speeds. The power required.

<table>
<thead>
<tr>
<th>Diameter</th>
<th>Horsepower d. c.</th>
<th>Horsepower d. c.</th>
<th>Speed d. c.</th>
<th>Speed d. c.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10% Inches</td>
<td>1/40</td>
<td>1/30</td>
<td>1500</td>
<td>1800</td>
</tr>
<tr>
<td>12% &quot;</td>
<td>1/40</td>
<td>1/30</td>
<td>1500</td>
<td>1800</td>
</tr>
<tr>
<td>14% &quot;</td>
<td>1/20</td>
<td>1/15</td>
<td>1070</td>
<td>1200</td>
</tr>
<tr>
<td>16% &quot;</td>
<td>1/8</td>
<td>1/10</td>
<td>1000</td>
<td>900</td>
</tr>
<tr>
<td>24% &quot;</td>
<td>1/7</td>
<td>1/7</td>
<td>900</td>
<td>900</td>
</tr>
<tr>
<td>32% &quot;</td>
<td>1/3</td>
<td>1/3*</td>
<td>650*</td>
<td>625*</td>
</tr>
<tr>
<td>37% &quot;</td>
<td>1/4</td>
<td>1/4</td>
<td>575</td>
<td>475</td>
</tr>
<tr>
<td>48 &quot;</td>
<td>1</td>
<td>1</td>
<td>440</td>
<td>440</td>
</tr>
</tbody>
</table>

*Opposite a number means that it varies slightly with different types of motor.

Great Scott! He Seeks the Sun for an Argument.  
Carl Stromberg, Toronto, Canada, travels to the center of the universe in search of data concerning temperature of crater. He sets out with.

Have noticed in the department various articles regarding the relative effect of increase in amperage and screen illumination. Some of the articles seem to be written by men possessed of authoritative information. The writers, among them Lester Bowen, New York City, John Griffiths, Ansonia, Conn., H. R. Edgecombe, Chief Engineer National Carbon Company, Samuel Bronfman, Brooklyn, N. Y., and others, are honored of mention of whom is denied by space limitation, seem of the opinion that increased crater illumination is dependent upon increased crater area, and that a gain in illumination is reached. This point seems very generally conceded to be between 60 and 70 amperes, say 65.

Now I trust you will understand that I merely use the foundation these various gentlemen and the editor have built up, from which I conceived the thought embodied in this article. In advice I mean to ridicule to pose as a mathematician, if you know, light is intense in proportion to the activity of the surface and to the disturbance set up in the surrounding ether by atomic motion, regardless of what the actual energy may have been. Keeping this fact in mind, I would like to examine into certain views expressed by these writers, and I believe also by yourself. It seems the belief is held that when the volatilization point of carbon is reached, further progress in light value per unit of area of crater is not possible, hence the light emitted by such a crater would not increase when the carbon begins to volatilize, unless the crater area is be increased, yet your remarks would seem to indicate some degree of uncertainty. You (and others) say, "A further expenditure of current would not justify itself because of the very small pro-
peripheral increase in light at the crater. (Screen, not crater.—Ed.) The view held by Bowe.

I take a slightly more liberal attitude and favor a comparatively high atmospheric

Following is what I thought let me submit the following concerning temperature of carbon as it exists in the sun. It is thought that carbon exists in an incandescent state in the sun at from 4,000 to 5,000 degrees Fahrenheit. For all practical purposes, the value of the electric arc is less than 5,000 degrees C. The value of the foregoing is as shewing possibility of higher temperature, with consequent effect on carbon as a given substance.

You will, I think, agree that a greater amount of light is given off as crater area is increased, for the reason that a greater amount of heat is added. Now the point I wish to make is that the number of light-rays depend directly upon the number of carbon atoms involved and that their amount depends upon the degree of heat to which the atoms are subjected.

Stromberg continues at some length further, but did not set his ideas forth in such form that I could follow his argument. His general ideas is that brilliance depends upon degree of heat, which is quite true. The contention has been that increase in heat was impossible after the volatilization point is reached, Griffiths is now trying to

Three Hundred Pictures Per Second.

Eberhardt Schneider, New York City, builder of experimental apparatus, whose services are much in demand by inventors and experimenters in the motion picture field, is the inventor of an elliptical movement for special motion picture cameras which enables the taking of pictures at the wonderful speed of one hundred and sixty per second—factual proof that the operator gets his due, but as a whole under present conditions, I cannot agree that Pelman was more pessimistic than facts warrant.

Three Hundred Pictures Per Second.

Mr. Schneider is now perfecting a plan and constructing the necessary apparatus to take pictures at the rate of five hundred (500) per second. This scheme is intended to enable the government to study more intelligently shell action in some of its phases. The seemingly impossible feat is to be accomplished by constructing a special triplex camera having three of the aforesaid rapid movements. The movement is a modification of the continuous moving film idea, and as before stated, enables a speed of about 160 pictures per second. The camera will be so geared that in about 100 to 200 pictures per second. This film will be projected on the screen in the usual way, and its projection will enable the operator to watch the movement of the shell from the instant it is fired, and hence, by a system of indexing, the picture can be stopped at will. The chief interest, however, centers about the taking of pictures at such terrific speed, and Mr. Schneider is to be complimented on having found the answer to such a problem.

Projector Experience

The editor is just in receipt of a communication which conveys information that the Moving Picture World will be placed on the market in the near future. We are especially interested in the marketing of this step, because it will do away with all tension troubles, relieving the operator of much of the work and trouble of setting the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

Boylan Even Tension Reel.

The editor is just in receipt of a communication which conveys information that the Moving Picture World will be placed on the market in the near future. We are especially interested in the marketing of this step, because it will do away with all tension troubles, relieving the operator of much of the work and trouble of setting the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

——

difficult matter to educate the public to differentiate between high class production and ordinary. The educational value of movies in the sense of public in the matter of interpretation of the photoplay on the screen is as yet hardly begun, this department being the pioneer in that hugely important matter, even as it is the pioneer in the movement for better projection. Even Mr. Rothaepal has yet to give that matter the attention its great importance merits. As a matter of fact, in the appreciation of high class work it is lamentable to see how much this is true. Yet it must be remembered the very large percentage of managers do not themselves know more than enough to distinguish between very poor projection and excellence in that direction. They are utterly unable to differentiate as between high class work and ordinary, and insofar as matters of interpretation of the screen drama, why they would look at you in sheer amazement did you mention it. There are, of course, isolated cases where the operator gets his due, but as a whole under present conditions, I cannot agree that Pelman was more pessimistic than facts warrant.

Projection Experience

There isn't an opera-

MOTION PICTURE Handbook

For Managers and Operators

By F. H. RICHARDSON

The renowned standard book on the work of the operator. Complete instructions and standard operating equipment.

MOVING PICTURE WORLD

Schiller Bldg., 516 Fifth Avenue

Chicago, Ill. Weight & Cal-

lender Bldg. Los Angeles, Cal.

To save time, order from near-

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few readers, the editor of this department it is printed herewith.

——

Boylan Even Tension Reel.

The editor is just in receipt of a communication which conveys information that the Moving Picture World will be placed on the market in the near future. We are especially interested in the marketing of this step, because it will do away with all tension troubles, relieving the operator of much of the work and trouble of setting the film from much very unnecessary and damaging strain and will do all this in an extremely simple and effective way, without excessive cost or added complications to the machine.

Projection Experience

There isn't an opera-

MOTION PICTURE Handbook

For Managers and Operators

By F. H. RICHARDSON

The renowned standard book on the work of the operator. Complete instructions and standard operating equipment.

MOVING PICTURE WORLD

Schiller Bldg., 516 Fifth Avenue

Chicago, Ill. Weight & Cal-

lender Bldg. Los Angeles, Cal.

To save time, order from near-

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few readers, the editor of this department it is printed herewith.
Inquiries.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Interesting Travel Photography.

Herford T. Cowling, formerly an official photographer for the United States Reclamation Service, started last spring on a tour of the South Sea Islands and the Orient with Burton Holmes, photographing for the Burton Holmes Travel Talks and the Paramount Burton Holmes Travelogues.

Mr. Cowling's work in picturizing various Government activities in the West has received several notices in the past in the World, as well as in many magazines and newspapers. He has favored this department with many novel post cards and some very interesting letters while on his trip. A few quotations will probably be interesting to our readers. The first is from Katomba, Blue Mountains, New South Wales. He says:

"I have just developed my film taken in Australia, and have projected the negative. I had very few luck and I am very proud of the product. The Bell & Howell camera is heavy, but it does the work. I would not do without it. I am wondering how the work will go on my return. I have a good contract for two years with Mr. Holmes, and I am working hard to justify keeping the contract. Of course, developing on the road, in the field, or anywhere is not like having a good laboratory, and considering these things I am well pleased with my results so far. Am leaving here for China next week and thence through Manchuria, Korea, Japan, etc.

"My panchromatic film gave me very fine results on flowers and color subjects. In fact, I am so well pleased with the result that I would like to use it all of the time."

"This is in July, which is the middle of winter here, and very cold, and just returned from the big caverns in New South Wales. You will remember what a complete outfit I told you I was taking with me, but I have found out that I can do away with most of it about three-fourths of the junk I started with and never miss it."

His next letter is from Kyoto, Japan, and among other things, he says:

"Just a line to let you know I am right side up and working hard. I am going on into Korea and China from here. Photographer Horton of the Prima Color Process and Dr. Salisbury has just left Japan to return to America. They spent six months in Japan and China, traveling about in an automobile. It must have cost a great deal of money. Before visiting Korea and China I still have considerable work to do in the interior of Japan and some of her more savage island possessions, and on my return expect to do the Philippine Islands and perhaps Hawaii."

"I am anxious to know about the developments in the different color processes, for Japan would be an ideal place for color effects, especially in the spring, when the cherry trees are in bloom. When I finish here I will have made a most comprehensive tour of the country, all of which has been under ideal conditions up to the present time, and I now know where the most effective scenes are to be found for color stuff, and the best way to get it. I have made many friends here who will assist me in arranging any future pictures, and I can think of nothing that I would enjoy more than recording this quaint and beautiful country in its natural colors."

"I have found Mr. Holmes to be a prince to work with. Indeed, I have never worked under pleasanter conditions than with him. I am sorry to say that he is leaving me next week to return to America to fill his lecture dates, and I must proceed alone for a while. The experience gained from Mr. Holmes personally has been invaluable, an experience which I could not have gained in any other way."

"It is only once in a while that I am able to get my copies of your World. When I do I assure you that I read it almost as good as a short visit back to old Manhattan. With best wishes to you and the department, I am yours sincerely,

"(Signed) HERFORD COWLING".

Pasted together from fragments of other letters and post cards Mr. Cowling says that he has exposed over 80,000 feet of negative, 95 per cent, of which has been very fine indeed; all of which is yet to be released in the form of Travelogues. He took with him two complete moving-picture outfits, a Bell & Howell and a Universal. The Universal for traveling light when making difficult trips across desert country, he says, made mountain photography much easier and more efficient, and with the motion-picture outfits he carried a full complement of different lenses of different focal strength and a number of filters for color work and mountain pictures and a large supply of film stock, both ordinary and panchromatic.

In addition to the motion-picture outfits, he and Mr. Holmes both operated a number of still cameras, taking both black and white and Autochrome photographs, to be used by Mr. Holmes for making slides for his travel lectures.

I have seen several thousand feet of very beautiful western scenes made by Mr. Cowling when he was in charge of the work for the United States Government, and know that what he has been making in the Orient will be a treat for the American public. As they say in the East, "May his shadow never grow less."

The Correspondence Club.

The following members have been added to those already listed as members of the Correspondence Club. Many of the members formerly listed below have written, telling of the benefits they have received from corresponding with those who have written to them, thus learning wonderful things which they could have learned in no other way, and others have made acquaintances of kindred interests in their own neighborhood, where they had not suspected that there were any other cinematographeers and kindred souls to be found in their own bailiwicks.

If you see a man's name listed from your part of the country look him up; your mutual interests will benefit you both:

Frank W. McDonald, 945 Cadillac avenue, Detroit, Mich., owns an Ernemann camera.

Frank A. Krueger, 575 South Broad street, Trenton, N. J., wants books and literature about motion-picture photography.


H. P. Stradling, 5 Lawrence street, Yonkers, N. Y. Commercial and industrial work.

J. J. Pastor, 4631 North Racine avenue, Chicago, Ill. Topical and news pictures.

F. R. Eldredge, 50 Grove Hill, New Britain, Conn. Topical, industrial and commercial work.


Jack S. Miller, 750 Rockaway avenue, Brooklyn, N. Y. Artistic titles, commercial and industrial work.


H. V. Jamieson, 1629 Bryan street, Dallas, Texas. Laboratory commercial work.

W. E. Rudolph, 8 Fifth avenue, New Rochelle, N. Y. Titles and commercial work.

Adolphus F. Reiss, 52 N. First street, Jamaica, N. Y. Amateur.

H. C. Kunkleman, 202 S. Heights avenue, Youngstown, O. Commercial and industrial pictures.


Edward Paskowski, Box 213, Scranton, Pa. Cartoon films and laboratory work.

H. P. Fitzhugh, 1020 Elm street, Dallas, Texas. Commercial and industrial pictures.

Stanley Clisby Arthur, Department of Conservation, New Orleans, La. Educational pictures, especially biologic.

Artie Ford, 1425 16th Street, Denver, Colo. Manufacture of cinematographic cameras and apparatus.

A White Deposit on Film.

A sample of exposed and developed film, as submitted to the Eastman Research Laboratory, had the appearance of a negative made on white or opal celluloid. On scraping away a portion of the image it was found that the image was unblack, while the gelatin layer, while the support was perfectly clear. It was considered that the milkyness was due to a colloidal precipitate of sulphur within the gelatin layer, and when a smaller effect was obtained by precipitating sulphur in a film of gelatine by alternately placing the same in a solution of hypo and then in a 5 per cent. solution of hydrochloric acid. The milkyness in question was probably caused by bathing in an alum solution either before or after fixing, or the film may have been left in the fixing bath while the same was depositing sulphur.
Rothapfel Talks of Western Tour

Rialto-Rivoli Chief Finds Manufacturers Marking Time—Rialto’s November War Tax Approximately $10,000

T
eee weeks to a day was the time S. L. Rothapfel devoted to a vacation. For that is what the western trip of the Rialto manager really was. He says that it was taken more for purposes of a rest than for any other reason. Mr. Rothapfel returned to Rialto on Thanksgiving Day, refreshed for a stiff winter’s work holding down his “regular” job at the Rialto and to take up his new big one in conjunction with it—the operation of the Rivoli, at Forty-ninth street and Broadway, which it is expected will be ready to receive the public some time during the holidays.

The director makes no attempt to conceal his enthusiasm over the things he will be able to accomplish in the way of entertainment in his new temple.

Mr. Rothapfel made two stops in his trip Los Angeles and San Francisco. To be sure, on his way home he laid over at the Grand Canyon, and admitted it was more than worth while; that what his eyes had beheld there had filled him up. In Los Angeles Mr. Rothapfel visited the studios and visited old friends, and he sized up conditions. He had a long and quiet talk with Charles Chaplin, just about finishing his new studio, which the manager would be something fine.

In San Francisco, as was told in the Moving Picture World last week, Mr. Rothapfel was given a dinner at the Press Club on November 21, the hosts being Turner & Dahnken officials. The exhibitor was full of enthusiasm in his recollection of this function. “It was remarkable in its spontaneity in the way my fellow exhibitors rose to me,” he said. “They perked right up. Eugene Roth added five men to his house’s orchestra as one outcome of the talk I made. I saw wonderful results of my trip of two years ago—in San Francisco, in the California Theater, and in Los Angeles, where two big theaters are building. I noted one condition about which I was excited, and that was about two years ago—they have not made the theaters the institution. They depend entirely too much upon the star and the picture. They have not done the big thing to do: Make the theater come first of all. Success will come on general averages rather than in depending on any one or two units.”

“I did notice a great improvement in music among the theaters I visited, although I felt the organ was very much overdone. This latter condition may be attributed to the high price of musicians’ salaries, but I would suggest as a remedy the employment of one or two musicians, the injection of a bit of the human element to take away the mechanical impression.

“It seemed to me I found a number of imitators in lighting, but only physically. Somehow they didn’t seem to know just what they were doing, but there was an honest effort to try. Those who heard me this time will have a better idea the next time.”

“On the physical side, many of the houses I saw are beautiful. I noted among managers a sort of fear of charging higher prices. I don’t know why this feeling prevails, why there should be this hesitancy, unless it be due to the fact that their theaters are not institutions; that they have the stability to meet a crisis like that precipitated by the war tax.”

“I found the manufacturers in Los Angeles not doing much. Practically all of them are marking time; no one doing anything very big. Everybody is working close to the line, with cars to the ground. Do you know I think there is going to be a decided change among the manufacturers? We are coming to the time when the story really is to be the things we are going to make pictures not so much for the star, but the story is to count.

“I think the day of the belief of the producer that the audience is not as intelligent as is the man who makes the picture is past. The sooner the producer realizes this the better for the industry. The time has come—is here—when situation and subtlety are greater assets than are the obvious, the materialistic and the spectacular. I don’t think it is necessary to go to the expense of building tremendous sets, to employ great mobs, but it is necessary to make pictures human; it is necessary to put into them heart throbs, above all, until such time as the conflict with the Central Powers is ended. They have shifted back to the corners of the lips turned up, to get away from the tragic, to try to make things bright, to make the sun shine as much as is possible. And it should be easy for producers in California to do that last thing.

“Did I bring away any impressions of theaters? Yes, a lot! I visited in San Francisco and Oakland, for instance, the T. & D. houses among others. The houses on the coast are one of the most interesting theaters on the coast and one of the best managed. Another house with extremely good atmosphere was Midgely’s American in Oakland. The music, while perhaps a bit too long, developed more psychology, brought out more enthusiasm than I noted on any audience on the coast. As it appeals to me the picture should always dominate, the music supplement.”

Just as the World man arose to take his departure from Mr. Rothapfel’s snug Rialto sanctum, the walls covered with photographic souvenirs of many epicurean and oratorical battles, the phone interrupted before good-bye was said. The caller was a representative of the advertising department of one of New York’s dailies. The conversation brought out the remark by Mr. Rothapfel that the management of the Rialto and the Rivoli would amount to the taxpayer advertising to the amount of a million dollars. That means approximately $5,000 a week.

In the course of the talk he over the wire to which the manager said might be printed, Mr. Rothapfel explained to the man at the other end why Rialto rates had been increased, so that now the prices of admission are 20, 30 and 60 cents instead of the former 15, 25 and 50. The manager said that his records showed net receipts remained just about the same figure they were an appreciable period ago, and said that the increased cost of running a theater now had, with the war admission tax, eaten up the extra price charged, and therefore justified the added sum.

“I want to ask you a question which you don’t have to answer if you think it too personal,” said the World man as the telephone conversation ceased. “You are contributing to the Rialto a pretty big sum to Uncle Sam for the month of November, are you not?”

“I rather think so,” was the unhesitating response. “Approximately ten thousand dollars! Sounds big, doesn’t it? Well, last week, with Bill Hart, we took in $21,000. We hit the same figure the week before with Fairbanks. The average has not gone below $16,000 in many weeks. It just goes to show what can be done with management and efficiency.”

The manager drew from his files his daily reports, which made clear in detail how these remarkable figures were turned with their his Saturdays and Sundays and the Thanksgiving, the latter, if the World man recalls, in the neighborhood of four thousand dollars.

A NEW ARRIVAL IN FILMDOM

Director Lynn Reynolds, of the Triangle Culver City studios, is celebrating the arrival of a baby son at his home in Hollywood. Reynolds now sports a wide, “pleased with himself” smile, and says the boy is “one wonderful chap.”
Essanay to Discontinue Program Releases

George K. Spoor Announces Special Features of Six Reels or More Will Be the New Policy, with Certain Exceptions

GEORGE K. SPOOR, president of the Essanay Film manufacturing Company, during an interview last week informed me that he will henceforth devote his chief energy and that of his organization to the production of special features of six reels or more. This statement immediately followed the announcement that he will discontinue all program releases.

The new policy will take effect January 1, when the first special feature will be released. This is entitled “Uneasy Money,” the script of which has been adapted from the story of the same name by Wodehouse which appeared some time ago in a popular magazine. In this comedy drama Taylor Holmes will be the star, and he will be supported by Virginia Valli and an exceptional cast.

It is, of course, understood that this and all the following special features produced by Essanay will be distributed through the George Kleine system.

“Uneasy Money” will be followed by a series of special features, the first of which will be of seven-reel length, with Mary McLean, the noted author, in the leading role. The screen story has been adapted from her books “I, Mary McLean” and “Men Who Have Made Love to Me.” The production will be unique from the fact that Mary McLean will be supported by six leading men, apart from the interest created by the author’s first appearance in moving pictures.

Taylor Holmes will follow in “Ruggles of Red Gap,” adapted from the successful play of that name. Here Mr. Holmes will be supported by such notable players as Lawrence D’Orsay, Fred Eubert and others. D’Orsay’s “Earl of Pawtucket” is still fresh in memory, though it is many years since he made his overwhelming success in the character at the old Manhattan theater, on Sixth avenue, near Sixth street, New York.

In addition to his customary publicity in the trade press Mr. Spoor has completed arrangements for a nation-wide billboard campaign for each of his big special features. The billboard campaign will give a thirty-days’ showing to each of them. Attractive twenty-four-sheet stands will be made and it is estimated that the billboards will reach a total of 20,000,000 people for each special feature, during the thirty days’ showing.

Mr. Spoor explains that the billboard campaign will be of twofold value: first, because it draws attention to the star and the play, and, second, that it furnishes publicity which will directly bring patrons to the exhibitors who are showing the pictures. Besides, Mr. Spoor adds, the billboard campaign will be intensive, because the publicity will be concentrated for several weeks, in each case, on the star and the play, so that the attractions offered by Mr. Spoor under the new policy will be constantly before the people’s eyes, throughout the entire country.

A facsimile of the twenty-four sheet to be used in the billboard campaign for “Uneasy Money” is shown on Page 1571 (advertising section), in the issue of December 15 of this paper. There it is seen that the name “Essanay” is omitted and that the words “George K. Spoor presents” are used instead. Then there is a large colored picture of Taylor Holmes, with his name and the title in large letters. The lower line, “At all first-class picture theaters—Ask when” is of direct benefit to the exhibitors who have booked the special feature in that section. Each film, of course, will bear the Essanay trademark.

Mr. Spoor at this point advised me that it is not the intention of Essanay to eliminate altogether the five-reel productions, excepting only the regular weekly release which obtained heretofore, as that company will intermitently supply exchanges of the George Kleine system with an occasional five-reel feature, such as the little Mary McAlister productions and those of other favorites.

The weekly release of the one-reel comedies for the General Film Company and also the weekly release of “Wonders of Nature and Science” for the same company will be continued, Mr. Spoor assured me.

Chicago Film Briefs.

Samuel S. Hutchinson, president of the American Film Co., returned Monday, December 3, from Santa Barbara, where he spent about three weeks. Mr. Hutchinson stated that he found everything in fine shape out there and that it is well satisfied with the prospects for the coming year. The technical department of the Santa Barbara studios has been largely augmented and improved, and the American stars are hard at work on productions which have stories that are sure to please, Mr. Hutchinson stated.

W. P. Clement, owner of the Jackson Park Theater, Sixty-seventh street and Stony Island avenue, made a call at this office last week and renewed his subscription for the World. Mr. Clement reported very good business. He charges 20 cents for adults and 10 cents for children, paying the war tax out of these amounts. Mr. Clement views all the pictures on his programs, selecting them on the strength of their book value, and he knows the desires of his patrons so well that he very seldom fails to please them. The Jackson Park runs continuously, daily, from 2 P. M. until closing time. It seats 1,500 people. The house was opened about a year ago, and has, therefore, all the most modern appointments and equipments. A nine-piece orchestra and a large Kimball organ furnish the accompanying music. The demand at the present time, Mr. Clement finds, is for pictures which have the comedy tinge and highly entertaining qualities.

Joseph Hopp, George T. Hopkinson of the Hoyburn theater, Evanston; William C. Heaney, William J. Sweeney, Peter J. Schaefer, Robert L. Levy and Morris Reuben, of Joliet, left Sunday, December 9, to attend the national convention and conference at Washington, December 11, 12 and 13, when the war taxes on film and admissions will be discussed.

The report that five million pennies were on their way from the west to Chicago to relieve the strain of the lack of pennies, recently, was in slight (?) error, seeing that it should have read five thousand instead of five million! The error in the report caused much trouble in the banks and the Sub-Treasury department here. The five thousand pennies were received from Denver, but the demand still greatly exceeds the supply, although the mints are working night and day to relieve the situation. The cashier in the Chicago Sub-Treasury department believes that paper pennies will become common before the war is over, as was the case in the Civil War. The taxes on theater tickets, railroad tickets, etc., have made the demand for the copper penny very great.

The Government having failed to furnish blankets for making out returns for the war tax at picture theaters, Chicago Local has had blanks printed for that purpose, which have been approved by the Chicago internal revenue department, and these are being furnished gratis to members of the Chicago local.

The meeting of the M. P. T. O. Association was changed from Friday, November 30, to Friday, December 7. Luncheon
December 22, 1917

THE MOVING PICTURE WORLD

1785

was served. At the meeting, the advisability of sending messengers to Washington to fight the reel tax was consid-
ered.

Ed H. Philippi, sales manager of the Rothacker Com-
pany, was recently appointed a director of the Advertising
Association of Chicago. Mr. Philippi is also serving on the
committee of entertainment and on the committee of
general business affairs of the Chicago Club.

Gail Kane, who has been one of the prominent stars of the
American Film Company for a year past at Santa Bar-
bara, passed through this city on her way to New York,
Wednesday, December 5.

Jacqueline Saunders, popularly known by her appearances
in Balboa productions, made a brief stopover in the city
Wednesday, December 5, en her way from Los Angeles to
New York City. Her husband, F. D. Horkheimer, accom-
panying her, entertained several friends at luncheon in her
honor while here. It is said the Balboa star will close a
new contract which already awaits her signature in New
York.

The ninth annual ball of the moving picture operators of
Local 110, I. A. T. S. E., which was held Wednesday even-
ing, December 5, in the Coliseum Annex, was the most suc-
cessful financially and otherwise ever held by the members
of Sousa's band from the Great Lakes naval training station,
which furnished the music for an assemblage of about 2,000
people. The grand march was led by Clarence Rowland, manager
of the Chicago Tribune, and the program was taken
through. The profits will be used to assist enlisted members of
the organization and their families.

The various state councils of defense throughout the
country will co-operate with these bureaus.

Major Funkhouser has denied that he ever made the
statement that a permit had been refused the "Rose of
Blood" (Fox), because the committee on public information
had requested that the permit be refused. The report made
to Washington concerning the film in question, according
to the major, was in the form of a telegram which was
shown to the Federal Bureau of Censors, before it was filed.
Major Funkhouser explains that the per-
mit was refused because the committee of censors which had
seen the film decided that there were too many bomb
expressions in it, that it should not be shown at all time
when the federal and local authorities were endeavoring

The censorship hearing before the sub-committee of the
Chicago council's judiciary committee on Tuesday, Decem-
ber 4, was devoted chiefly to reviewing certain pictures
on which Major Funkhouser had placed his ban, and in viewing
out-cuts which had been made by the Chicago
censor boards of

Two more big, modern moving picture theaters are about
to be erected on Sheridan Road, near Wilson Avenue, and in
the vicinity of the Lakeside theater, owned by the
Ascher Brothers. One of these, together with the
value of the site and the building in which it will be
located, will represent an investment of about $900,000, while the
other, with site and surrounding building, is figured at about $850,000. The
plans mentioned are to be erected by Barney and A. J. Balaban and Morris
and Samuel Katz, the owners of the Central Park theater which
excited so much comment when it was opened recently.
The architects, C. W. and George L. Rapp, are now working on
the plans and it is expected that ground will be broken early
during the ensuing year.

The theater will be erected by Walter W. Ahl-
schlagcr, and the cost of the theater itself will be about
$250,000 and the seating capacity will be 3,050. This theater
will be known as the Pantheon.

The meeting of the city council license committee was held
Thursday, December 6, to consider the increase of moving
picture theater licenses for houses seating over 400 people.

At a late-night exhibition of a new production, the
matter had been discussed for some time it was resolved the
meeting should be postponed and final action taken at a
meeting to be held Friday, December 14.

War Quickens Public's News Sense

Jack Cohn Says the World Tragedy Has Increased Its Per-
ception of Dramatic Values.

LOOK at any news reel in the coming week, and then cast
your mind's eye back to the news reel of 1912—the
days "before the War." There's a difference, isn't
there? Not the war pictures—that, of course—but the regu-
lar news films dealing with the doings of the day. There
were a plethora of views, a paucity of news. Now the
motion picture theater public demands something more
than mere motion in a news picture. They don't look for act-
cing they do demand action. The scenes presented
must be news in fact as well as in name—big news, news
that's worth while.

"Yes," agreed Jack Cohn when questioned on the subject,"
not being a big change in the news pictures, and I at-
tribute it largely to the war."

Now, Mr. Cohn is manager of Universal's three news ser-
Director," a co-operative of news directors of reel films, having taken President Wilson's
first inauguration. So he is accepted as the recognized
authority. That he has positive genius for the work has
often been demonstrated in his five years as a news
director.

"The war," he continued, "has brought every mind into
close touch with big events. It has forced a quickening of
the public news sense, developed a keen perception of news
values, which I am not speaking now merely of war pictures.
They are important, of course, but the public are not in-
terested in them alone. They also want the pictures of
the doings of the day, but they want only the important doings,
and they want those presented in a dramatic way. They
want a big character, even.

"When Universal put out its exclusive pictures of Per-
shing's reception in France the public were wide awake to
their news value. Oh, yes, they know a big scoop on the
scene when they see it. And then there were a number of
pictures, where the eyes of the audience went up in an
aeroplane with the cameraman and were right among the
fliers, observing their every movement at close quarters—
not on the ground but up in peeks of three or four thou-
sand feet above them. Oh, the people know good pictures
when they see them—well made, live, newsy pictures. And
when they go to see news reels these days they expect to find
word news on the screen as well as on the poster out-
side."

"The cameramen who works for the news reels now," con-
tinued he, "must have the instinct of the newspaperman.
They must know what is near the vital point, what is the vital point,
and the vital moment. And the news reel director must have
editorial judgment. He must be able to sense the public's
needs and the enterprise to get it for them. And, as with
the editor of a big newspaper, his work is largely that of
selection, the work of editing, the cutting out of many
hundreds of feet of film to present the few hundreds of
the public see.

"Producing a news reel is every day becoming more and
more like producing a newspaper. In fact, that is what the
news reel is going to be—just a newspaper, giving the news
in pictures instead of in type. Only with this significant
difference, the screen is more important than the newspaper
because it has the undivided attention of the public, and, for
thousands who read any particular newspaper, millions see
every release of a news reel. A power greater than the
press," repeated Mr. Cohn, "I like that line and believe
it will adopt it as a catch line for our announcements.

DU QUESNE ARRESTED ON INSURANCE CHARGE.

Fritz Jaubert Du Quesne, thirty-seven years old, has been
locked up in New York Police Headquarters charged with
conspiring to defraud in support of a claim on a fire
insurance policy amounting to $33,000. He is also charged
by the police with claiming to be Frederick Ferr-
rick. Other allegations by the police against Du Quesne
are: (1) that he was among his effects at the time of
the capture of Australian cavalry and that in the uniform he had ap-
peared at New York hotels; that he delivered Liberty Bond
addresses. At one time it is said he was a reporter on a
New York paper.
News of Los Angeles and Vicinity
By G. P. HARLEMAN

Metro Studios Active
B. A. Rolfe Announces Plans for Increased Productions—Several New Companies to Be Brought Out from New York.

B. A. Rolfe, western representative of the Metro Pictures Corporation, expresses satisfaction with the progress made by his organization at the newly acquired studios in Hollywood, where productions starring Edith Storey and Viola Dana are being made. "The studios," he said, "have been practically rebuilt. The original stage has been enlarged and now has a floor space of 90 by 180 feet. The new stage under course of construction will measure 75 by 125 feet. Both stages will be convertible into either open air or enclosed, and have been equipped with every modern device and the negative and positive film is being handled by men who are considered experts in this line.

"The special feature, in which Edith Storey will make her initial appearance on the Metro program, has been completed under the direction of Tod Browning. This is the long-heralded production of "The Legion of Death", by June Mathis, in which effort has been made faithfully to portray the recent revolution that shook Russia and proved the forerunner of the formation of the 'Battalion,' composed of Russian women, that has so valiantly upheld the integrity of their country. This will undoubtedly prove a distinct box-office success, not alone from the historical value, but because it is an intensely interesting story, which carries a love theme and an abundance of heart-interest situations.

"This week saw the completion of "The Winding Trail," which is the first production starring Viola Dana to be made on the West Coast. This feature, filmed under the direction of John Collins, is from the story by June Mathis and John Collins. It will present Miss Dana in an entirely new characterization.

"Actual filming has started on the second Storey and Dana productions. Miss Storey's vehicle is "Revenge," an adaptation from the novel "Hearts Steadfast," by Edward Moffat. Miss Dana's second production is now being filmed under the direction of John Collins. The story is an adaptation by William Parker from the colorful romance, "A Weaver of Dreams," by Myrtle Reed.

"While these productions are in the making the studios are being prepared for the arrival of several more Metro companies from New York. And because Southern California is such an ideal location for picture-making it is my intention eventually to build an adjoining property and thereby equip the Metro West Coast studios so as to be able to handle several companies at one time."

Lyons and Moran Return from East.

Those popular Universal comedians, Eddie Lyons and Lee Moran, returned a few days ago from a long vacation spent in New York and other cities of the East, including a visit to their home town. They had been working strenuously through the summer months and the rest was well deserved and welcome. But they are glad to get back and easier to go to work again.

"The boys" will start shortly on a series of one-reel parlor comedies, all produced under a special brand. Lyons and Moran are bubbling with original ideas. They will direct the comedies themselves. Captain Leslie T. Peacock has been engaged to write exclusively for the "gloom-killers."

"Spirit of 76" Confiscated by Government.

Declaring that the twelve-reel photoplay, "The Spirit of 76," is German propaganda masked by the pretense of emphasizing a national tradition, Federal officers have suppressed the film, which has been shown at Clune's auditorium.

United States District Attorney Robert O'Connor, his assistant, Gordon Lawson; Burritt S. Mills of the American Protective League and Chief Deputy Marshal Albert C. Sittel of Los Angeles, who has the search warrant and brought away with them every foot of the twelve reels.

It is charged by the Federal officials that though he was ordered by the local police to privately show his picture to representatives of the Government, Robert Goldstein, producer of the cinema, refused to exhibit it as he had promised and only projected it on Tuesday with reluctance.

Eliminations which were ordered by Assistant Attorney Lawson and Mr. Mills of the Protective League because they tended to create inimical feeling between Americans and Englishmen to the detriment of their combined war aims were made, it is said. But when the picture was publicly shown it is alleged all the objectionable features were present.

Mr. Goldstein, the producer, declared that he had not tampered with the picture after he had shown it to the officers, except to "shorten it." He denies having reinserted the objectionable parts and said he was sure a conspiracy was on foot against him.

The day following the confiscation Goldstein was taken into custody under a warrant issued by the Assistant United States Attorney. He was immediately arraigned before United States Commissioner D. M. Hammack and charged with violation of the espionage act, but was released upon furnishing $5,000 bail.

Monstrous Benefit Given by Film Stars.

The great heart of the film folk poured out a bounty of more than $7,000 for the Soldiers' and Sailors' Ulyssed fund at the benefit at Clune's auditorium and through the proceeds of the program space sale. Charlie Murray acted as stage director for the affair. Stoves were turned away from the auditorium and about two hundred persons were seated on the stage.

Mary Pickford and Charlie Chaplin were unable to be present, but "Little Mary" sent her check for $100 and Charlie bought back his derby for a like amount. Johnny Powers, the Angels' president, was the high bidder for an album of autographed photos of cinema stars. He paid $225 for the book.

Ruth Roland, the Los Angeles picture favorite who recently took to vaudeville, appeared in a song series which delighted the audience. George Beban gave his famous "Story of the Rose." Henry Walthall, Mary Carson and Jo Harris gave a scene from "The Great Divide." George Hearn and Dorothy Lawrence were the performers in "The Lady Chatterley." Leo Domke gave his pianolog. Edward Quilty sang, the Remick Quartet harmonized. Hughie Mack cracked jokes. Alice Macon danced her butterfly creation and Harry Boker and Toto the Clown were on hand with clever singlets. Doris Baker, the child dancer, had a kiltie effort that
pleased; Bill Desmond spoke briefly, as did Douglas Fairbanks and H. Guy Woodward, all in humorous vein. Bryant Washburn appeared and Norma Gould danced an Egyptian conception.

The Carnegie gave a piano solo and assisted Miss Grace James in the latter's soprano solos, and J. Robinson Hall, the aviator, spoke of war conditions.

Miss Dressler was a hit in the burlesque she offered of a famous poem, and there was a dance, grand opera, and the drama. Louis Gottschalk directed the orchestra for Miss Dressler's effort. A character dance by Dorothy Lydia dall, Bertha Wardell, Carolyn Crane and Helen Moore was exceptionally clever.

**Gettinger Goes to Camp Lewis.**

Last Monday, big Bill Gettinger, who is of the most popular among the aggregation of cowboy players at Universal City, left Los Angeles to do his bit under the Stars and Stripes. Gettinger departed from the southern city with other drafted men for Camp Lewis, at American Lake, Washington.

For the past four years Gettinger has been employed at Universal City, and he has appeared in numerous plays of the West and in many jungle and railroad pictures. When he received his orders to report for service he obtained permission to visit his mother in San Antonio, and made a flying trip to the Texas city to bid her good-by.

More than half a hundred of the Universal cowboys with whom he has been associated for the past few years were present at the railroad station when the train pulled out for the north.

**Ben Wilson in Another Accident.**

An accident which might have proved fatal to Miss Claire Du Brey occurred during the filming of the tenth episode of "The Mystery Ship" at Universal City, Miss Du Brey, playing the role of a villainess in the episode was in grave danger of being seriously, if not fatally, burned when her clothing caught fire. She was attired in a gown of lace, bedecked with jet beads and spangles and the flimsy material ignited when a bomb was exploded near her.

Ben Wilson quickly tore off the big overcoat he was wearing and wrapped it about Miss Du Brey, smothering the fire. Miss Du Brey, badly burnt slightly about the body and Wilson's hands were scorched.

**Charles Christie in the East.**

Charles Christie, general manager of the Christie Film Company, is visiting eastern cities in stimulating booking of Christie Comedies. Contracts have been signed by Mr. Christie with the Consolidated Feature Film Company for the regular release of Christie Comedies in the territory surrounding Denver, Colorado.

**Vernon Playing with Christie.**

Bobby Vernon is now under contract with the Christie company, and has already finished a number of important scenes of his first picture, in which he is supported by Ethel Lynne. Vernon has had years of laugh-producing experience in musical comedy and on the screen. He was starred by the Universal and recently was a headliner in Keystone productions. He claimed merited attention in such releases as "In His Father's Footsteps," "Nick of Time Baby," "Caught in a Harem," "Whose Baby?" and many others.

**Hamilton Stars for Triangle.**

Director Gilbert P. Hamilton of the Triangle studios has started work on "Captain of His Soul," an unusual story, which is the screen adaption of "Shackles," by Eleanoret Kinkade. With Hamilton is an all-star case, including such favorites as William Desmond, Charles Gunn and Jack Richardson. Others who will appear in the picture are Mitzi Gould, a recent addition to the Triangle playing forces; Gene Burr, W. A. Jeffries and Walt Whitman.

**Triangle's Scenario Staff Busy.**

The scenario department at the Triangle's Culver City studio is working overtime on some exceptionally good stories, including continuities on some well-known magazine stories and original plays by the staff writers. Assistant scenario director, Oscar Cunningham has just completed picturization of Meredith Nicholson's story, "The Hopper," published some time ago in Collier's Weekly. Frank S. Beresford, scenario editor, is charged with the continuity on "The Innocent's Progress," by Frances Quilian, recently published in Snappy Stories.

Director Lynn Reynolds of the Triangle Culver City studios is celebrating the arrival of a baby son at his home, Hollywood.

**Perhaps He Walked in His Sleep.**

Arthur G. Hoyt, casting director at the Triangle Culver City studio, has been confined to his home for several days suffering from a broken leg, he sustained when Hoyt is unable to explain the accident. He went to bed one evening and awakened the next morning with his foot so painful that it would not support his weight.

**Get Ready to Welcome Fay Tincer.**

Again is Fay Tincer making the smooth ballots from those famous black and white frocks and things. This time Tincer is starting on her first two-reeler comedy with her company. She has three capital comedies prepared for her by Tom Bliss, Louis B. and Al Bessell, her director, has issued the first call for work. Leo Pierson, Mollie McConnell and Leota Lorraine head the capable supporting cast, while Lige Zerr assist. Robert Phelan is behind the camera and R. C. Godfrey has charge of the technical end.

**Will Ritchie Takes Charge at San Barbara.**

Will M. Ritchie, a scenario writer and editor of ability, has been engaged by President S. S. Hutchinson to take charge of the American Film Company's scenario department. Mr. Ritchie's acquisition by the American promises increased activity in this department. "High-class stories is the American's slogan," said Mr. H. W. Elston. "And I believe with Mr. Ritchie in charge, with orders not to consider the cost in choosing suitable vehicles for our stars, the finished American stories in the future will be even better than in the past."

Mr. Ritchie already has taken charge of the American's staff, which is composed of Charles Turner Dazey, James E. Hungerford, Chester Blink Clapp, Elizabeth Mahoney and Myron M. Stearns. In the near future other screen authors of prominence will be added to the present efficient staff.

**Kenyon at Work at Fox Studio.**

Charles Kenyon, the well-known playwright, whose successful works have been produced on Broadway and throughout the country, has joined the William Fox forces as scenario writer at the western studios at Los Angeles. Mr. Kenyon's first work with Fox was the writing of the scenario for George Scarsborough's story, "Cupid's Round-Up," which Tom Mix is using as his first starring vehicle. He is now-engaged in writing the scenario of a new work, in which Gladys Brockwell will be the star.

**Jewel Carmen Working as a Star.**

"A Soul for Sale," a brilliant William Fox picture, in which Jewel Carmen was her director, has been completed at the Los Angeles studios under the direction of Frank Lloyd. The company returned early in the week from a trip in the mountains, where some of the most effective portions of the picture were taken. It is a tale of the Klondike. In the cast are L. C. Shumway, Robert Milton, Genevieve Blinn, G. Raymond Nye and Richard La Reno.

**Menaphotos Crucifixion Scenes.**

The crucifixion scenes for the photodrama of the ages, now under production by the Menaphotos Film Company, were photographed in the Hollywood hills during the past week. The hour of sunset was used and timed very carefully that the description of the clouds, as given in the Bible, might be obtained. Director Gave watched and timed the scene for several days before its making.

**Los Angeles Film Brevities.**

Miss Mae Murray's third Bluebird photoplay, "The Eternal Columbine," is rapidly nearing completion under the direction of Robert Leonard. Kenneth Harlan and Albert Roscoe are in Miss Murray's support.

Tom Mix is in his glory as the star in his new play, "Cupid's Round-Up," where he has the opportunity not only to make love in the most rapid fashion, but also to show his ability as a cowboy and a stunt man. His story of his play was written by George Scarsborough, and the scenario was written by Charles Kenyon.

Percy Stanley Pembroke, formerly of the Metro, where he played heavy leading parts, has joined the Balboa players and is cast in Director Sherwood MacDonald's company, featuring Jackie Saunders and "J. Hoyden," by Lee Arthur.

Henry Otto is once more a member of the Balboa directing
staff. He began his picture-making career with Horrheimer Brothers four years ago, when they first opened their studios. At that time he put in the Saunders' first starring vehicle. After working at various studios in the East and West, he is back at Balboa. This time he will preside over the company headed by Kathleen Clifford.

Reaves Eason, popularly known as "Breezy," is producing a seven-reel picture, on the Balboa stage, of which he is the author. The piece is called "Little Roughneck" and features Mitchell Lewis, who played in "The Barrier." Jimmy May is his leading woman and little Breezy Reaves, Mr. Eason's twenty-eight-months-old son, plays the title role. Mr. Eason will be seen in the heavy part of Red Adair.

Manager Al Nathan of the Superba Theater has gone to San Francisco to open the Alhambra Theater. Mr. Nathan is managing director of a chain of theaters, which will eventually extend from Coast to Coast.

The management of the new Kinema Theater at Seventh and Grand avenues, apparently not being superstitious, decided to open its new picture house on Thursday night, December 13. The opening of the largest photoplay theater in the West was the occasion for the presentation of Art-craft's "The Woman God Forgot," featuring Geraldine Farrar.

Mrs. Phillips Smallley was a witness in Judge Finlayson's court in the suit of the Universal against J. Warren Kerrigan to recover $8,500 damages for alleged breach of contract. It is asserted Mr. Kerrigan left the company before the production was even begun, or was finished. Mr. Kerrigan contendet his contract had expired and he did not recognize any liability on his part under an alleged verbal arrangement to stay until the completion of the film. E. G. Patterson, studio manager of the Triangle, who was with the Universal when Mr. Kerrigan was starring, was another witness called by the Universal.

Film folk are being congratulated upon the success of the benefit performance given at Clune's Auditorium in the National Defense Committee's campaign for gifts for the Southern California boys in the service, and especially are the compliments being handed out to Mack Sennett, who wrote the picture, directed it. Mack, Charles Murray and John A. Waldron also are coming in for their share of verbal bouquets. The benefit netted $7,500 clear of expenses.

It is understood Eddie Foy has become reconciled to the perils of the motion picture set and is to have his own company, backed by New York capital. Mr. Foy announces he will start making his pictures upon the completion of his present tour, which ends in February, and will then come to Los Angeles and rent a studio where he will produce feature comedies.

Clarence G. Badger, who has been directing Mack Sennett comedies, and before that Keystones, for several years, has been signed by Goldwyn to direct Mabel Normand. Mr. Badger will change his residence to New York.

Illuminating Engineers To Meet

Subject of Main Paper of Evening Will Be Motion Picture Projection with Tungsten Filament Lamps.

On the invitation of L. N. McChesney, manager of the Edison Studio, 2356 Decatur avenue, New York City, the New York Section of the Illuminating Engineer- ing Society will hold a meeting at that studio at 8 o'clock Thursday evening, December 13. The meeting is open to readers of the Moving Picture World as well as to members of the Society. The subject of the main paper of the evening is "Motion Picture Projection with Tungsten Filament Lamps."

The paper will describe the introduction of incandescent lamps for motion picture projection and will discuss conditions wherein the light source and optical system. The questions of shutters, lenses, screens and theater illumination are to be treated as well as the electrical equipment, including electrical control equipment. Points of comparison with arc lamps (with special attention to the applicability to A. C. circuits) are to be presented. Two or three films will be projected with commercial incandescent lamps and apparatus after the conclusion of the reading of the paper.

The Edison studio may be reached from the Grand Central Station by the New York Central Railroad to the Botanical Garden station it may be reached by subway to One Hundred and Forty-ninth street and transfer to the elevated to the end of the line.

Courtney Ryley Cooper

The Man Who Will Write the Scenario of Chief Flynn's Serial Expose of Imperial Germany's Secret Agents.

In selecting Courtney Ryley Cooper to prepare the scenario of "The Eagle's Eye," Chief Flynn's widely- heralded secret service serial, expressed activities of Kaiser Wilhelm's agents in America, the Whartons are being congratulated upon securing the services of one of the most talented of contemporary American fiction writers.

Born in Kansas City, Missouri, October 11, 1896, Mr. Cooper has spent most of his life in the West, his career embracing many varied chapters as "charter" juvenile in a barnstorming repertoire company; clown in the old Harris Nichols department store; reporter and member of the editorial staff of the Kansas City Star; press agent for the late Col. W. F. Cody during his affiliation with the Sells-Floto Circus; manager of the same organization; and incidentally, during the past seven years, consultant of over three hundred short stories to the leading magazine of this country. Throughout last year just closing Cooper's name has appeared on the table of contents of such well-known publications as Collier's, The Ladies' Home Journal, The Popular Magazine, Everybody's, Short Stories, Harvard's, The Pictorial Review, The Women's Magazine and Ainslee's. His series of circus stories, published under the general title of "Shoestring Charley," were advertised as the most popular of adventure tales printed in the Red Book Magazine during 1917.

During his earlier days, Cooper wrote a lurid melodrama known as "The Gulf Between," which ran for a week in Kansas City. At the end of that time, his list of friends, willing to accept free tickets, was exhausted. "And I've been running away from the thought of the thing ever since," he now declared.

Nevertheless, Cooper has an unusually well developed sense of dramatic values, and has written several successful screen stories for Joseph M. Schenck and the Whartons, prior to his engagement to arrange Chief Flynn's powerful expose of the Imperial German Government's propaganda and spy system within the borders of the United States. Government officials who have examined Cooper's scenarios of the first six episodes, now ready for production, declare them to be masterly in their handling of the various momentous acts leading up to the severing of relations between this country and Imperial Germany.

LANG IN MEXICO.

According to the last communiqué (delayed by censor), Captain Arthur J. Lang, of Guatemala and Nicholas Power Cameraagraph fame, entered Mexico City without mishap several days ago. From this vantage point he will direct the projection tour of his mighty European invasion to the different states of the neighboring republic, excepting those under the unhealthy shadow of Villa, Zapata, Genovevo de la O and other unpleasant patriots. Captain Lang, turkey in New York on Christmas Day, providing, of course, that there are no counter orders from the Nicholas Power Company, and it is to be hoped that this turkey-eating boast, present prices considered, does not prove as hollow as the Kaiser's.
Brooklyn Men Suggest Canadian System

Delegates to Washington Will Ask Convention to Suggest to Congress That Government Print Tax Tickets.

The Associated Motion Picture Exhibitors of Brooklyn held a regular meeting on Sunday, December 9, at the Triangle theater in that borough. In spite of the storm and snow, there was a good attendance and the session held until 3 a.m. President William Brandt was in the chair.

The privilege of the floor was given to Supreme Court Justice-elect Brandt, who was introduced by John W. McKenzie, who pleaded for contributions for the Jewish War Relief Committee—and they got them to the extent of $655. The exhibitors present, without regard to creed or racial extraction, responded to the appeal.

As a result of the troubles with the operators in the Ridgewood section the meeting decided to take steps to form a new operators' union and a committee of three was appointed to look into the feasibility of the project.

A committee was appointed to visit the Edison Illuminating Company and see what could be done in the way of securing a rebate on the shortened hours of street lighting in front of theaters. In accordance with the ruling of Fuel Commissioner Garfield the exhibitors have shut down their street illuminations at 10 p.m. Under their contracts the are entitled to the lights until 1 o'clock, but in spite of the fact that the operators were informed and asked to turn them off, it is said no rebate has yet been granted and the exhibitors are curious to know why.

On the question of instructions to the delegates to the war trade convention in the near future, the only request the local had to make was the suggestion to Congress that it adopt the Canadian system—i.e., that the Government print the tax tickets and sell them to the exhibitors, allowing them to keep the money for the expense of collection and handling generally.

The meeting voted to hold no public ball this year. In case any social function of this sort is undertaken it will be restricted to the trade.

Our Foreign Film Business

How the World War Has Affected Picture Trade Between This and Other Countries.

The effect of the war upon the moving picture studios of Europe is quite graphically shown in statistics compiled by the Bureau of Foreign and Domestic Commerce of the Department of Commerce, showing American imports for the first nine months of 1917.

During this period of the war, 1915, was brought into the United States from abroad, 6,508,916 feet of positive film, valued at $211,280. The same period of 1916 saw a dropping off in these imports to 4,125,726 feet valued at $189,146. The largest drop in the first nine months of the present year was but little below the latter figure—compared with the nine months of 1915, footage saw more than a fifty per cent, decrease, but not so the price, the figures being $370,097 feet valued at $187,492.

Footage figures for the first nine months of 1915 on negatives are not given, but the value of our importations during that period was $156,717. The importations during the first nine months of 1916 were 757,246 feet valued at $237,061, and for the first nine months of the present year, 622,448 feet valued at $290,892.

On the other hand our purchases abroad of sensitized, unexposed, negatives have jumped quite considerably this year as compared with 1915. During this first nine months of the latter year, there was brought into the United States 37,755,766 feet valued at $489,314. During the first nine months of 1916 the importations dropped somewhat—to 16,000,326 feet valued at $441,811, increasing again (greatly) during the first nine months of 1917 to $76,136,366 feet, valued at $734,322.

We are using between buying large quantities of film stock abroad, at the same time we have been selling both exposed and unexposed films to the European distributors and studios. Taking the raw stock we find that during the first three months of 1915 we sold abroad $3,100,593 feet valued at $2,368,009. During the first nine months of the present year these exportations were cut in half, to $3,041,595 feet valued at $1,675,269, while a further slump is noted in the first three months of the year when we sold abroad $48,100,268 linear feet valued at $1,064,056.

Of exposed film we exported during the first nine months of 1915, 7,558,849 feet valued at $2,834,183; during the nine months of 1916 these figures jumped to 128,362,632 feet valued at $5,571,613, dropping this year, during the first nine months, to 87,878,008 feet, valued at $4,780,613.

It is rather interesting to note where these films go. The United Kingdom is America's best customer, although her purchases have decreased at an alarming rate as the war has progressed. During the first nine months of 1915 her importers bought 34,901,566 feet of film valued at $1,409,328; during the first nine months of 1916, however, the value dropped to 9,148,691 feet valued at $706,623, and during the first nine months of 1917, 11,070,394 feet valued at $837,841.

Evidently a great deal of the cheaper grades of films have been going to Italy of late, for although her purchases in this country during the first nine months of the present year exceeded the purchases of Canada for a like period, totaling 11,405,765, the value thereof was but $280,108. The first nine months of the year before showed 7,989,938 feet, valued at $193,516, and of the year 1915, 397,680 feet valued at $27,589.

Even war-stricken France is laughing at American commerce. France is interested in scenes, entertained by our dramas and buying all other varieties, for in spite of the horrors that nation has faced she is quite a heavy purchaser of films. During the first nine months of 1915 France had her own production valued at $635,036, valued at only 1,937,994 feet, but the value of the film imported was only for $85,949. During the nine months period of the next year, the demand in France for films was greater than her studios could produce—so the result has been to sell her films back to Italy for $412,336. This year our sales during the nine months ending with September were not as great, but at that totaled 9,627,550 feet valued at $236,338.

Australia and New Zealand are also among America's customers—these two countries bought 1,023,150 feet valued at $71,122 during the 1915 period; 1,689,120 feet valued at $71,124 during the 1916 period, and 1,149,600 feet valued at $44,416 during the first nine months of the present year.

Australia's purchases totaled 4,429,947 feet valued at $314,165 in 1915, 5,701,498 feet valued at $340,347 in 1916, and 6,902,467 feet valued at $462,401 during the first nine months of 1917.

The rest of the world came to our doors with orders for films to be exported to them, in 1915, for 6,303,311 feet valued at $270,641; in 1916, for 13,773,465 feet valued at $510,217, and this year, 24,462,866 feet valued at $1,130,809.

Maritime Theaters Center of Relief

After Halifax Disaster Offers of Help Come from Leading Theater Men—Keith House in St. John Offered for Full Week.

All Dominion of Canada is appalled at the disaster which has overtaken the city of Halifax. The Academy of Music is thrown open to shelter those who are homeless and many have taken advantage of this offer.

F. G. Spencer, of St. John, was in the office of the Strand theater, Truro, on his way to Halifax when the explosion occurred. It made a terrific noise and people rushed out to see what had happened. Truro is 62 miles from Halifax, but Mr. Spencer said he never heard anything like it. He returned to St. John on Thursday.

The Opera House and Imperial theater, St. John, have put their theaters and the staff of each at the disposal of any relief committee. This was made known by a large advertisement in the morning papers. It is stated that the theaters in Halifax are all out of commission. The glass was broken in every building in the vicinity and other damage done; yet theaters and managers do not seem to have suffered very materially in a physical way. All business is, of course, suspended and the Academy of Music was one of those hardest hit. Mr. Spencer said he never expected so much suffering. The very fine ornamental plaster work in the Academy was ruined and all glass was shattered in every building.

The Princess theater, Truro, is to be used for the reception of the many destitute families who are pouring into Truro. It is estimated that there are at least 20,000 persons homeless or injured so that the neighboring towns will have to shelter them.
Associated Theatres to Meet

First Meeting of Stockholders of Exhibitors' Booking and Exchange Organization of the Northwest.

The first big meeting of stockholders of Associated Theatres Inc., formed will take place at the West Hotel in Minneapolis Monday, December 17, to elect a board of five directors and adopt the franchise and information blanks after discussion, and also make any correction authorized.

This is the organization of exhibitors which incorporated October 16 for $100,000 under Minnesota laws to operate booking offices and film exchanges in the following cities of the Northwest: Minneapolis, St. Paul, Sioux Falls, Aberdeen, Fargo and Minot. Six hundred theaters was the goal to be reached before starting actual operations, and according to General Manager Hamlin, in a statement issued December 1, the five hundred mark had just been passed.

The present officers are: President, H. L. Hartman, Mandan, N. D.; vice-president, W. S. Smith, Menominee, Wis.; chairman, C. W. Gates, Aberdeen, S. D.; treasurer, H. P. Greene, Minneapolis, Minn.; secretary and general manager, T. H. Hamlin, Minneapolis, Minn.

"Although our plan is a radical departure from the present exchanges direct as under the present system. When we have the film that each member desires for every day in the week at a price which he feels he can individually afford to pay, and then only will we be able to serve the masses every week. While this evolution is going on the members have no dues or assessments to pay, so there can be no dissatisfaction. We don't expect to play grand stand politics to retain the loyalty of our members. No, indeed. There is one thorough method of completely satisfying such a large organization and that is to actually save each member money every week and render him service, with courtesy and rapidity."

"Our sole aim is to eliminate the middleman's enormous expenses. We want each producer and parent distributing company to realize more net profit on these four States and members under our plan of distributing will be able to obtain better film at a lower film rental.

"Our weekly sales sheet eliminates the expenses of traveling salesmen and saves approximately seven thousand dollars a week in the expenses of these four States.

"The seven inspection points to be established in the different localities will save our members express charges to the same amount weekly because of the shorter hauls, which have been cut in half across our lines. We have Sheboygan, Wisconsin, to Beach North, Dakota, and it is a losing territory for the producers and distributors."

"We will either play film on a percentage or buy exclusive rights and pay for our own prints. Associated Theaters, Inc., is not in the business to make a cent of profit from anybody. It is here to give the best service to its members at the very lowest cost."

"If there is very little film handled at the start our overhead expenses will be correspondingly low as they can be made very slight," concluded Mr. Hamlin.

Prince Ghosh After Pathe, By Gosh!

Prince Sarah Ghosh, author and dramatist, has filed an action in the United States District Court against Pathe Exchange, Inc., alleging that his rights have been invaded upon through the production of "The Iron Claw." The plaintiff asserts that previous to the production of the Pathe serial he adapted a similar serial from a series of short stories written by him and published in Pearson's Magazine, "The Aventurier's Series," and he alleges the Pathe serial is a modified adaptation of the Ghosh product.

The short stories upon which Ghosh based his serial were "The Phantom of the Charles," "The Seven-Year-Old Prince," "The Aventurier," "The Figure of the God," "The King's Dungeon," "The Garlands of the Goddess," and "The Playful Way of the Rajah," which the author asserts were especially well adapted for presentation on the screen and written with that object in view.

The author asks injunctive relief and an accounting of the profits which have accrued to the producers.

Arctraft Wins Wm. S. Hart Case

Judge Goff Denies the Application of The New York Motion Picture Company for an Injunction.

Judge GOFF in a lengthy decision handed down yesterday denied the application of the New York Motion Picture Company for an injunction against Artcraft Pictures Corporation from distributing the first Wm. S. Hart production, entitled "The Narrow Trail." The New York company also sought a temporary restraining order at the same time. There is no producing corporation induced the employees of plaintiff to leave its employment. The defendant served in this action, Artcraft Pictures Corporation, is not reasonably chargeable with any act of the William S. Hart Productions and that appears by the evidence before me to justify the restraint sought for before the determination of the issues in the action. The claim of ownership by the plaintiff is sufficiently made out by this action to make it appear to be no reasonable ground for granting the relief sought herein. The unique and extraordinary services alleged by the plaintiff are as we have heretofore indicated not such as to make an award of injunction necessary. Upon these considerations I am constrained to deny the motion for an injunction pendente lite and to order the temporary stay granted in the order to show cause vacated.

Giebler to Write Scenarios

St. Louis Member of the World Staff Has Moved to Los Angeles and Will Give More Time to Imaginative Writing.

Readers of this paper have remarked the unusually interesting human quality of the Giebler stories of "The Narrow Trail" and even its St. Louis. This is no touch of homely humor in him and on several occasions his comment on men and facts in his district has made a column the equal of any special column in the country. We have known him for years as a lively and witty person, and through the many stories he has written in his columns we have come to expect certain elements that make him attractive as a writer. He has sold enough stories to magazines to enable him to write, in the words of his friend, "Sometimes I wish I would be a more important and pure work of the future, but I have always thought that I would be safe and a way move now, and so he is off to the Coast to be near the studios and in touch with the needs of the different companies. He won't need to depend entirely on the film market, though I am not sure if the possibilities of the screen and the script of the screen and he may eventually come to specialize on that alone. Mr. Giebler has not entirely severed his newspaper associations. The staff of the Moving Picture World gives the best of success to him and we feel sure that he will make a hit.

Leopold D. Wharton in Harness

Senior Member of Well-Known Firm of Producers Returns from Battle Creek to Assist in Direction of Chief Flynn's Serial.

LEOPOLD D. WHARTON arrived in New York last week from the Battle Creek Sanitarium where he had been for three weeks, resting up, at the advice of his physicians. He came east at this time in order that he might assist his brother, Theodore, in the direction of the first episodes of "The Eagle's Eye," the Wharton's new serial, written by William J. Flynn, Chief of the United States Secret Service.

Mr. Wharton was met in New York City by his brother, who has been in charge of the preliminary New York scenes, and they proceeded to their apartment, and the Whartons left for the Wharton studios at Ithaca, New York.

Leopold Wharton was author and co-director of "The Great White Trail," a five- reel feature which the M. H. Hoffman, Inc., Foursquare Exchanges rate as one of their best distributing assets. This same company will have charge of the distribution of "The Eagle's Eye."
Ambassador Gerard’s Story in Pictures

“My Four Years in Germany” to Be Transferred to the Screen by Mark M. Dintenfass.

For the first time in history, History is being visualized for the generations to come by a motion picture. I wanted to contribute something to this important record. I did not want to reproduce war, for while Americans of the future might appreciate war scenes, I believed other scenes would be better liked by the audiences today. About the most important single contribution to the literature of the war by an American is Ambassador Gerard’s “My Four Years in Germany.” This we are filming. It exactly fits my idea of what a big motion picture suite a regular prime, million.”

So said Mark M. Dintenfass, president of the Mark Dintenfass Productions, Inc., 220 West 42d street, New York City, who will shortly present “My Four Years in Germany,” in the company’s first official statement to the press and industry. Old timers in the trade recall that Dintenfass, who is a film pioneer, was one of the earliest makers of patriotic pictures, and to such his tackling of the Gerard picture, based on the most patriotic book of the day, is no surprise.

“Yes, I suppose I can be classed with the early producers of patriotic films,” said Mr. Dintenfass to the Moving Picture World. “I made Civil War photo-plays almost ten years ago at the Dintenfass-Champion Studios at Coytesville, New Jersey—the oldest moving picture studio in that state, with the exception of Mr. Edison’s original one at Orange. Coytesville is on the edge of Fort Lee, famous today as the greatest home of studios in the East. And to think that such a comparatively short time ago I was all alone there! I am spending more money on the smallest studio scene of the Gerard picture than an entire play cost when I went into the business. Director William Nigh has not spared expense, and when you know the entire foreign localities had to be built for the majority of the scenes, you will appreciate what that means. For instance, we are taking five times as much footage as we expect to actually use. That will give you an idea of the scale on which we are producing. We are going at it as though we expected the finished production to be the most important film of a decade and that is what we absolutely expect.

Mr. Dintenfass entered the business as all the pioneers did, via the exhibitors route. He opened the first motion picture house on Market street, Philadelphia—Market, which now has a dozen of ‘em. That was back in 1905. The startling change in exhibiting conditions is manifest in the admission, by Mr. Dintenfass, that he has operated the projecting machine as well as bossed the place. The elaborate “topical weeklies” of local events that are a program feature of the best theaters today were not in use at that time, but Mr. Dintenfass somehow found their value and though he did not show such views as a regular weekly thing at his Market street house he did project them whenever he found time to photograph any. This limited venture was a forerunner in the big motion picture field—then New York—where he became interested in the Cameraphone Company.

Next he launched the Actophone Company, which was his own, and what he can tell about trailing by heart in the camera. Company detectives would seem like a chapfer out of the Gerard reminiscences. Finally, though, the independent producers won the day, bringing the reader to the birth of Mr. Dintenfass’ Champion Film Company, which, free from the menace of patent litigation, had a most successful career until purchased by the Universal Film Manufacturing Company in the merger of the “Independent” interests in 1912.

Mr. Dintenfass was a prime mover in this merger, as well as in the organization of the Universal Exchange, of which he became secretary and managing director. He has since parted with the majority of his interests in the Universal, and except for financial participation in a comedy producing company, has been in virtual retirement. Mr. Dintenfass was a Single Tax candidate for Mayor of New York City in 1912.

Tucker Finishes “Cinderella Man”

American Director With Wide English Experience Now One of the Goldwyn Fixtures.

George Loane Tucker, by no means a recent acquisition to the Goldwyn force of directors, but he remains a cause for congratulation. His artistic expression is again made manifest in Mae Marsh’s production of “The Cinderella Man” and bids fair to bring him additional honors in the new Mabel Normand drama. In the first mentioned play his opportunities began when the script of the stage version was handed to him and did not end till the picture had been assembled, cut and titled. Mr. Tucker’s continuity of the Mae Marsh story might well serve as an example to every writer who aims at adaptation of another’s play or book. Not only was every point in the Carpenter play brought out by means of visualized action, but scenes of contributory causes, focusing around the high lights in the story, were translated into action, surely and steadily, with a minimum of “spoken” titles. As a result the finished film takes on the completeness of a novel in its opportunities for character portrayal.

Mr. Tucker’s past achievements equipped him for his work at the Goldwyn Studio, and when it is recalled that he produced the widely discussed “Traffic in Souls” before transferring his activities to England for a long period, it is clear that handling difficult subjects is nothing new to the young director. His capital direction of Albert Chevalier in “The Middleman” has not been forgotten by those who study the screen, nor have his other pictures failed to reproduce the English version of “The Prisoner of Zenda,” “Rupert of Hentzau,” the sequel; “Called Back,” the great Wilkie Collins drama, and the W. W. Jacobs stories all were given life on the screen by George Loane Tucker. In many of the big patriotic spectacle produced for the British Government, “England expects,”

It was Mr. Tucker who convinced Hall Caine that all the great novelist’s stories, “The Manxman” was the one he alone should produce. The result is seen today in his memorable conception of “The Manxman,” and to those who know the circumstances it is a milestone in his character development as well.

After a long period of English work, Mr. Tucker returned to America last spring, with a number of productions, including “The Manxman,” in his baggage. The director took deliberate time to get his bearings, market the films he had brought, and make many inquiries and personal investigations of the various producing companies in the field before aliying himself with any. Ultimately he came to Goldwyn to make “The Cinderella Man” for Mae Marsh. The result of the mutual acquaintance gained by the director and Goldwyn was so satisfactory to both sides that Mr. Tucker is now engaged on a new vehicle for Mabel Normand, “Dodge a Million.”

EMPIRE ALL STAR MOVES OFFICES.

The offices of the Empire All Star Corporation have been moved from the Glendale Studios to the Empire Theater Building, Broadway, New York. The telephone connection is Bryant 7761. It is announced that the company has abandoned the Glendale (L. I.) studio and will make future productions in California.
Government Disagrees With Funkhouser

The United States Government, through the Committee on Public Information, of which George Creel is chairman, has announced its approval of "The Rose of Blood," by William Fox Standard Picture which depicts the efforts of revolutionists to overthrow the Government of the Czar. The Treasury Department, in approval of the statement of Major C. L. M. Funkhouser, Chicago film censor, that he had refused a permit for showing the production in Chicago because the Committee on Public Information, which exhibited the film as a part of the statement of the czar's actions, had failed to include any pictures that it does over newspapers, has requested such action.

As a matter of fact, according to Mr. Creel, Major Funkhouser was responsible for calling the attention of the Government to the film. He wired the Department of Justice requesting assistance in preventing the production from being shown, his telegram being referred to Mr. Creel, who turned it over to Director L. M. Rubel, of the Division of Pictures.

For the purpose of co-operating with federal authorities to the extent of its ability and to give them first hand knowledge of the scope of the picture, Fox Film Corporation sent a print of "The Rose of Blood" to Washington. It was reviewed by the Division of Pictures and by representatives of the War Department. After seeing the production, Mr. Rubel wrote the following letter to Winfield R. Sheehan, general manager of the Fox corporation:

"The picture, 'The Rose of Blood,' has been reviewed by this committee and representatives of the War Department and is approved. The picture contains no explosions or ode cuts or gapes. No reference is made to the Russian Revolution.

"Injunction proceedings now are pending before Judge Carpenter in Chicago to prevent Major Funkhouser from enforcing his mandate against the exhibition of the picture.

"The Rose of Blood" is a Russian play and was written by Richard Ordynski, stage director, of the Metropolitan Opera House, New York City, who played opposite Miss Talmadge in "The Tempest.

The picture has been released since November 4 and has been shown in most of the large cities of the country, including Washington, the seat of National Government, but encountered no opposition until it reached Chicago.

WAR TAKES FIVE BOX OFFICE MEN

Five former members of the publicity bureau of the Fox Film Corporation now are serving the United States Government, either in the army or the navy.

A. B. Bernd, formerly editor of the Exhibitors' Bulletin, one of William Fox's publications, is a private in a machine gun battery, being stationed at Camp Devens, Ayer, Mass.

J. F. Vorhees, who until his enlistment covered the Fox Eastern studios for the publicity department, is a chief yeoman in the navy, at present being attached to the cable censor's office in New York City.

R. W. McInnes, who is now connected with the publicity bureau's photographic division, is now at Camp Upton, Yaphank, N. Y., as a private in the heavy artillery.

Two other members of the publicity staff have departed within the last week. A. B. Bernd, engaged in special work, and Gerald B. Spiro, who prepared the mimeograph and clipping sheet services, have enlisted in the quarter master's corps of the army and will be stationed within a short time at Jacksonville, Fla.

FILM ORGANIZATION SECURES INSURANCE REDUCTION

Through the efforts of the United Motion Picture Industries of Northern California a marked reduction has been secured in the rate of insurance liability on the employees of moving picture houses. Formerly the owners of moving picture theaters were discriminated against in the matter of compensation insurance and were compelled to pay the exorbitant rate of $124 on each $100 of payroll, as compared with a much lower rate prevailing for vaudeville and other similar houses. The new premium rate is 41 cents for $50, 2 cents for $100, and 1 cent for $200, and is substantially saving money for theater owners in this territory. In consideration of the former rate the local organization of film men brought out the fact that employees in moving picture houses were exposed to numerous hazards than the employees of other theaters, according to past experience, and that modern moving picture houses were setting standards for safety.

Norman Eisner, secretary of the United Motion Picture Industries of Northern California, left recently on a business trip to Chicago.

Eugene O'Brien

EUGENE O'BRIEN, who will appear as leading man with Norma Talmadge in "Ghosts of Yesterday," her recent stage adaptation of the Ruprecht Hughes drama, "Two Women," soon to be released, was also seen with the young screen star in the leading male roles of her recent successes, "Poppy" and "The Moth." He has also been engaged in the next Talmadge production of which work will soon be begun. In addition to his work on the screen Mr. O'Brien has been filling a long engagement in that Broadway success "A Country Cousin." As soon as the faithful Eugene O'Brien decided to leave the little Colorado university town out in the Rocky Mountains where he was born and had studied medicine, his then manager decided to turn him to the stage and he determined to go to New York. His dramatic debut was made with a vaudeville sketch and later he appeared with Irene Bentley. Then an engagement awaited the young actor, however, when Miss Janis decided to appear in New York. He was, unfortunately, too young for a Broadway appearance, or so his managers decided. However, Harry Woodruff had already seen him and took him under his wing in "Brown of Harvard." It was his "Brown of Harvard" experience which gave O'Brien an introduction to Daniel Frohman and made him a member of the cast of "The Thief" with Margaret Illington and Kyle Beliew. Then followed engagements with Kyle Beliew in "The Builder," with Ethel Barrymore in "Mid-Channel" and "Trelawney" and with Fritz Schiess in musical comedy. Later Mr. O'Brien played with Irene Fenwick in "The Mooching" with Frances Starr in "The Case of Becky" and Molly McIntyre in "Kitty Mackaye." This last production led to his screen debut with the World Corporation in "The Moonstone." He was with Clara Kimball Young in "The Ride of Susan" and with Olga Petrova in "The Scarlet Woman." In Chicago he was with Essanay for two pictures with Edna Mayo, "The Chaperon" and "The Return of Eve." Marie Tempest and Laura Hope Crews were responsible for his return to the stage, but he was given an opportunity to return to the screen when Miss Talmadge decided upon the production of "Poppy" and "The Moth." Recently in Philadelphia Mr. O'Brien was favorably received by the critics for his performance in Booth Tarkington's and Julian Street's "The Country Cousin," which is now having a long and successful run on Broadway.

PATHE BONUS COMES AS XMAS GIFT

Important Changes at Select Branches
New Managers in San Francisco, Los Angeles and Denver—
Sales Manager for Kansas City.

A NUMBER of important changes have taken place during the current week in several of the western exchanges maintained by the Select Pictures Corporation. Mr. H. L. Knappen, has been appointed manager at Denver. Mr. Bernhard E. Loper, for the past five years Pathe's manager at Los Angeles, has gone over to the Select organization, to be the manager of the Los Angeles branch. H. L. Knappen has become manager of Select's Denver exchange, thus returning to scenes of his first activity, where he had at one time been manager for Pathe Freres. Charles S. Goetz becomes sales manager at Kansas City, where he will have charge of the General Film exchange at San Francisco.

Bernard E. Loper, who becomes manager of Select's Los Angeles branch, was the oldest manager in point of service in the entire organization of Pathe Exchanges, Inc. Mr. Loper joined Pathe in 1914, and for the past three years has made a wonderful success in the Los Angeles office, which he personally established. Loper is one of the pioneer exchange men of the Southwest, where he has been associated with J. D. Wheeler in Houston and San Antonio.

H. L. Knappen, who becomes Select's manager at Denver, has had the interesting experience of changing the scene of his activity from West to South and back again to the West. Mr. Knappen achieved a great success as salesman and then as manager for Pathe at Denver and in San Francisco, and also under the banner of the International in the East. Last Saturday Mr. Knappen was manager of the General Film Company at Atlanta. He leaves this position to accept Select's Denver post.

Charles S. Goetz, the new sales manager at Kansas City, was until recently with the General which he has been manager of its St. Louis branch. Prior to that he had opened both the Cleveland and the Detroit exchanges for the International. When the latter company was merged with Pathe Goetz went to the General, going at the International he had been with Arctraft, having assumed charge of its New York exchange when that business was opened. Mr. Goetz opened a number of offices for William Fox productions, and he is well known as a capable time sales manager for the World Film Corporation, in charge of all branches.

Another change during the current week in the Select branches is the moving of the Des Moines office to Omaha, Neb. Neb. has been devoting the greater part of his time to management at Des Moines, retains charge of the exchange, which will be located at 1512 Howard street, Omaha. Mr. Taylor feels that on account of express service and resulting carriage charges it is possible to obtain better results by distributing from Omaha than from Des Moines.

Still a further change in Select exchanges occurred in Washington, D. C., when V. F. Whitaker, branch manager in the capital city branch, was transferred to the General branch going at the old E" street location to 323 13th street, N. W.

Arthur S. Kane, general manager of Select Pictures, continues on his trip throughout the Middle West. During the ensuing week he will turn eastward, however, and visit exchanges at Cleveland, Cincinnati, Detroit, Pittsburgh and Buffalo.

ALFRED HICKMAN IN NEW BRENON PICTURE.

Alfred Hickman has been added to the cast of "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, which is rapidly progressing at the Brenon studios on Hudson Heights. He will be seen in the role of the slavement's father, a part which was first developed by Jerome Jerome's famous play.

Mr. Hickman has long been a favorite on the stage. During the past few years, in common with many actors of note, he has been devoting his time to motion picture work. The new role gives Mr. Hickman an interesting vehicle for his art and he will add much to the picture.
Tax Exemption for Army and Navy

Bill Offered to Lift the War Tax from Tickets Sold to Officers and Enlisted Men.

More trouble for the exhibitors of the nation is contemplated in a bill introduced into Congress by Representative Nicholas J. Sinnott, of Oregon, to exempt officers and enlisted men of the military and naval forces of the United States from payment of the war tax on the admission of ticket receipts to places of amusement.

The motion picture exhibitors of the country would be the last persons to oppose any move to better the condition of the men who are to fight for Uncle Sam, yet they fear that if Mr. Sinnott's bill is enacted into law the bookkeeping, the keeping of records and the keeping of receipts becomes so intricate as to leave open opportunities for errors and the exhibitors to fines or perhaps imprisonment. The exhibitors now feel that it will require an expert accountant to figure the amount they owe Uncle Sam under the provisions of the law of October 3, 1917.

The Sinnott bill (H. R. 6551), which has been referred to the Ways and Means Committee of the House of Representatives for consideration, reads in full as follows:

"That commissioners of officers and enlisted men of uniform of the military and naval forces of the United States shall be exempt from the provisions of this section when purchasing a ticket for his own admission. "This section" is that which requires the payment of one cent on each ten cents or fraction thereof of the admission paid to any place of amusement."

HAS TROUBLE COLLECTING WAR TAX.

Moving Picture World, New York City.

Gentlemen: I am taking the liberty of giving my experience and views on the much discussed 15c. reel tax. My theater is one of the small theaters seating 366 located in working class residential district. The following are my experiences:

In trying to raise prices, my regular prices are adults, 10c, children 5c. Some months ago I tried to charge adults 15c. and children 10c. for the extra big attractions about once in two weeks. The result was complete failure. Since Nov. 1 I added the 1c. Government tax, charging adults 11c. and children 6c. The receipts for three weeks after Nov. 1 averaged $15.00 per week less than three weeks before Nov. 1. The weather for the three weeks after Nov. 1 was ideal, so I can not blame it to the weather. To attempt to increase prices about 11c. and 6c. will surely prove ruinous, so it is impossible for a theater like mine to pass the additional 15c. reel tax along.

The producers claim that they can not pay the tax and stay in business. The question arises, can the small exhibitor who is unable to increase prices pay that tax and stay in business? Just as sure as two and two are four the additional 77 a week that the 15c. per reel will cost most exhibitors would drive a great number of the smaller exhibitors to bankruptcy.

It seems to me that in the case of a small exhibitor who is unable to pass that tax on to their patrons the producers ought to share the burden of that tax with the exhibitor, each paying half of the tax. For my part I would be willing to pay half of the present 15c. reel tax, feeling reconciled to the loss in the knowledge that the producers are sharing the loss with me, and I feel certain that the majority of exhibitors would willingly agree to share the burden of that tax equally with the producers.

Yours very truly,

J. E. Stocker.

ALLEGED DUPERS GET BILL OF PARTICULARS.

Judge Augustus N. Hand in the United States District Court on December 4 overruled a demurrer interposed by Fred Beck, Louis Weiss and Leo Singer to an indictment charging them with conspiring to infringe upon the rights of the Cardinal Film Company, which owns a copyright to the feature film entitled "Joan the Woman."

However, the defendants were afforded whatever benefit they may derive from a bill of particulars which Judge Hand directed the government to furnish the accused men in order that they may prepare a defense to the charge against them. The bill of particulars will virtually give the defendants a synopsis of the government's case.

Theater Managers Warned


There seems to have been an inclination on the part of theater men and merchants to get around the recently announced electric sign order issued by the United States Fuel Administration reports are reaching headquarters at Washington that in some cities the order is not being closely obeyed. Apparently they are hiding behind the exceptions to the general provision requiring the "dousing" of the lights at 7:45 and 11 o'clock in the evening.

As the order now reads directional signs and the name of the theater and of the performance may be lighted at an earlier hour. It is understood that exhibitors and others thought that all of the display lighting on the exterior of the theaters was "directional" lighting in that it served to attract the attention of prospective patrons clas the site of the theater. This has led to the announcement of what "directional lighting" actually is. It is expected that every one interested will make the sign requirements.

The order provides that directional signs on the name of the theater and the name of the performance can be lighted from one-half hour after sunset until one-half hour after the time scheduled for the commencement of the performance. In the case of moving picture theaters with continuous performance, directional signs may be lighted from one-half hour after sunset until one-half hour after the beginning of the last place of performance. Display advertising on theaters can only operate between 7:45 and 11 P.M.

Directional signs, the Fuel Administrative states, are signs over the door or extended over the sidewalk, which give the name and nature of the business.

LATEST FILM TAX RULINGS.

A number of additional decisions have been made by the Office of the Commissioner of Internal Revenue upon moving picture films. A synopsis of these, just published for the information of revenue officers and others concerned, is as follows:

Printed or hand-lettered titles or subtitles used in connection with a complete picture production, constitute a part of the film and should be included in the length of the film upon which the tax is to be computed. If these productions are in the shape of slides or announcements, no tax will attach.

Blank films are taxable only when sold by a manufacturer, producer or importer.

The tax is not a tax on the manufacture of the film itself, but upon its sale or lease.

A distributor of films, pure and simple, is not subject to tax under the war emergency revenue law.

There is no floor tax on films.

SEAT TAX RECEIPTS INCREASED LAST YEAR.

During the fiscal year ended June 30, 1917, according to the annual report of the Commissioner of Internal Revenue, just presented to Congress, motion picture and other theaters, museums and concert halls paid into the Treasury, under the seat tax laws, $1,27,927.63. This exceeds the payments made during the preceding twelve months by $1,016.35.

Figures are not yet available showing how much money the Government will obtain from the admission taxes which were included in the war emergency revenue law of October 3, 1917, and which became effective on September 2, 1917.

Oliver Thomas Expects to Visit New York.

Oliver Thomas, who is working on "Lumisius Life," her latest picture under Triangle colors, is planning an eastern vacation. Miss Thomas hopes to leave Los Angeles for New York on December 17 and plans to spend Christmas with her mother in Pittsburgh.
George Backer

Type of the Successful Business Man Who Is Coming Into the Business.

The fact that the motion picture industry has begun to attract men who have gone far in other business is a most encouraging sign. It proves, for one thing, the soundness of the introduction of business methods which are indispensable to progress and stability. Right now, when for its welfare the motion picture industry most needs the strengthening, steadying touch of business knowledge, the entry of George Backer into the field means a very great deal. How much it already has meant is shown in the accomplishments of M. H. Hoffman, Inc.—of which Mr. Backer is president—and the effect upon the industry as a whole resulting from building policies to which Mr. Backer is pledged. Not quite six months old, M. H. Hoffman, Inc., occupies a position among distributing organizations which could scarcely have been gained without wise and skillful planning and administration. Its preeminent place among independent concerns reflects the application of business procedures as yet too little practiced in the motion picture field. Methods similar to those to be found in institutions like United States Steel, National Cash Register, United Cigar Stores and American Telegraph and Telephone have prevailed with M. H. Hoffman, Inc., since its inception. Existing practices in the motion picture industry, which have been frowned upon by the ablest men in it, have been put under the heel of this concern.

From the beginning, this young concern has proceeded to get only the best pictures; to distribute them at the lowest prices consistent; and to co-operate with the exhibitor, after each picture was booked, in securing the greatest number of patrons possible to see them. Through M. H. Hoffman, Inc., has done business on big business lines, and all along its traveled course it has left nothing save what was constructive and based upon fair dealing.

George Backer acquired his fortune through his own unabated efforts. His holdings are perhaps the most eloquent tribute to his industry, his capacity, his integrity. When he decided to engage in the marketing of motion pictures—which he did because he foresaw the possibilities through a rightly administered organization—his first step was to invite as his chief associate and executive officer a man who had the confidence of the industry.

This man, M. H. Hoffman, recognized in Mr. Backer the one capable of accomplishing those things awaiting the attention of an exceptional individual. So Mr. Hoffman became a large shareholder in M. H. Hoffman, Inc., assumed its vice-presidency, and undertook the task of administering its affairs in accordance with basic principles on which all large commercial achievements rest.

What George Backer has done in the building up of New York City, Mr. Backer is held to be one of the best of builders, which means that he is one of the ablest builders in the world.

In 1917, when the panic was at its height, Mr. Backer refused to swerve from his standard of “the best always, nothing less.” He bought the finest of materials when he might have gotten along with others not so expensive; paid top prices for labor in order that the finished product should be flawless, and completed what he had begun in a way that earned confidence of those with whom he dealt—and a substantial profit on his sagacity and investment.

The Chatham Hotel, just completed by the George Backer Construction in association with the New York Central Railroad Company, is held by experts to be the finest example of its kind. The Backer Building, at 729 Seventh avenue (the only building in New York devoted exclusively to the film industry), is considered the model. The many huge business and apartment structures erected by the George Backer Camera Company, under Mr. Backer’s supervision, are known as “Backer buildings,” each perfect in utility, as well as in simplicity of design, workmanship and materials used.

The George Backer studio, now nearing completion in West Thirty-eighth street near Broadway, is another example of the Backer foresight for what is needed; the last in motion picture studios and in which will be made the few big features which the George Backer Film Corporation (of which Mr. Backer is head) is to produce each year.

All of which would seem to indicate that the industry is fortunate in gaining a worker in its midst with the capacity for developing confidence; whose business vision enables him to see what a growing commercial unit most requires, who will not rest content until those matters have been supplied and, after that, push ahead for further achievements.

At Leading Picture Theaters

Programs for the Week of December 9 at New York’s Best Motion Picture Houses.

“The Eternal Temptress” at the Rialto.

M. E. LINA CAVALIERI made her photographic debut at the Rialto the week of Dec. 8 in a Paramount production called “The Eternal Temptress,” given by Mr. Fred De Gregorio. The story deals with the ticklish situation in Italy just prior to that country’s decision to enter the present world, conflict, its scenes being laid in Venice and in Rome. Elliott Dexter plays opposite Mme. Cavalieri, and the supporting cast includes Allen Hale, Helen Mostyn, and James Laffey, as its principal members. The picture was directed by Emile Chautard.

The latest news, animated cartoons, educational films, a scenic feature and a comedy were also shown. The singers were Signor Bonelli and the Rialto Male Quartet.

“The Land of Promise” at the Strand.

The principal photodynamic attraction at the Strand was “The Land of Promise,” in which Adolph Zukor presents Miss Billie Burke, W. Somerset Maugham, the author, chosen Canada to represent this land, but under the sparkling surface of the photoplay one is made to see that each individual has a “Land of Promise” in his own heart and that happiness lies waiting for us as our very doors. Miss Burke has been given a capable cast, including Thomas Meighan, Helen T. Tracy, J. W. Johnson, Mary Alden, Margaret Seddon, Walter McEwen, Grace Seddon, and John. In addition to these, there are some scenic studies, a Bray comedy cartoon, and the Strand Topical Review, containing the latest American and European news pictures, were also shown.

“Blood Stained Russia, General Intrigue, Treason and Revolt,” photographed by Donald C. Thompson, war correspondent for Leslie’s Weekly, was a special feature. The soloists were Rosa Lind and Herbert W. Waterous.

Eighty-first Street Theater Bill.

At the Eighty-first Street theater, Douglas Fairbanks in “Reaching for the Moon” was the picture attraction for the entire week.

BROOKLYN OPERATORS ENJOINED.

Justice Walter N. Jaycox, in the Supreme Court in Brooklyn, on December 6 made permanent an injunction previously granted in a temporary form restraining Sam Kaplan and others, representatives of the Moving Picture Operators’ Union Local No. 306, from conducting an alleged boycott and taking steps believed by the Ridgewood Amusement Company, the plaintiff in the action, to be injurious to its interests. The Ridgewood company answers the union’s meetings opposite its theater and caused men to march in the street while charging in the municipal court of employment of non-union labor, etc., in the effort to compel its operator to join the union. The injunction is to remain in effect until the trial of the action of the Ridgewood company against the union.
Meeting the War Tax in the Studio
Economy in Production Without Decreasing Quality Will Solve Problem, Says Scardon.

ACCORDING to Director Paul Scardon, the Federal war tax on motion picture films can be made up in the studio by everyone "doing his bit." Mr. Scardon has studied the problem from the angle of the studio and in an interview last week said:

"I believe from personal experiments in facilitating production that the tax imposed upon the production of pictures can be made up to the producing companies in their own studios, if all directors and heads of departments, who are given a free hand, will inject a little patriotism and a deal of system into their work. If they do," says Mr. Scardon, "the war tax will not only be met, but the business efficiency of the studios will be increased as well.

A company of players remaining idle for one day, as a result of the failure to plan the work ahead, results in the loss of money to pay the war tax on at least thirty-five reels of film. This loss can be avoided if the director is given his script in time and the work is intelligently planned, and if the errors in system are rectified as a result of the present emergency, the war tax will eventually be classed as a blessing in disguise. The average in the personnel of the producing forces is hard-working and conscientious, but improvement is always possible, and if we all get right 'on the job' with a firm resolve to 'do our bit' by increasing efficiency, the one problem that menace to the industry will be met and conquered at its source. Delay exists in all studios and all efforts should be directed to eliminating the evil.

"Many difficulties that beset the director are beyond his control, such as the disposition of the star, the inclemency of the weather, the lack of studio space for his sets, or the failure of lights. But even these obstacles may often be surmounted by a quick change of the plans for the day—other scenes that are possible under the circumstances may be taken or work started on the next script if available. To meet just such difficulties, I recently started work on three different subjects, going back to and finishing each one when the cause of the delay had been overcome. The war tax was not a consideration at that time, but the cost of production on each subject was held at a minimum.

"The war tax must be paid, and the money with which to pay it must come from somewhere. The only way is not to tolerate a decrease in the artistic or the dramatic value of the pictures and so, without taking into consideration the business office viewpoint, but speaking solely from the viewpoint of the director, I suggest system and greater efficiency as a possible and practical solution of the problem tax was not a consideration at that time, but the cost of production on each subject was held at a minimum.

"As a concrete example of my ideas, I may mention a recent time-saving emergency. I had planned to work on a big set on a specified day, but when the time arrived all of the studio floor space with the exception of about ten feet wide was in use by other directors. All of my exterior scenes were made and only interiors remained to complete. The script called for some important action in a hallway that I had planned to do last, but to meet studio conditions as I found them I had a hallway set built ten feet lengthwise in the available ten feet of space and so saved a day's time.

"It is now recognized that the conservation of our resources and the preservation of our industries are vitally important to the success of our arms. Everything that we can do to help meet the war tax is a patriotic duty and if it is met by increasing efficiency its benefits will last beyond the successful termination of the war."

Methods in Mexico
Exhibitors Give Promissory Notes as Change and Translate Titles in Record Time.

THERE'S a marked scarcity of copper coins in the United States, but it isn't a marker to what it is in Mexico. Down in Chihuahua, in the state of that name, in the district where Pancho Villa is being man-hunted by Mexican federal troops, a Mexican silver dollar is about the smallest metal coin a fellow sees, and the girls in the ticket windows are fighting price wars by promising promises to pay. The Carranza government has come to stay, and will make good if Villa can be caught and put where he will not throw any more bricks into the machinery.

So says J. de la C. Alarcon, manager of the Lazaar Theater at Juarez, and who, with his associates, is interested in other theaters located at El Paso, Juarez and Chihuahua. One of his partners is Francisco Aldareti, American citizen and member of the registration board for El Paso county.

"Despite the rather chaotic condition that the dispatches picture in Mexico," says Senor Alarcon, "business is on a better basis than we had expected to suppose. We are conducting our theaters in Chihuahua in much the same fashion as you do in the United States. The great difficulty is finding small change. There is a marked scarcity of metal coins of a value below the Mexican peso. For some reason there is an apparent hoarding of such coins, and practically all of them have been withdrawn from circulation. Our admission charge is 30 cents in Mexican money, and we make change by issuing a sort of promise to pay, which is redeemable at a local Chihuahua bank, or in the shape of additional admissions when the moving picture devotee cares to witness a subsequent film."

American films are received, just the same as folks see in any American city; but by an ingenious bit of mechanism the "editing" is changed, so that along with the American inserts there goes a translation into Spanish. The Mexican audience are therefore, kept right up to date with the picture, just as do those who read English. Senor Alarcon's concern maintains a staff of translators, and the "script" is rendered from English into Spanish in rapid fashion. Full translations of an ordinary five or six reel film can be made within a few minutes.

The Spanish rendition of the script is typewritten on to a small film, which, passing through a projecting machine, is a substitute for the original strip. It is put up with regular speed with the regular script in English. This obviates the necessity for changing the original films, which are returned to distributing houses in just the same fashion as is done in the United States.

"Transportation facilities are another problem at the moment," said Senor Alarcon. "Every business man in Mexico—theater men, as well as all the others, will welcome the day when Villa, the trouble-man, is finally eliminated."

And, by the way, the senator pronounces it "Vill-ya," sounding the "i" with the "I" and vowel "y" sound.

C. W. BUNN GIVEN BIG POST WITH PATHE.

C. W. Bunn, formerly manager of Pathe's Chicago Branch, has been appointed special sales representative. Working under the direction of Sales Manager F. C. Quimby, he will visit the various Pathe exchanges.

Villa's BUNN got very excellent results in Chicago because he realizes that the highly efficient Pathe system is of great importance in the successful operation of an exchange. Mr. Bunn was selected for the important position of special sales representative because he appreciates fully the value of this system and because he has demonstrated his ability to put it into successful operation. His first stopping place on a long tour in the interests of the Pathe organization is the Kansas City office.

DE MILLE WILL TAKE COMPANY TO MISSISSIPPI.

The first of the Cecil B. De Mille series of Artcraft super-productions will be away set place in Mississippi, and an entire producing organization will leave California for that territory shortly. Miss Jeanie MacPherson is now working on the script of this production, which is to be an adaptation of an Edgar Poore Sheed story, "The Whispering Chorus," a gripping story of the Middle West,
Among the Picture Theaters

California Theater, San Francisco, Cal.

Newest Picture House in Golden State Embraces Every Modern Comfort and Convenience Possible—Ground and Structure Involves Expenditure of $2,000,000—Periscope in Manager's Office, Room Devoted to First Aid Treatment and Largest Unit Orchestra Turned Out by Wurlitzer-Hope-Jones Company Among Its Features.

WHEN President William Howard Taft came to San Francisco to break ground for the Panama-Pacific International Exposition he unconsciously gave to the city by the Golden Gate a slogan for which it had long sought, when he said in a memorable address "San Francisco Knows How." Had he been present at the opening of the California Theater on November I he would undoubtedly have repeated this now famous statement, for the city which within a space of so few years has risen Phoenix-like from the ashes, and which has given to the world its greatest exposition, has likewise built and destined what is probably the most splendid moving picture theater in the country.

A happy choice, indeed, was made in the selection of a name for this beautiful theater. The name California is one to conjure with when moving picture presentation and give to the world a theater expressive of the highest ideals. Such a theater is the new California.

The California Theater is located at Fourth and Market streets, in the heart of the shopping district of San Francisco on a lot covering an area of one hundred by one hundred and seventy feet. This property was purchased by the Market Street Realty Company for $1,250,000 and the completed theater brings the total investment close to the $2,000,000 mark. Work was commenced on the project in October, 1916, and the house was completed and opened on schedule time. The building is of steel and concrete construction and the two beams that form the support of the balcony are the largest ever made on the Pacific Coast, weighing about thirty-five tons each.

The theater was designed by Alfred Henry Jacobs, a local architect without previous experience in the other side of the picture business. His idea was to make wide use of the vast fund of ideas gathered by Eugene H. Roth in his long experience as a moving picture exhibitor. The architecture is inspired by the Collegiate Gothic, this style being followed in both exterior and interior decorations, with modifications to conform to present day conveniences. The exterior is finished in cream colored tile without any color relief, except under the overhanging cornices. The structure is surmounted by an electric sign of ornithic design marking the westward going location.

The entrance is marked by a beautiful marquis, which extends the full width of the sidewalk, and there is a similar marquis on the Fourth street side to mark the main exit and entrance of the long foyer. The two sides of the main entrance vestibule have a high wainscoting of solid California granite and above this are decorative panels for the display of photographs and similar advertising matter. The ceiling is of oak, elaborately carved, and just below this is a frieze, seventy feet in length, painted by Ray F. Coyle. This frieze is not intended to portray a history of the drama and its figures are not arranged in chronological order. It is intended as a decorative feature, but all of its figures are more or less intimately connected with the development of the dramatic instinct. Incidents of the Greek festivals are portrayed, with Persian temple dancers, Harlequin, the troubadour, the dainty French ballet, the organ grinder, the modern Russian ballet and the moving picture man. One section of the frieze is given over to great characters from the drama, Job, Antigone, Falstaff, Lohengrin, and many others. In the center of the vestibule is the Gothic ticket booth, with space for two ticket sellers. The floor of the entrance is largely of tile and this decoration extends to the street curb.

The vestibule entrance to the foyer is through a set of double doors which assist in keeping the temperature of the theater normal and prevent drafts. Off the foyer are rest rooms for men and women and the office of the manager. The latter is equipped with a switchboard which enables the manager to sit at his desk and have a view of the screen and the lower floor. Four aisles lead to the seats on the lower floor, while the raised boxes at the rear are reached through separate entrances from the lobby.

The balcony is reached by a broad gradient luxuriously carpeted and walled with Wisconsin marble. At the turn there is a small landing lighted by a beautiful window, and from this is a private entrance to the executive offices on the Fourth street side. At the head of the main gradient is the lounge room, one of the most attractive features of the theater. This extends the full width of the building, has windows overlooking Market Street. The relooking of this room was done by Alfred Henry Jacobs and is finished in Caen-stone and is furnished with an eye to comfort as well as beauty. Upholstered divans, rich chairs and tables, great window boxes filled with flowering plants, hangings of gay printed linens and objects of art combine to make the place one of rare beauty. Between the deep rugs the rare tiling suggests baronial halls, and this idea is still further carried out in the lighting. The room is ten ceiling, ten wall and four pedestal fixtures, these being of wrought metal, with shades suggestive of olden times when lights shone through horn scraped to minute thinness. At one end of the room a fountain and a pool in which water plants are growing form an interesting decorative feature.

Off this room is one devoted exclusively to women, with doors as carefully worked out as those of any boudoir. The color scheme is chiefly gold and green, with carpets of gray. The walls are of gold and gray, while the hangings are of gold, with a few touches of black. Here are to be found day-beds, easy chairs and couches, with a long row of dressing tables and mirrors. The decorative feature of this room, however, is an over-mantel painting by Ray F. Coyle, entitled "Flattery." In this an ancient and very beautiful woman is shown gazing into a mirror where she sees herself transformed into a beautiful and maidens.

Adjoining this room is a small one devoted to first aid, with hospital cots, full medical equipment and a nurse in attendance. Here is also a small room in which is a retiring room for men, with drinking fountains, and adjoining this is a telephone booth with four free telephones.

From the lounge two inclines lead to the balcony, one on each side. At a short distance these branch, one leading to the loges and lower section of the balcony, the other
The interior decorations of the theater are of the purest Gothic and are wonderful in their detail. The plaster work which adorns the proscenium arch is especially beautiful and reflects a careful study of the great cathedrals of Europe. Even the woodwork, which follows the general architectural scheme of the theater, is finished to simulate old age, the doors and casings of oak having been given a sand blast treatment to give them a weathered appearance.

Music is furnished by a Wurlitzer-Hope-Jones orchestra, the instrument being the largest ever turned out by the Rudolph Wurlitzer Company, requiring fourteen months to build alone. The main organ and solo pipes are in two chambers on each side of the theater, nearest the floor, while that form so attractive a part of the decorative scheme. Each fixture contains globes of four colors—white, amber, red and blue—controlled both from the operating room and the stage switchboard. Current for each of these four sections is supplied through a bank of motor driven dimmers, enabling any desired effect to be secured. Floor lights are used throughout the house to assist patrons in finding their seats, these being especially effective in combination with the Kompolith flooring used in the aisles. The effective lighting of the stage enables the display of the marvelous draperies to the best advantage.

The projection room is located at the rear of the main floor and so perfect is its construction and equipment that not a sound is heard from it. This room received the attention of the decorator the same as the rest of the building and is positively beautiful, with its walls in delft blue and floor of delft tiling. Three Moteigraph machines of the very latest model, with special lenses, are installed, and in addition there are spotlights, dissolvers and rewinding apparatus. The projection machines are enameled and finished in gold. The rheostats are in a chamber underneath the operating room and all the apparatus is concealed, where possible. Automatic fire shutters, designed by Chief Operator Walter White, have been installed, and these have won the recognition of the local fire commissioners. Mr. White also has as his assistant Robert Sears, also an expert in his line.

The heating and ventilating equipment are located in the basement at the rear of the building. Air is drawn down from a high level by powerful electrically-driven fans, forced through jets of water and purified and distributed to various parts of the house, after being heated by steam when desired. Steam heat is purchased from the outside. In the basement is also located the blower for the organ, a music room and a large reviewing room. Another item of equipment, of which the management is very proud, is the screen. This is covered with glass in small round particles and permits a free circulation. The staff of the California Theatre, which is conducted by the Popular Amusement Company, which also operates the Portola Theater, two doors away, is as follows: Eugene H. Roth, managing director; Harry David, assistant manager and director of publicity; Sanford Walter, secretary; Irven Long, in command of ushers; Walter White, chief operator;

California Theater, San Francisco, Cal.

just above these are the chambers for the diaphone pipes and the percussion instruments. The foundation and brass pipes are installed in chambers above the proscenium arch, while the echo organ is in the ceiling above the center of the theater. In the basement, beneath the stage, is the organ relay room, with walls of plate glass, to permit an inspection of the intricate working mechanism. This room has the appearance of a central telephone exchange and its functions are much the same, the mechanism controlling the operation of the apparatus in the various chambers as the organist plays upon the organ manuals.

One of the interesting features in connection with the installation of the organ is the movable console. This is mounted on a hydraulic elevator and most of the time is out of sight in the orchestra pit. When organ recitals are rendered the organist takes his position, presses a button and the console rises to the level of the stage, permitting all in the house to view its operation. At the conclusion of the recital a similar movement causes it to sink out of sight.

Farney Wurlitzer, of the Rudolph Wurlitzer Company, journeyed to this city from the factory especially to attend the opening of the California Theater and hear the big instrument. George H. Leatherby, manager of the Pacific Coast interest of this house, under whose direction the instrument was installed, was also on hand. The services of Bruce Gordon Kingsley, who gave a series of recitals at the Panama-Pacific International Exposition in 1915, have been secured as organist. In addition to the organ there is a symphonic orchestra of sixteen pieces conducted by William F. McKinney. The excellence of this may be judged from the fact that no less than seven of the performers are members of the San Francisco Symphony Orchestra.

The lighting of the theater marks a distinct advance in this art. The exterior is illuminated by flood lights on the two marquis, none of which is visible. The interior lighting is semi-indirect from great wrought metal fixtures.

Spacious and Magnificent Lounge Room of the California Theater, San Francisco, Cal.

Robert Sears, assistant operator; Thomas Andrews, stage manager; Mrs. C. Franzoni and Miss Mabel French, cashiers; Joseph Haigh, doorman; A. Schwartz, assistant doorman; Dr. Henry Harris, house physician, and Julio Padilla, photographer. Many of these have been connected with the Portola Theater for years. Joseph Haigh has probably admitted more people into a motion picture theater than any other door man in the business here and is quite at home at his new post, as is Thomas Andrews, whose stage work extends back many years. Irven Long is also well known and is rapidly building up a highly efficient corps of ushers. Chinese maidis in Oriental costume are being used in the new house and these are giving splendid satisfaction. The scale of prices is as follows: Matinees, all seats, lower floor and balcony, 10 cents; loge seats, 20 cents, and box seats, reserved, 30 cents. For evening performances rear balcony seats are 15 cents; center balcony, 20 cents; loge seats, balcony or
lower floor, 35 cents, and box seats, balcony or lower floor, reserved, 50 cents. The box seats are sold but twice daily, once for afternoon and once for evening performances. The purchasers for matinee have the use of them up to seven o'clock, after which time the holders of evening tickets may secure possession whenever desired. Evening prices prevail at Saturday, Sunday and holiday matinees.

The guiding spirit of the new California Theater is Eugene H. Roth, who has made the Portola Theater, a house with a seating capacity of but about 1,100, known throughout the United States. He began planning the recently opened theater years ago and has left no stone unturned to realize his ambition and his ideals. The California Theater, with a seating capacity of 2,780, and room in its lounges for hundreds more, is a monument to his business capacity and his vision.

The New Fillmore Theater, at Fillmore and Eddy streets, San Francisco, Cal., is an eloquent answer to the question that is often asked of whether the popularity of moving pictures as a form of amusement is on the increase or not. Two and a half years ago the Kahn & Greenfield Circuit opened the New Fillmore Theater at this location, a house with a seating capacity of about 800, and at the time considered one of the finest residence district houses to be found anywhere. In the face of unusual competition the patronage of this house soon became so large that it was an impossibility to care for all who wished to patronize it, and early in October of the present year another New Fillmore Theater, erected alongside the former one, was opened.

Entrance to the new theater is effected through the lobby of the former house, but this has been entirely rebuilt, and even the façade has been improved by an ornamental trim. An immense amount of new floor has been installed in the old house, which has been redecorated and transformed into a pavilion for private parties. Entrance to this is through the lobby of the new theater and also off a court between the two buildings. Thus it can be used as a place for accommodating the overflow from the new theater, should occasion require, or as a separate hall. This arrangement presents unusual possibilities, as it enables the management of the house to offer dancing to waiting patrons, and on other occasions permits those renting the assembly hall to offer moving pictures to their guests as a diversion from dancing.

The New Fillmore Theater has a seating capacity of 1,800 on the main floor and 500 in the balcony, where most of the space is taken up by roomy loge seats, for which no extra charge is made. It was erected at a cost of about $200,000 from the plans of Reid Brothers, and embodies many new ideas and refinements in theater construction. It covers a ground area of 1,575 by 1,755 feet and has a frontage on Eddy street, as well as an entrance from Fillmore. Intended for moving pictures exclusively, it has a shallow stage, with the curtain against the rear wall, but in case it should ever be desired to change it into a vaudeville theater there is space for an addition.

The interior is of striking beauty, the stage being flanked by great columns, while a decorative done, seventy-five feet in diameter, makes the ceiling an interesting feature. The walls and ceiling are delicately tinted, and their beauty is enhanced by a careful use of indirect lighting. The opera chairs and the woodwork are finished in French gray, harmonizing with the general decorative scheme. On each side of the lower floor are four raised boxes, and only when the house has special guests are these reserved.

In the lobby and foyer are illuminated portraits of moving-picture stars and directors, a new system of lighting making these especially attractive. Here are also public telephones and a marble drinking fountain, where filtered ice water is served in sanitary individual cups. A women's waiting room, with a maid in attendance, is also to be found here, and there is also another at the head of the incline to the balcony, where there are more public telephones and a charming lounge overlooking the lobby. As is the case in all the Kahn & Greenfield houses, special attention has been paid to the operating room and its equipment. This projection room is finished in spotless tile, with an in-lock project rubber composition tile floor. All the wiring is concealed, and the motors that run the machines are mounted on marble supports, as are the automatic arc controllers. Three simplex machines of the latest type are installed here, these being finished in cream enamel. These are automatically controlled, starting and stopping at the end of reels without the attention of the operator. Included in the equipment is an automatic voltage regulator, made specially by the Westinghouse Electric Company, and special devices made by the Butte Engineering Company, which installed the switchboard. A storage battery floating on the line insures current at all times. J. A. Morie is the operator in charge.

Adjoining the operating booth are washrooms and toilets for the use of the operators, a dark room and developing room for the making of slides and a private projection room for the inspection of pictures. Near at hand are the offices of Manager Joseph E. Levin, finished in mahogany, and enjoying a fine view and an abundance of sunshine; while adjoining these are the offices of his assistant, William Moore, which are finished in oak.

Music is furnished by a symphonic orchestral pipe organ, one of the largest instruments ever turned out by the American Photo Player Company. This was built to order, and no contract was named, the instructions being to furnish the best musical instrument possible, regardless of cost. The pipes arranged on each side of the stage add to the decorative scheme. The big instrument is presided over by Organist Richard Comfort. Adjoining the stage is a large music room, where a large collection of music is stored, and nearby is a sign painting room. In the basement is the heating and ventilating plant and a machine shop.

The price of admission is uniformly 10 cents for matinees and 15 cents for evening performances, with the usual reduction for children. Changes of program are made three times each week, and performances are from noon to 11 p.m. Paramount service will be featured.
Reviews of Current Productions
EXCLUSIVELY BY OUR OWN STAFF

"Les Miserables"
William Fox Ten-Part Picturization of Victor Hugo's Powerful Story, with William Farnum as Jean Valjean, a Notable Production.
Reviewed by Edward Weiszel.

F RANK LLOYD, the adaptor and director of the William Fox ten-part picturization of Victor Hugo's famous story, "Les Miserables," has accomplished both tasks in a highly professional manner. William Farnum, by forceful and sympathetic embodiment of Jean Valjean, and by the excellent acting of the rest of the cast, Director Lloyd has taken advantage of the many opportunities for dramatic situations of great power and has placed them in realistic settings that lack nothing which liberality and artistic perception could supply. "Les Miserables," with its wealth of strongly contrasted characterization and its human and humane theme, is the great heart-interest story of fiction. The purpose of its creator, to show that the spark of good is never extinguished in the heart of man, and to plead for the downtrodden, is set forth so convincingly that the story is for all time. In both novel and stage form Hugo's masterpiece has enjoyed a long and ardent popularity; its scenes are now made to live on the screen with a reality that adds new interest to the lives of Jean, Fantine and Cosette.

At this late day it is hardly necessary to recall the story of "Les Miserables." The history of the degraded galley-slave who is transformed into a man whose soul is touched with almost divine compassion and who lives only to do good is familiar to most people. The Fox screen version has been admirably planned. Opening with commendable simplicity and directness, it shows the figure of Jean Valjean returning to the cottage of his sister with the news that he has failed to obtain work and is unable to help buy her bread for her starving children. It then traces Jean’s theft of the loaf of bread, his arrest, his prison term, his release, and his meeting with the good bishop. The Fantine incident is told at length, then follows the history of Cosette and its close connection with the life of Valjean, the parts played by Javert, Marius, Eponine, Gavroche and Thénardier and his wife in the working out of the fates of the two leading characters being given the requisite amount of attention. All the moments of unforgettable dramatic tension are retained, but it is doubtful if any of them make a stronger impression than the scene of the rescue of little Cosette from the Thénardiers. The picture of Jean Valjean leaving the inn with the ill-treated child in one arm and her new doll in the other will moisten many an eye.

In the last episode the battle at the barricade, with the death of the bishop and the flight of Valjean through the sewers of Paris with the insensible Marius on his shoulder, arc two of the best reproduced incidents of the story. To have condensed into ten parts so comprehensive a version of Hugo’s work, with its numerous well-rounded characters and opulence of incident, is an achievement of uncommon worth.

William Farnum’s performance of Valjean has the honesty of Hugo’s hero. Meeting every physical requirement of the character, the actor exhibits a firmness of purpose, clearness of conception and general aptitude for the part that renders his work wholly satisfying. Hardee Kirkland, as the sinister Javert, might have stepped out from the covers of the book, and George Moss, as the bishop, is equally true to prototype. The Fantine of Sonia Markova is a figure of compelling pathos that never oversteps the bounds of artistic restraint. Jewel Carmen is a lovable Cosette, and high-grade impersonations are given by Edward Ellis as Thénardier, Dorothy Bernard as Eponine, Kittie Hinton as Gavroche and Cosette at eight years of age, and Mina Ross as Mme. Thénardier.

Scene from "Les Miserables" (Fox).

“Who Shall Take My Life?”
Selig’s Seven-Reel Propaganda Special Has Thrilling Interest—Ably Directed by Colin Campbell, with Thomas Santchi, Fritz Brunette, Bessie Eyton and Other Well-Known Players in the Cast.
Reviewed by James S. McQuade.

I T is already widely known that the script of “Who Shall Take My Life?” was written by Malhes Heikes Justice, the well known author of numerous short stories, special articles and photoplays. The father of Miss Heikes Justice was a prominent jurist, and, doubtless, through her close intimacy with his life work, the author had knowledge of several, if not many, cases where justice had miscarried and where the innocent were made to suffer for crimes of which they were innocent. Whether this be so or not is immaterial, as Miss Heikes Justice is an ardent opponent of capital punishment, and the story of this thrilling photoplay shows that she had her whole heart in the work, and that she has furnished a most convincing argument in favor of her belief.

The case of the state against “Big Bill” O’Shaughnessy becomes in the hands of the author clear and convincing, with not a single loophole for escape; and yet, when the condemned man, convicted by circumstantial evidence, has been electrocuted, there flashes over the wires to the warden of the prison in which O’Shaughnessy had just suffered the death penalty word that the supposedly murdered woman had been discovered in a Western city—alive, and following the course of an unpunent Magdal! This certainly, whether one believes in capital punishment or not, is a terrible argument against circumstantial evidence in certain cases.

Director Colin Campbell has furnished many realistic settings for this big, enthralling photoplay. The courtroom scene is especially dignified and lifelike, as is also the interior showing the meeting of a state legislature. The prison interiors, including the gruesome death chambers to prisoners who have left all hope behind, make one shiver to look at them. A view of the electrocution chamber has been wisely spared the spectator, but he is soothed to the point of solemnity as he watches the prisoner conducted toward it accompanied by his spiritual comforters and preceded by the warden and his staff and those in the service of the penitentiary.

Thomas Santchi has given us a most intelligent impersonation of the brawny bridgetender, Bill O’Shaughnessy. He brings out very forcibly the bravery of this uncouthed giant, confident to the last that his innocence of crime will prevent him from going to the chair. Even the pious confessor, who seeks a clear view of the condemned man’s heart in order that he may administer the last rites of the church, is thrown aside.

Scene from “Who Shall Take My Life?” (Selig).
by the strength that innocence gives. The final leave-taking between O'Shaughnessy and his wife, the latter being very sweetly impersonated by Beatie Eyton, is most affecting.

But the strong character of this powerful photomelodrama is Kate Taylor, one of the unfortunate whom circumstances and natural waywardness have robbed of a better life and nobler impulses. Weak where she should be strongest, and strong where she should be most lacking, this human soul works out her fearful destiny.

In this role of great possibilities, Fritzi Brunette positively electrifies the spectator. She has all our sympathy when her better woman's nature seeks the guardianship and the reproof of "Big Bill" under the name of wife, and also when she is disheartened for another. The mental and the heart agony suffered by Kate Taylor then are lived so truly by Fritzi Brunette that every heart is with her and every hope for her.

But what a revolution follows as we watch the good swallowed up by the demon spirit that take possession of Kate Taylor! There's horror, and that is quickly followed by loathing and hate.

And what a wonder that after Kate learns that her silence has led to "Big Bill's" death in the chair! Here Miss Brunette simulates madness with such realism that one stares and becomes sympathetic.

Other important characters are ably sustained by Ed. Coxen, Harry Lonsdale, Eugenie Besserer, Al. W. Filson, and Virginia Riley.

Distribution is being made on the state rights plan.

"Bucking Broadway"

Harry Carey and Molly Malone Appear in Five-Neel Number Telling Entertaining Story of Entangled Love.

Reviewed by Robert C. McElroy.

PICTURESQUE Western locations are the first things to catch the attention in this enjoyable feature. The tale was written by George Hively, and deals with a stirring heart episode in the career of "Cheyenne". Harry. Jackon, who directed the production, again demonstrates his happy faculty for getting all out-doors into the scenes. The number is exceptionally well directed throughout, both in the opening Western part and the contrasting Eastern scenes. The cabaret setting, where the big hand-to-hand fight occurs, stands out prominently in the latter.

The story itself is amusing and contains a pleasing mixture of humor and sentiment. It opens with a unique declaration of love on Cheyenne's part. He takes the daughter of the ranch owner, Helen Clayton, to the new home he has built for her, and wins her consent to the marriage. They then combine forces to gain the father's consent, which is speedily forthcoming.

As the point the course of true love runs smoothly enough, but trouble begins with the appearance of a stock buyer named Thornton. The latter wears "store" clothes, and in the course of time induces Helen to elope with him to New York on promise of marriage. Cheyenne, considering himself beaten in the game of love, decides to take to his wild life on the trail again, but a message comes from Helen asking him to come to her aid. The rest of the yarn pictures graphically the manner in which Cheyenne and his friends go to New York and literally clean up a cabaret in which Thornton is dining with Helen.

The story, though it does not sound particularly new, but there are pleasing human touches which give it fresh appeal. The restaurant melee is relieved by some really humorous farce at a scene in the feature to a close in a laughable way.

Harry Carey appears in the familiar character of Cheyenne, Molley Malone is attractive as the girl, and Vester Foggs is seen in the part of Thornton. L. M. Wells plays the ranch owner.

"The Honeymoon"

Constance Talmadge Fine Ability in Five-Part Selznick Comedy Feature for Select Program.

Reviewed by Margaret I. Macaulay.

A N amusing story of a troubous honeymoon written by E. Lloyd Sheldon has been converted into a thoroughly entertaining fifteen-reel production by Charles_Gerstey, who has given the picture capable direction, with a cast quite up to the mark. The singular beauty and personal charm

Scene from "The Honeymoon" (Select).

Constance Talmadge in the role of the jealous bride, of course, adds much to the attractiveness of the production, but on the other hand the story presents situations carefully presented that will bring a laugh any time. The same style story has been presented before in a manner more embarrassing than funny. This cannot be said of "The Honeymen," for it possesses not one objectionable point, and suggests nothing but the comical side of the situation.

The story runs the type of the bride becomes jealous of a friend (Lillian Cook) who unknown to her is about to become engaged to her brother (Harry Gordon), and as the bridal party is about to start on its honeymoon the said brother of the bride drags the bridegroom (Erie Foke) into a secret alliance on his own account extracting from him a promise to look up a musical comedy star (Julia Bruns) whose company happens to be playing in Niagara during the honeymoon week. The object of his looking her up, by-the-way, is to buy her off from a foolishly contracted engagement to the bride's brother. What happened to the bridegroom in his endeavor to keep faith with his brother-in-law and with his bride is presented in a series of truly amusing incidents in the course of which the bride takes a room on another floor of the hotel to that on which her husband is located after visiting the theater behind scenes and discovering her husband with a scantily attired stage beauty. Further complications occur through the musical comedy star having rooms at the same hotel, and the outcome of the affair is that a hastily gotten divorce is granted just as the conflicting parties are making up their differences. A clergyman guest greatly amused in the part, and when the mountain ranges are to hand manages to readjust matters.

This picture is not entirely free from inconsistencies, but will be thoroughly enjoyed by the average audience. It is well photographed, well directed, and presents many beautiful views of the great falls of Niagara.

"The Square Deceiver"

Harold Lockwood Is the Hero and Pauline Curley Is the Heroine and Both Are Mighty Well Adapted to These Roles.

Reviewed by Hanford C. Judson.

THERE was a large block of the audience who fairly revel in the pretty and quite romantic love story played by Harold Lockwood and Pauline Curley in "The Square Deceiver," a Yorke-Metro picture in three reels. It is a good, clear story, limited in its appeal to a certain type of youthful mind, found in grown-ups and the young alike, plentiful perhaps in most audiences, and especially plentiful in residential neighborhood matinées. The action is, shall we say, bolstered by much comic business, not new by any means; but it often made a laugh.

Such melodramas as this have their value. Their influence is in part good, for they tend to elevate the heart even if there is nothing for the mind in them at all. On this account, a too-steady diet of them is bad, for they do not really picture actual life at all. Of course, Harold Lockwood knows how to make love and, when playing opposite to him is a pretty heroine who also is good at this sort of business, it is no wonder the people who are finding the world not full enough of
love to suit them are pleased and feel that they have got their
money's worth.

The hero is a rich leader of fashion, and the director handles
the people around him as though he were a prince. The heroine
is a poor piece of moderately well-do-do family with social
aspirations. She is ill-treated. The hero finds her tinkering
with the family automobile. He is smitten and takes a job
as chauffeur to the family—well, the rest is romance, and in
the end everybody, even the hateful cousin whose treatment
of her was so rude, is forgiven, and everybody is happy; but
especially the heroine, who is now not only rich but the leader
of fashion, and her young husband is willing and ready to go
to war as soon as he is called.

“The Tenth Case”
June Elvidge in Five-Part World Photoplay That Contains
Quick Moving Events of Considerable Interest.
Reviewed by Edward Weltsel.

EXPERT playing by the entire cast and efficient direction by
George Kelson are among the merits of “The Tenth Case,” a five-part World photoplay in which June Elvidge
has the stellar position. The story is dramatic and, if the
mental blindness of Jerome Landis can be overlooked, of
considerable interest. The person just named is a man of wealth
and more than average intelligence, who marries a young and
beautiful woman and is quick to believe her guilt of infidelity
upon circumstantial evidence. He turns her and his child
from the house and then sues for absolute divorce. The judge
who presides at the trial also has great faith in circumstantial
evidence until the wife of Landis and a friend of hers con-
vince the honorable judge how easy it is to be misled in the
matter. The friend seduces himself to the room belonging
to the wife of the judge, just as the nephew of Jerome Landis
did in the room occupied by his uncle's wife. When the learned
judge received a practical illustration of the value of circum-
stantial evidence it causes him to modify his decision. He
gratifies the divorce but permits the mother to have her baby
when no child exists. The newborn child is named, the pic-
caued the trouble, is killed in an automobile accident, but
confesses before he dies, and his uncle and aunt are reunited.

There is an underplot involving an experienced vampire,
who has entrapped the heroine's father and who also gets the
nephew in her toils. The interest around this friend is also
important, and some spectators will regret that he does not
win the lady after the divorce. But she is only anxious to go
back to her husband.

Mention has already been made of the excellence of the
acting and direction of “The Tenth Case.” June Elvidge
Claudia brings out all the attractive womanliness of the char-
acter, and John Bowers, George MacQuarrie, Gladden James,
Eric Marine, Eloise Clement and Charles Duncan are deserving
of mention.

“The Marriage Speculation”
Vitagraph Blue Ribbon Feature Written by Cyrus Townsend
Brady Belongs to the “Strawberry Mark”
Class of Fiction.
Reviewed by Edward Weltsel.

STYLING with a highly improbable but none the less in-
teresting theme, “The Marriage Speculation,” a five-part
Vitagraph Blue Ribbon Feature written by Cyrus Town-
send Brady and directed by Ashley Miller, gets switched off
to a network of familiar complications, and ends as one of
the brotherhood of the order of “strawberry mark” fiction.
This brand of story still has its adherents, however, and the pic-
ture is well directed and acted. It opens most promisingly:
An eccentric old bachelor who has worked all his life in a
pickle factory and saved ten thousand dollars conceives the
plan of educating some poor but attractive girl with his money
so that she may make a wealthy marriage. In return she must
see that he is taken care of during the rest of his life. The
scheme is put into effect. Clara Wilton, who has been engaged
to Billie Perkins, a shiftless young chap, grows tired of his
want of ambition, and accepts the old man’s offer.
When she finishes her education and the last of the money is
being spent at a fashionable watering place to get her into society,
Clara finds herself surrounded by suitors, attracted by the
report that she is an heiress. To an heiress, her usual bogus nobleman
is among them. In the meantime, Billie has not been idle.
The loss of Clara wakes him up, he pitches in and earns a few
dollars for himself and grows a man. Thus disguised he goes down to the watering place and poses as a man of title
himself. Clara is able to penetrate his disguise, and finds that
she still loves him. She feels it her duty to marry an Italian
count in order that she may keep her agreement with her
matrimonial backer, however; but Billie shows that his rival
is only a paper maker. As a latter-day噱, the man
one of the spectators notices a ring on his finger, and demands
to know where he got it. Billie informs him that it belonged
to the hero, and that the hero, most agreeably by being
informed that his grandson in England has just died and
left him a title and a fortune.
Charles Kent gives the character of the old bachelor just
the right touch of eccentricity, and Mildred Manning and Wallace
MacDonald are pleasing as Clara and Billie.

“My Little Boy”
Skillful Blending of Two Famous Works in Five-Part Blue-
bird Photoplay Written by Elliott J. Clasow
and Featuring Ella Hall and Zoe Rae.
Reviewed by Edward Weltsel.

IT was a happy thought on the part of Elliott J. Clasow to
combine “A Christmas Carol” and Eugene Field’s “My Little Boy Blue” in a five-part photoplay for the
Bluebird brand. Both stories and poems are noted for their
heart interest, and Elsie Jane Wilson, who directed the pro-
duction, has handled it with sympathetic understanding. The
elements for how the story and poem are to be worked into the
dramatic picture were good; but the director, after a long
consideration of the problem, decided to present “A
Christmas Carol” only. As a result, Eugene Field’s story
has been left out.
Charles Kent gives the character of the old bachelor just
the right touch of eccentricity, and Mildred Manning and Wallace
MacDonald are pleasing as Clara and Billie.

Scene from “The Square Deceiver” (Metro).

Scene from “My Little Boy” (Bluebird).
is one of the picture's chief virtues. The parts are distributed as follows: Clara, Ella Hall; Fred, Emory Johnson; Paul, Zoe Rue; Oliver, Winter Hall; Joe, Harry Holden; Clara's mother, Gretchen Lederer.

Tom Sawyer
A Notable Famous Players-Paramount Production of Mark Twain's Favorite Story, with Jack Pickford Very Acceptable in the Title Role.

Reviewed by Louis Reeves Harrison.

A complete photograph, "Tom Sawyer," is bound to arouse high expectations, and it is on that very account no easy proposition, but the screen version has been constructed with skill; the handling is in due harmony with the mood of the story, exquisite in some of its details, and Jack Pickford responds to his opportunities so creditably that he completely won a large audience at the Strand by his performance. This is saying a great deal when it is considered that a very large number of people in the average audience are familiar with the principal scenes in the story and have formulated some preconceived ideas of their own how the story should be presented. Boyds, every middle of last century are likely to get the sympathy and sympathies of Mark Twain when he wrote the story of Tom Sawyer, and old boys of today keenly appreciate the truthfulness of his portraiture. Besides this, there is much that is still representative of that period in a boy's life of today, though times have greatly changed. The Boys Scouts of modern times are given a chance to gratify the native longing within them for life in the open, and even schools are becoming bearable to the young savage. Tom Sawyer will, nevertheless, long remain a classic, endeared to our hearts because of the author's kindly soul revealed therein.

The atmosphere of the story is most perfectly preserved, in the scenes depicting the gatherings of townpeople at the meeting house. The selection of church and street; the care shown in the apparent selectness of the appearance of theatrical exaggeration, completes a delightful illusion. We are not looking at a scene story—we are transported to the time and place of an actual experience by the presence of those connected with the events. This is truly high art, the more creditable that it has been done in the absence of theatrical exaggeration.

Some genuine steam-river boats are used when a search is made for the bodies of Tom Sawyer, Huck Finn, and a boon companion, at a time they were camping on one of the small islands of the Mississippi River. Besides fidelity and good taste in settings and exteriors, the director has added greatly to the general story of values by amusing bits of psychology among the various types.

The types have been well-chosen as a rule, and Jack Pickford carries his difficult role by sheer force of personality. He rivals the bright subtleties in provoking laughter and is conscientious in every moment of his impersonation. It is true that interest centers entirely on the characterization of the lead, relegating the balance of an excellent cast to the background, but his chances for error are correspondingly great, and he sailed steadily. It is one of the pictures of the season, and it will prove a big winner wherever shown and give satisfaction to those who look for a revival of interest in what has come to be an American classic.

Correction on Release Date of Argus Pictorial No. 2.

An error was made on page 1523 of the December 8 issue, where it was announced that Pathe's Argus Pictorial No. 2 was released on November 25. The correct release date for that educational subject was December 2. Argus Pictorials are released every other week, and Issue No. 3 is scheduled for December 16.

Scene from "Tom Sawyer" (Paramount).

When the human is drawn up on the pier, Mr. Fish's grip remains unbroken.

Of course, the foregoing is but one of the incidents in the two-part comedy. It will make fun, however, while it is on, as will the subsidiary happening of the land fisherman whose far-dung hook collides with a perfectly good skirt, and carries that flimsy garment out over the water to the consternation of its youthful bare-kneed owner and the entertainment of the more or less innocent bystanders. When Colonel Walrus has contributed his share to the rescue of one of the drowning men by throwing a heavy rope to him, abandonedly falling to retain one end of it, he continues his heroic career by recovering the separated garment.

Chester Conklin is Colonel Walrus, the foreign spy; Billy Armstrong is the Juvenile; Ethel Teare is a female detective; Lilian Biron is the Juvenile's sweetheart, and Earl C. Kenton is the Power King, her father. This is the cast that romps through the comedy, sometimes so fast, as it was shown in the Paramount projection room anyway, that it is difficult keeping track of the thorny definition of "An International Sneak," a regulation Sennett production, with an abundance of fun and a number of surprises.

The Eternal Temptress
Lina Cavalieri Strongly Portrays an Interesting Role in Her Paramount Debut.

Reviewed by George Blaisdell.

FINELY presented in "The Eternal Temptress," the five-part subject in which Lina Cavalieri makes her Paramount debut, and which is released on December 3. The famous singer is a most acceptable screen subject—the close-up contains for her nothing to inspire fear. She "photographs" remarkably well, too. As the production leaves the hand of Director Emilie Chautard it is a good subject, the leading player has a role which she fills to marked advantage, there is a strong supporting cast, and a ten-foot megaphone.

Lina Cavalieri portrays ostensibly the character of a wanton. Actually we see a most charming woman, fond of attention, one who adores finery and is capable of making the most of it, financial sacrifice on the part of the giver, and very much of a flirt, but too, nothing is shown to indicate that her character was not a thing apart from her reputation. So far as one may judge the Princess Cordelia Sanzio is faithful to Harry Aitihop, the young American infatuated with her, and on whom she lavishes what seemingly is genuine, not assumed, affection. So it is when at the end the princess commits suicide there is a confirmation of the impression that it is a case of a not bad woman following what she still conceives the straight path.

Scenes from "Tom Sawyer" (Paramount).
rather than that of one who seeks regeneration in self-tragedy. The singer has screen magnetism. Elliott Dexter is Althrop, the American who weak in character as he is strong in love for the Italian. Althrop's infatuation is of the most pronounced type, of the helpless, hopeless sort, the kind that drives a man through fire and water and into jail in the doing of things he believes will find favor in the eyes of the woman who has absorbed him. Alan Hale is Count Rudolph Frizl, an aid of Prince Estesary, an Austrian diplomatic-political agent, played by Edward Field.

Scene from "The Eternal Temptress" (Paramount).

ing. James Laffey is the American Ambassador, and Hallen Mostyn is Althrop's father. The work of Messrs. Dexter, Hale, and Laffey stands out.

The story is laid in Venice and Rome. The staging is convincing, which is another way of saying it is well done. The atmosphere of the Italian locale is sustained, and so, too, is that of the embassy and of the court of honor. The writer was not clear as to the instrumentality employed by the princess to accomplish the death of the count when in a struggle the latter sought to recover from her the document which involved not only the honor of the woman's country, but also of the man she loved. The blow with the tiny dagger may be there at that.

"The Eternal Temptress" should go well.

"Shirley Kaye"

Five-Part Screen Version of Hubert Footner's Stage Play Makes Pleasant Comedy for Clara Kimball Young—Distributed by Select Pictures Corporation. Reviewed by Edward Weitzel.

Society and the financial world clash pleasantly in a five-part screen version of Hubert Footner's stage play, "Shirley Kaye." Clara Kimball Young having the title role. The picture was directed by Joseph Kaufman, and is released by Select Pictures Corporation. Elsie Ferguson originated the marked by the proper atmosphere of wealth and good breeding. The locations and interior sets are always in the picture.

The scenario was made by Margaret Turnbull. The situations in "Shirley Kaye" never rise to any lofty dramatic pitch, but the spirited way in which the young girl, who is supposed to be a society idler, wins her battle against two determined and experienced railroad executives is bound to interest the spectator. Miss Clara Laffey, western king and the father of a socially ambitious daughter, comes to New York with his general manager, John Rowson, and his family. Shirley is attracted by the young man, but he is known as a woman hater. The girl tricks him into giving her information that enables her to defeat the scheme against her father. Magen forgives Shirley for the sake of his daughter and the recognition Shirley has secured for her; but Rowson refuses to have anything further to do with the girl and returns to the West. She goes after him on the pretext that he must be forced to accept the general managerial of her father's road. She finds him at his hearing judge in the mountains and convinces him that a woman hater is the most foolish type of mankind.

Corliss Gymn plays opposite to the star as John Rowson. He belongs to the villainous, take-no-prisoners class. George Fawcett is a humorous and commanding figure as T. L. Magen, and Claire Whitney is winsome and pretty as his daughter. The other parts are in the hands of George Jackus, Nellie Lindrich, John Sunderland, Mrs. F. O. Winthrop and Frank Otto.

"Until They Get Me"

Pauline Starke Makes Pronounced Hit in Finely Dramatic Triangle Photoplay—The Maternal Spark" and "Because of a Woman" Also Released.

Reviewed by Edward Weitzel.

A NY truthful director of moving pictures will admit that occasionally he is given a combination of scenario and cast that seem made for each other and cause him to think there are harder jobs than turning out photoplays after all. "Until They Get Me" belongs to this class of pictures. It is a five-part Triangle production, written by Kenneth B. Clarke and directed by Frank Borzage. Moreover, the cast is headed by a newcomer of uncommon promise in the person of Pauline Starke. But sixteen years of age and of limited experience before the screen, this young actress is bound to duplicate the success attained by Mae Marsh and Bessie Love. She has many of the best qualities of both, and is capable of portraying a strength of character that is entirely unexpected. As Margy, a nameless waif, who fights her way to happiness and wins the love and respect of every one at a Northwest Mounted Police station, Pauline Starke is called upon to impersonate a fourteen-year-old girl, who has known every privation and shows her mental and physical growth into womanhood. She does this with a depth of sincerity, allurement of personality and excellence of method that merit the highest praise. Little Miss Starke has arrived.

"Until They Get Me" is a tale of the Canadian Mounted Police, and its hero is private Richard Selwyn, a character played with feeling and force by Joe King. The young fellow allows a fugitive named Kirby to escape, through a trick, and all during the play he keeps up his pursuit of his man. The manner in which Margy's fate is entangled with Kirby's and Selwyn's is ingeniously brought about, and the entire story moves forward with steady and uninterrupted speed. In construction it follows the newer and better way: A simple and direct but strong story, that does not turn back at frequent intervals to relate something that only retards the action.

The production brings out all the points of the picture for their full worth, and has been skilfully photographed by C. H. Walkes. Jack Curtis as Kirby, Walter Perry as Sergeant
December 22, 1917

THE MOVING PICTURE WORLD

1805

Blaney, Wilbur Higbee as Draper and Anna Dodge as Mrs. Draper have important parts in the good work.

“The Maternal Spark.”

George du Bois Proctor is the author of this five-part Triangle picture, which contains a considerable truthful observation of life and is enlivened by the actions of a bright child and a frisky dog. “The Maternal Spark” is the young lawyer’s rise from a small country practice to a position of trust and importance with the head of a great corporation in New York. Helms has always been happy and contented with his life and child, but with the change in his fortunes comes a desire to indulge in the amusements of the city. His employer has put him in the way of cutting a boy by speculation, and is on friendly terms with his family. Helms gets entangled with a woman of doubtful reputation, and she claims that he has fathered a child by her and gets the boy to say so. He is ready to leave his wife and boy for her, when Mrs. Helms finds out and sees that her husband and the maternal spark in the woman is not proof against the claim of the boy for his father’s protection, and she gives Helms back to wife and child. The employer discovers in the meantime that most of the situations miss fire. Heroic cutting will improve the picture.

The plot is based on the sacrifice a man makes for the woman he loves. The interest of the story by E. Magnus Ingleton, leaves a great deal to be desired. The story is of fair quality, but it is put together with so little regard for dramatic effect that most of the situations miss fire. Heroic cutting will improve the picture.

Scene from “Those Who Pay” (U. S. Exhibitors).

She is leaving the house, and turns on her in the most cowardly manner. This is the second incident that does not convince.

Dorothy’s goodness of heart is forcefully exemplified in the cur, and she would never have loved him so fervently. After renouncing him she remains loyal to the end, and fights to wreck his public career. The last scene shows their final parting, and Dorothy sinks down with the cry, “Mother, mother!”

Only the steadfast moralists will withstand their sympathy from the unfortunate girl, and most persons will ask themselves, What does life hold for her? What is to be the end? As usual, it is the woman who pays; the man goes free!

Bessie Barriscale is the Dorothy Warner. She is an excellent choice for the part. The woman she projects on the screen is one of those ardent, loving nature’s that is easily swayed where her heart is concerned. The manner of her downfall almost excuses the act so little does she contribute to its bringing about. Graham takes advantage of her terror of a violent storm to get into her bedroom, where a thunderbolt narrowly misses the house. These extenuating circumstances are fully indicated by the actress, and she is always consistent to the mood of the character.

Edward Hickman plays Graham and follows faithfully the lines laid down by the author. Melbourne McDowell is realistic as the politician, Steve McNutt, and Dorus Mathews sketches in the character of Alice Graham with few strokes. It is a most fortunate thing for Graham that he has such a woman as his wife.

Raymond B. West directed the picture, and Charles Stumar was the pilot of the camera.

Blood-Stained Russia, German Intrigue, Treason and Revolt

The War in Russia from 1915 to the Present Day Illustrated in Pictorial Events Arranged in Dramatic Sequence by Donald C. Thompson.

Reviewed by Margaret I. MacDonald.

T HE part that the moving picture is destined to play in the recording of history is forcefully exemplified in the eight-part production, entitled “Blood-Stained Russia, German Intrigue, Treason and Revolt.” The scenes in this picture were photographed and arranged in dramatic sequence by Donald C. Thompson, staff war correspondent of Leslie’s Weekly, and with thoughtfully worded subtitles give as clear an idea of Russian as she is, torn asunder and temporarily impaired by the influence of German intrigue. Mr. Thompson’s frequent visits to Russia, which, in the last instance, was prolonged over a period of eleven months, have vested him with a superior knowledge of the situation, and made him the possessor of a wealth of material with which to put the pictures. These visits to Russia were made in 1915, 1916 and November, 1916, returning to America only about a month before the Armistice.

One of the opening subtitles of the picture gives the cue to its predominating color. It is as follows: “Since March, 1917, the world believes that Russia, treacherously, forsook her allies, but records from my diary and camera will show that Russia’s anarchy was not willful by her people, but was caused by vile German intrigue working in the unthinking masses.” Then as a fitting commenctment of the true history of the Russian
Hut Where Thompson Did Photographic Work.

ung of the war, is followed up by views and subtitles which recall the fact that Russia mobilized six million men in ten days and twenty millions later the army in this war, which numbered to one billion in substituting, mobilized billions of "Cooties," among whom socks were luxuries and rags were used as substitutes. Then we learn of the demoralization of the Russian military machinery because of Russia's failure to imprison pro-Germans.

Step by step the picture leads us along the line of German intrigue, showing incidentally the destruction of Turkey's shipping facilities and telling of the enticings of Turkey into the war by Germany. The results of the German intrigue in Russia, such as overcrowded hospitals, shortage of war materials and surgical necessities, caused by the diverting in other directions by Pro-German influence, of the millions in money raised to successfully carry on the war, are illustrated. Then comes the dark hour, when the Czar took supreme command of the army and navy and sent General Duke Nicholas of the Caucasus, which is illustrated in the picture with a familiar view of these two central figures conversing presumably in the grounds of the palace.

In this manner the picture tells its story of this remarkable period of history, always in the same effective and lucid manner, giving us, first-hand as it were, truthful pictures of the student, the peasant, the soldier, the socialist, the anarcho and the Bolsheviki, "all of whom have been led to believe themselves ready for complete freedom." The revolutionary period is vividly described in the picture, showing among other interesting scenes, the room in the Hotel Astoria in Petrograd, where Mr. Thompson lived, with its windows broken and its walls pierced with bullets. Neither have the leaders of the different factions in Russia escaped the ever-watchful Thompson camera; one of the most interesting points brought out in the picture is the concentrate spirit of the Russian soldier fighting at the front, disillusioned of the German lies.

The most realistic battle pictures yet brought to us are to be found in the latest Thompson pictures. These were taken on the Iwinski front. Some of the remarkable scenes show a gas attack and the men in the trenches donning their gas masks. In these scenes the poisonous vapor can be seen distinctly in its descent over the trenches. At another point a machine-gun attack on a detachment of Russians sent over the top to clean out the German trenches shows the wipping out of the entire detachment with the help of a half dozen who were taken prisoners. Nor has the photographer forgotten theoble part that Russia's women have played during this trying period, for they are shown in various capacities, including soldiering.

Revealed for the first time are five picture stories, which are in course of a week's showing at the Strand Theater, are under consideration. For the present information regarding them can be found from the Donald C. Thompson Film Company, 33 West Forty-second street, New York City.

"Too Much Henry"

Amusing Metro-Drew Comedy in Which Mrs. Henry Learns Through Nerve-Racking Experience That "Distance Lends Enchantment."

Reviewed by Margaret I. MacDonald.

IT IS astonishing how an amusing domestic situation in Drew comedies has not been run to the ground. The fact remains, however, that Drew comedies still continue to hold good, and as we are pleased to note the very last point in domestic complications, one funnier than the rest presents itself on the screen. "Too Much Henry" is one of them.

As the story runs, Mr. Henry, a traveling salesman, is unable to pay proper attention to his business because of the tormenting recollection of "Czarina." No matter how frequent the necessary absences occurred Mrs. Henry failed to get used to parting with hubby. At last a bright idea enters Henry's head and he makes a long trip during which time he follows his wife about like a dog, insisting on "running her house as he thought it ought to be run." Finally they go on a "Czarina" tour and at the close of the vacation instead of shedding tears she gleefully packs her trunk and settles down, for one bloody morning brings the last straw to Mrs. Henry's trials, when Henry returns with the news that he is to be retained in the home office.

"Miss Jackie of the Army"

Margarita Fischer Pleases in Five-Part American Production of Patriotic Flavor.

Reviewed by Margaret I. MacDonald.

A ROLLICKING, light-fibered role is that played by Margarita Fischer in the picture in which direction directed by Lloyd Ingraham, with a cast perfectly capable of taking care of a number of fairly interesting characters. The picture is evidence of a patriotic offering, but is not particularly striking as such.

Margarita Fischer, in the role of the daughter of a military officer, is destined by the author to play a leading part in the capture of a gang of spies, the leader of which turns out to be an important member of the ranks of the American Army under the command of the father's tears at parts, strain, slightly dwelt upon, runs through the story. A bit of comedy develops in the picture through Jackie's overzealous desire to find incriminating evidence in her evidences and the belongings of a soldier upon whom she has placed an ungrounded suspicion a paper that he holds in his hand being a real estate advertisement which leads her to believe that this man who has already made love to her, and who she secretly loves, is engaged with another girl. Her success in trailing and leading to the capture of the spy gang proves to her father that his supposed misfortune in the possession of a daughter in place of the son that he has wished for was not such a misfortune after all.

Some criticism might apply to the elaborate quarters of the individual soldiers, unless we are to believe that they are quartered in their own homes. The picture will be found pleasing to many, especially on account of Miss Fischer's charming personality.

General Spy Expose


THE inside story of the sensational manner in which count-Richard MacDonald, a man set up by the United States Secret Service within the last three years is shown for the first time in "A Daughter of Uncle Sam," the tremendously gripping patriotic serial to be released through General Film Company, beginning January 12. The twelve episodes of this lively serial, which is produced by the Jaxon Film Corporation, an offshoot of the Government against the destruction inaugurated in the United States by German agents.

The rapid succession of thrilling incidents in connection with the tracking down of plotters and spies is based almost entirely upon facts revealed in the sensational disclosures which have been made through the Providence Journal in the last eighteen months. The announcements carried by the press of the country from time to time that "we shall say this morning" have formed some of the most stirring chapters of the current history of the war and the activities of the United States Secret Service. The amazing ramifications of the work of the plotters in this country are revealed in a startling fashion by Jane Vance and Will Sorelle, two well known picture stars, and a strong supporting company.
General Film Company.

One dollar's worth (Broadway Star Feature).—This is an interesting two-reel production based on O. Henry's story of the same title. There is a large cast and the action is well sustained throughout. The hero, with no ammunition but buck shot, kills the counterfeit at long range. It develops that this was accomplished by cutting into small pieces a counterfeit coin intended for evidence in another case. As a result the counterfeit passes the coin to obtain medicine for his sick sweetheart as free of lack of evidence. Francis Parks appears in the leading roles.

Blundering Boobs (Jaxon).—A typical Jokes and Jabs slapstick comedy. The female member of a vaudeville team, out of a job, accepts a position as teacher in a country school. All of the way in love with her, and her partner, disguised as a peddler, sells her fake stage jewelry to them, and they make her present of the different types. The heroine, which is the humorous situations coupled with considerable watermelon and vegetable throwing.

The General (Essanay).—This is an amusing number, in which Annedee Rastrellie cuts a piece out of an envelope, and, using it as a visiting card, becomes an "military delivery." He is introduced into society, is found by a policeman, who arrests him, but he slips away.

Monkey-Man-Man (Sparkle).—Kate Price and Billy Ruge are featured in this number. Kate is the cook, and Billy is her lover, the ice man. Billy meets the master of the house in a saloon, and they buy a monkey, after partaking quite freely of liquid refreshment. After much excitement they finally dispose of the beast. There are a number of comedy policemen who do ordinary rough and tumble stunts, and Billy has some amusing work with the monkey, which is almost as large as he is.

Bluebird Photoplays, Inc.

My Little Boy (Bluebird), Dec. 24.—A blending of "A Christmas Carol" and "Little Boy Blue." This five-reel picture is a gem. It is reviewed at length on another page of this issue. Ella Hall and Zoe Rae are featured.

Christie Film Corporation.

Their Seaside Tangle (Christie Comedy), Dec. 3.—This is an enjoyable story, written by Robert F. McGowan, concerning two young married people at the beach. One of the husband's friends pretends to starve in order to scame his wife. She is wise to the trick and calls a doctor with a stomach pump. The action is farcical and amusing. Betty Compton, Jay Belasco, "Smiling" Billy Mason and Lois Leslie are in the cast.

Help! Help! Police! (Christie Comedy).—A pleasing domestic comedy, in which Robert Harron is "Smiling" Billy Mason and Ethel Lynne appear as a young married couple. They are tired of hearing their neighbor tell how he has captured several burglars, so each of them employs a thief to enter their home that night. A mixup of the farcical type results and the neighbor has come in to help them out of their troubles. This contains an amusing idea and is presented in an entertaining way.

Commonwealth Pictures Corporation.

The Frozen Warning (Commonwealth), December.—A five-part production of entertaining quality which will appeal to many by way of its novelty. Charlotte, the famous skater, is featured in the picture and is discovered to be a young woman of unusual talent. Her work is splendid, and the picture is handled by O'Shaugnessy, is artistic in location, photography and general style. A full review will be found in our issue of Dec. 8.

Fox Film Corporation.

Les Miserables (Fox).—This ten-reel screen version of the Victor Hugo story is worthy its subject. William Farnum plays Jean Valjean forcefully, and Frank Lloyd, the adapter and director, has covered himself with honor. A long review is printed on another page of this issue.

Damaged, No Goods (Sunshine), Dec. 23.—An excellent slapstick number, in which a father and his daughter have conflicting love affairs. Some of the most amusing things in the picture are the result of this, by the cycles which much stir. The number will be thoroughly enjoyed by the majority of audiences. A full review will be found in our issue of Dec. 8.

Greater Vitagraph.

The Marriage Speculation (Vitagraph), Dec. 10.—Cyrus Townsend Brady is the author of this five-reel Blue Ribbon Feature, which is conventional in plot but not without interest. It was directed by Ashley Miller. A longer review will be found on another page of this issue.

The Treistle of Horror (Vitagraph).—The sixteenth installment of "The Fighting Trail" serial shows a realistic train wreck, as the climax to a number of exciting incidents. The picture still maintains its excellence of action and production.

Metro Pictures Corporation.

As Others See Us (Drew), Nov. 26.—An entertaining comedy with an original idea in which hubby takes deadfall with a laughable result in order to cure wife of a propensity for reading aloud. A full review will be found elsewhere.

The Square Deceiver (Metro-York), Dec. 3.—A five-reel, very romantic melodrama, with Margaret Lockwood in the lead role. This kind of offering with its bit of patriotic interest and its romantic love scenes has a strong pull with many in the average audience. For a corner note see elsewhere in this issue.

Too Much Henry (Drew), Dec. 3.—One-part domestic comedy of the regulation Mr. and Mrs. Sidney Drew stamp. Vastly amusing all through.

Mutual Film Corporation.

Jerry Takes Gas (Cub), Dec. 6.—In this number of the Jerry comedies an unhappy, but not particularly convincing, mixup between Jerry and his sweetheart occurs. On the day of his wedding a young woman borrows the bride elect's fur coat and is seen by Jerry in the arms of her lover. Mistaking her for his intended bride, he decides to rescue her from the man he believes to be her husband. Finally, after an unsuccessful attempt at taking his life, explanations are made and the couple are happily married.

The Lost Express No. 8 (Signal), Nov. 7.—"The Mountain King" is the title of this chapter of the serial. In which Sonora is lured into intimacy with the "gang" by the Baron. An attempt to gain possession of the stock books of the mine are frustrated by Helen, who escapes them from the safe when it is on its way to a hiding place.

Some thrilling scenes occur in this chapter, which are well-staged and interesting.

The Lost Express No. 12 (Signal), Dec. 6.—"Daring Death" is the title of this chapter of the serial, which is a thrilling sequel to former episodes. On his way to the mine, Mr. Thurston finds that he has been bewitched by the Baron. He is, in reality, a member of the Syndicate during the fight near the mine. An impaired wheel causes his car to be sidetracked, and while in this position the Baron, his agents and his agents’ horses and cars are run wild down grade. We are left to imagine what happened until the appearance of the next chapter.

Mutual Weekly No. 154 (Gaumont), Dec. 9.—This number of the Weekly is unusually good and contains some interesting views from the Flanders front, a review of troops held at Camp Wheeler, which is given in honor of the daughters of Joe Wheeler, for whom the camp is named; the launching of the new war freighter, the "Seacat"; a lake storm photographed at Chicago and other interesting current events.

The Lost Express No. 13 (Signal), Dec. 13.—"The Escape" is the title of this chapter, in which the mystery of a certain prisoner of the Baron and his gang is solved. It transpires that this prisoner is the brother of Pitts, who has brought about his capture and imprisonment earlier in the story that he might take his place as secretary to Mr. Thurston and thereby gain valuable information and power. The release of this man is accomplished in this chapter, and after a repetition of his kidnapping, leaving the villainous brother in the envied position of lover to Helen, who does not detect the change, and secretaries to the man he was to be linked to.

Little Miss Fixer (Strand), Dec. 14.—Billie Rhodes is the central figure in this amusing little comedy. Immediately after the separation of the young married couple of the picture the husband's aunt comes to visit them, believing that they are living happily together. The wife, realizing the situation in which she is placed, decides to have her husband present in spirit, if not in body. The complications which occur thereby are quite entertaining.

Miss Jackie of the Army (American), Dec. 10.—A five-reel production, featuring Marguerite Fischer. This offering is intended to fill the place of a patriotic feature, but as yet is not so strong. The story centers about the daughter of an army officer, whose father has wished that she was a boy. She does, however, manage to make herself as good as a boy. This done in the tracing of a gang of spies to their hiding place and aiding in their capture. A pretty love story is interpolated and the picture will be found pleasing to many.

Paramount Pictures Corporation.

An International Snee (Sennett-Paramounts), Dec. 2.—Chester Conklin, Billy Armstrong and Ethel Teare are featured in this.
THE MOVING PICTURE WORLD  
December 22, 1917

PATHE EXCHANGE, INC.

THE PHOTOGRAVURE SECTION (Pathe), Dec. 9.—A half-subject section demonstrates clearly the new process for printing the magazine and picture sections of great newspapers. The making of full-page, photographic plates, etching of the cylinder and other processes are shown. This is instructive and will interest most observers very greatly.

AT THE CIRCUS (Pathe), Dec. 9.—On same reel with above. This is an interesting showing Happy Holligan and the three kids under the big tent. Numerous rear view pictures are featured in an amusing way and Happy has an adventure in the lion's den.

THE TOWER OF DEATH (Pathe), Dec. 16.—Episode No. 14 of "The Secret of the Golden Arrow," the second existing installments of the serial. This pictures Ilma's escape from the piano box. She then gets the seventh pearl from Joe Gudgeon, but is immediately attacked by Cuban Staysie. During the ensuing struggle, Perry throws Staysie under a locomotive and fights with Harry. Ilma clings to the top of a water tank and falls into it. The tank is destroyed and "The Seven Pearls" brings the story to a thrilling close.

VENGEANCE IS MINE (Pathe Play), Dec. 16.—A five-reel subject, produced by Astra Film Corporation and directed by Frank Craven. Irene Castle is featured as the daughter of a financier who commits suicide after being made the scapegoat of some crooked financiers. The girl determines to have revenge upon the malefactors, but when vengeance is in her hands she relents. There is a well-defined story interest in this, though some of the melodramatic incidents are not strongly realized. Reviewed at length elsewhere.

FALLS LOCKET (Pathe), Dec. 16.—Episode No. 4 of "The Hidden Hand." Doris escapes from under the upturned boat and swims ashore, aided by Jack Ramsey. Friends take them to Whitney Island, where the packet is wrecked. The chief incidents that follow have to do with the substitution of a false locket by the Hidden Hand. Doris is nearly killed in an explosion and fresh suspicion is turned upon Jack. The later explosion of the packet, killing the Hidden Hand's henchman, is an interesting and dramatic development. Doris and Jack become reconciled and are now in love.

ARGUS VICTORIAL NO. 3 (Pathe), Dec. 16.—This pleasing number opens with a war and civil war situation, with scenes taken on a trolley train. The rock is described as being tough and porous; views are shown of the newly made mines of lead and zinc, and of the junction between old and new lines. Shingles follow an interesting microscopic study of the installation of various new materials, including sulphate of zinc and nitrate of silver. "Tied dying" is an odd scene, demonstrated by Prof. E. J. Thatcher of Colby University. The interesting rock closes with Helena Dayton Smith's clay figures in cornel poses.

THE SEVENTH PEARL (Pathe), Dec. 23.—This fifteen and final episode in the "Seven Pearls" brings the story to a thrilling close. It pictures the last desperate effort of Perry Mason to get the pearls, and the manner in which he is outwitted. The scenes in the deposit vault and in the chamber of horrors are vividly enacted. The serial has contained many novel "stunts." The interest was split up in one or two episodes, but the final nine installments bring together various isolated incidents into a unified whole and many complications that are strictly funny. Charles Murray is the composer for the series.

OIL DOCTOR (Arbuckle), Sept. 30.—Roosea Arbuckle, in this two-part farce comedy, plays an amusing part. In the capacity of a doctor he visits, unknown to his wife, a beautiful vampire who finally becomes the mistress of his wits. People with an acute sense of the amusing horse play is introduced that would keep any audience in roar of laughter.

ONCE AND AGAIN (Sennett), Oct. 21.—An unusually amusing two-part farce comedy, in which "Little Nell," the sheriff, has her heart broken twice, and mended once. One of her rival lovers, a bandit, is finally captured in one of the funniest of chases up through a chimney and down, and over the mountains. This comedy will be much enjoyed, being free from strictly objectionable business.

THE SECRET GAME (Lasky), Dec. 9.—A strong detective story, one showing the conflict between American secret service agents and a certain secret service of a foreign govern-m ent in an effort to circumvent some of German spies.esse Hayakawa is featured. The picture is reviewed at length on page 1643 in the last issue.

FAMOUS PLAYERS—DIRECTORS: (Famous-Players), Dec. 15.—Lina Car- velli is featured in this entertaining story of Venice and Rome, finely staged by Emilie Chautard. It is reviewed on another page.

ANOTHER NIGHT (Famous-Players), Dec. 19.—An exceptionally fine visualization of Mark Twain's "A Connecticut Yankee of the Mountains." Great care is exhibited in details of performance and setting and with Jack Hoxie assured entirely satisfactory in the title role. A delightful entertainment.

TITAN NIGHT (Sennett), Dec. 17.—A two-part farce comedy featuring Charles Murray, Wayland Trask and Mary Thurman. The plot of this comedy is not of the refined kind and will not help it to a welcome before refined audiences. A full review will be found elsewhere.

Select Pictures Corporation.

SHIRLEY KAYE (Select).—Five-part screen version of Hubert Jenner's stage play, this picture is a pleasant comedy and is played in the right spirit by Clara Kimball Young. It is reviewed at length on another page of this issue.

Triangle Film Corporation.

BECAUSE OF A WOMAN, Dec. 16.—Jack Livingston and Belle Bowden star in the latest picture play, which is not well put together. A longer review is printed on another page of this issue.

THE MATERNAL SPARK, Dec. 16.—Seven-part story of a woman's sacrifice, this picture is natural in plot and interesting in theme. Roland Lee and Irene Hunt have the principal parts. It is reviewed at length on another page of this issue.

UNTIL THEY GET ME (Triangle).—A tomopie picture, introducing a new name among the bright lights, this five-part Triangle was written by Kenneth B. Clarke. Pauline Starks is the newcomer. A longer review is printed on another page of this issue.

Universal Film Manufacturing Company.

ANIMATED WEEKLY, NO. 101 (Universal), Dec. 5.—The Red Cross crusade for new members is featured in a leading feature of this very interesting number. Other subjects treated are the opening of the new season in Madrid, launching of the steamship Seattle, burial of a French general, etc.

CURRENT EVENTS NO. 30 (Universal), Dec. 8.—Contains many thrilling scenes of the most refined and social activities. Troop movements, recruiting for the aviation corps and scenes along the front are included. The number closes with newspaper cartoons.

SECRET SERVANTS (Nestor), Dec. 17.—A comedy number, by Wm. Beaudine, featuring Gable Henry and William Franey as a married couple. Both of them flirt with others and are exposed by snapshot photographers taken by the scheming servants. This is an average number of a fair degree of strength.

HEARTS OF STEEL (Universal Special), Dec. 22.—Episode No. 10 of "The Red Ace." A typical installment, with numerous adventur- ous incidents recorded. Virginia swims ashore after being wrecked in the canoe, and the foreign spies later succeed in raising the box of platinum from the lake. Winthrop, after driving the spies from the cabin, goes with Virginia on the excursion boat and captures the spies. Francis and com- mands her to give him the other half of the torn map, not knowing that her fiancé has turned against her and stolen it. The island presents a picturesque setting for further adventure with its native bats and wild, rugged landscape.

BUCKING BROADWAY (Special Productions), Dec. 24.—A new "Cheyenne" Harry narrative, written by George Blythe and directed by Jack Ford. A stock boy lures Cheyenne's girl to New York. The hero follows, with a band of cowboys, and makes a cleanup of a cabaret where he finds the stock buyer and the girl. The number is very capably directed and the general familiarity of the plot is offset by pleasing humor and sentiment. It is one of the strongest of the "Cheyenne" Harry series. Reviewed at length elsewhere.

U. S. EXHIBITORS' BOOKING CORP.

THOSE WHO PAY (U. S. Booking Corp.).—Seven-part Thomas H. Ince made picture, written by C. Gardner Sullivan and starring Bessie Barriscale, this photoplay is a fine example of screen drama. Strong characters are brought to life, and the production is of a high order. A longer review is printed on another page of this issue.

World Pictures.

THE TENTH CASE, Dec. 17.—A woman's fight to establish her innocence, when charged with infidelity, is the subject of this five-part photoplay. June Cabot and Gail Kane play the lead, and the whole is a good cast. A longer review is printed on another page of this issue.

NEXT MARY PICKFORD PICTURE IN JANUARY.

Mary Pickford's newest Artcraft picture, "Stella Marie," adapted from William J. Locke's well-known book, by Frances Marion, will be released the end of January. It was staged under the direction of Marshall Neilan.
Charles H. Christie Visiting Trade

In New York Since Thanksgiving—Has Left for New England—Will Return to Studios by New Year.

Manhattan has been host to Charles H. Christie for the past month. On Thanksgiving Day the general treasurer of the Christie Film Company arrived here Thanksgiving Day. By the time this article circulates among the trade, however, he will have arrived in Boston, where he plans to call on Manager E. A. Golden of the Boston Photoplay Company, who controls the Christie distribution throughout New England.

Before his departure for Massachusetts Mr. Christie visited the Moving Picture World offices, where he delivered himself of the following interesting information for adherents of the independent market: "If this trip across the country has brought any one development forcibly to my attention it is the increasing strength of the independent exchanges. And, Joseph Levy, 'the king of independents,’ not the occasional state right buyer, who makes a sporadic investment or two, but fails to extract the maximum profit because he does not feed his sales force sufficient fuel. Truly the improvement in this phase is obvious today to any one who knows the type of exchanges that exchange our wares. "Then, too, I am gratified that our studios are ‘Best Theaters Everywhere,’ is being so amply demonstrated by such patrons as those of Keith, Loew and Fox. It is with modesty that I state that our comedies cannot be denied. Al. E. Christie has given them the winning dash all this year. "Our two groups of leads, co-starring in the one case Betty Compton and Billie Mason, he of the smile that will not erase, and in the other Ethel Lynne and Bobbie Vernon, meet the endorsement of all who have talked to me about the comedies of 'today.' The latter pair are new to the trade, but I have watched closely that he is under the direction of my brother watch his popularity climb right up. "Incidentally, the Christie treasurer has arranged to return to Los Angeles around the new year.

"BIRTH OF A RACE" SPECTACLE ACTIVITIES.

The hotel living citizenry of Tampa has been further augmented by officials and artists who have gathered to participate in the filming of the forthcoming motion picture spectacle, "The Birth of a Race," at the headquarters of the Frohman Amusement, near that Florida town. Within the past week Edwin L. Barker, president of the Birth of a Race Photoplay Company, accompanied by Jack Sherrill and Anna Leht, the latter two of importance for the shooting, have journeyed southward, as have also Anthony P. Kelly, the scenarioist; Philip Van Loan, and a bevy of bathing Veni, who are to interpret the laudatory roles of Babylonian maidens, having spent the days that civilization centered around the ancient Nile.

William L. Sherrill, president of the Frohman house, has recovered from his indisposition and is arranging for a Broadway house in which to stage a trade showing of the Frohman offering, which has just left the cutting, assembling and titling precincts of the Flushing laboratory.

S. R. D., Inc., Engages Suitable Quarters.

Mel Simmons, general manager of the newly formed State Right Distributors, Inc., of which Sol. L. Lesser is president, announces that he leased suitable quarters for the transaction of business of the company and that changes that he represents. The suite is on the fourth floor of the Longacre building, with the entrance through Room 418. Mr. Lesser and Mike Rosenberg, the latter the member from Seattle, are still in New York, and assisted in the selection of the new quarters.

In the meantime, Lesser and Rosenberg have been doing individual buying for their respective territories, as is announced in part in this issue, as well as in the last several editions of the Moving Picture World.

State Rights Department
Conducted by A. K. GREENLAND

PARTRIDGE APPOINTS MORE REPRESENTATIVES.

Recent additions to the sales forces of the United States Exhibitors' Booking Corporation, a representative of which is stationed in every large city of the United States and Canada, are Joseph Desberger, W. J. Miller, and Joseph Levy, all of whom have had long experience in the western district.

Mr. Desberger comes from the management of the World Film Corporation, and will represent the booking concern in St. Louis. Mr. Wilson, who will direct the Cincinnati district, resigned as representative of the Triangle Film Corporation in that city to join the United States forces. A. E. Lucas also leaves the Triangle to take charge of United States business in Kansas City as the man the presidency of the sales forces of Select Pictures, Pittsburgh office, to handle United States productions in Minneapolis.

STERLING PICTURE CORPORATION LAUNCHED.

A new state rights selling and distributing organization has entered the field. It is known as the Sterling Picture Corporation, and has selected for its purpose that of exploiting state right agreements for various independent manufacturers by arrangements which entail the taking over of the sales rights of the entire film, and it has the further purpose of handling the bookings in such territories where a ready buyer may not put in appearance. Toward this end the New York headquarters will serve as exchange No. 1 in the contemplated system.

The identity of the body of directors of the concern has not been announced, but it is advised that they are about to engage an exchanger well known in the trade, and are prepared to conduct it as man the presidency of the organization of its management.

The first material that the company announces is the purchase of certain of the Harry Raver subjects, three of which are already made and all of which feature Alma Hanlon. It is indicated that they may close for the exploitation of all forthcoming Raver productions, as well as a Russian revolution subject.

RAVER MYSTERY READY FOR CUTTING.

The final scenes of the new mystery story, which has been announced as in course of production by Harry Raver, have been photographed and the picture is now ready for the cutting room. The picture is described as a new type of "crook" drama and contains a plot which, in addition to possessing a strong mystery element, is notable for plenty of action of the rapid-fire sort. While Edmund Reese, the star of the production, has on several occasions, notably in "The Scarerow" and "Dr. Jekyll and Mr. Hyde," evidenced remarkable cleverness in depicting dual roles, this is the first time in his career that he has attempted the portrayal of nine distinct characters—a task he accomplishes with singular effectiveness in the latest Raver production.

Alma Hanlon, who plays the leading female role, also has a particularly excellent opportunity for the exercise of her screen talents. Among her best liked pictures, and those which have proved her drawing power as a star, are "The Mystic Hour," "The Libriner" and "The Whip."

Butterfield Ill in New York.

W. S. Butterfield, the controller of things vaudeville and motion pictures at the present, is conducting a fine campaign in Michigan territory and whose sales forces are in Battle Creek, Michigan, arrived in New York early last week, but has been confined in his room in the Hotel Knickerbocker ever since with a cold of the type that is prevalent in the East at this particular season. It is expected that he will be dismissed from the physician's care in a day or so. His mission to the big city is of a film-buying nature.
"Cleopatra" for State Rights

Helen Gardner Production Brought Up to Date and Offered in Six Reels.

An announcement from the Cleopatra Film Co. states that a 3-hour version of Cleopatra, with Helen Gardner as the Roman queen, will be offered to state rights buyers. This is a revival of the production released several years ago, and which was purchased by the trade papers as the biggest photoplay produced in America up to that time. The story as then presented has been retained, and new scenes have been added to it. Helen Gardner to make the feature a spectacular production in every way.

It is understood that nearly two thousand soldiers take part in the battle scenes, which were combed forces of Cleopatra and Antony, who were defeated by the Roman army. Miska Zolver is especially fitted for the role of Cleopatra, being clad with great beauty and a figure in keeping with the accepted conception of Cleopatra by historians. In this photoplay she shows the character of Cleopatra in varying moods, at one time the incarnation of tigerish ferocity; at another of languid and delightful e n v i r o n m e n t of tropic temperament. With her all the witchcraft of a worldly woman, and all the wondrous beauty of a naturally beautiful one, she holds the audience every moment as she is on the screen.

Charles L. Gaskill wrote the scenario and directed the photoplay, using for the story the main events of Cleopatra's life based on a combination of Shakespeare and Suetonius, together with original incidents interpolated by Mr. Gaskill in harmony with the character of Cleopatra as portrayed by these two famous authors.

Miss Zolver in the height of Egypt's glory is shown, and the elephants, camels, horses, sumptuous settings and battle scenes add to the dramatic story, which ends so tragically with the death of Marc Antony and Cleopatra by their own hands.

This six-reel picture will be immediately available for motion picture houses.

RAPF ANNOUNCES TRADE SHOWING.

Harry Rapf announces that a private presentation of the super-modern morality photoplay, "The Struggle Everlasting," by Edwin Milton Royle, starring Florence Reed, will be shown to an invited audience on Sunday evening, December 16, at 8:30, at the Shubert 44th Street theater. This picture is to be shown to the members of the film theatrical world, the press, city officials, and heads of social organizations.

James Kirkwood directed the screen version of this big motion picture, which is an adaptation of the same play produced many years ago by the late Henry B. Harris, and which preceded the well known stage successes, "Every Woman" and "Experience."

The cast supporting Florence Reed, who plays the leading role of Rade, are Milton Sills as Mind, Irvine Cummings as Soul, Wellington Plater as Chimpion, E. J. Raddcliffe as Barker, Edwin N. Hoyt as Worldly Wise, Fred C. Jones as Musician, Albert B. Smith as Poet and Actor, H. Hatteras as Aristocrat, Markaret Pitt as Wife, Mildred Cheshire as Frail Sister, and George Cooper as Slimy Thing.

LONGMIRE HOWARD COMIC STORE

The Bee-Hive exchange, handling full West King-Bee Comedies exclusively in the states of New York and New Jersey, have had three salesmen on the road who report that never before has the output of the film industry been desired in such great demand as now. Contracts closed for Billy West comedies since November 19 have been very gratifying in many respects.

Such is the demand for these comedies that the Bee-Hive exchange has made a branch office in Newark, N. J., the address to be ready for announcement within the next ten days.

Another publicity stunt the King-Bee Films Corp. will reveal this week is an original set of instrumental waltzes composed by their star, Billy West, which they will print and release to the various newspapers throughout the country who care to print it. These waltzes cannot be purchased in any music store, and will not be sold to anyone. Following the publication of the number a prize will be offered to the best letter who supplies a set of words that will fit the melody.

Scene from "Mother" (McClure).

Mr. Fink also carried with him a quantity of copies of the January issue of the Ladies World, which carries a complete story in fictional form of the George Leone Tucker production. By this novel method the old idea of distributing synopses of the film will be eliminated. The road man will also complete a number of ads which will be presented for their selection "Mother" for the various up-lift societies throughout the country. Mr. Fink will carry with him two copies of the picture, "Mother," together with a complete supply of Lithographs and other advertising accessories.
Goldburg Opens State Rights Sales Bureau

Intends Employing His Knowledge of Seven Years in the Business for Benefit of Independent Manufacturers.

JESSE J. GOLDBURG, lately sales and exploitation manager for the Ogden Pictures Corporation, has completed plans for the establishment of a new sales and exploitation office, and is located in the Times Building, New York City. The plan of Mr. Goldburg's operations, as outlined in his announcement, is essentially in accordance with those of others who have endeavored to form The Producers' Protective Association.

He will exploit and handle independent productions that are to be released through the state rights market and, in connection with the productions placed under his charge.

Mr. Goldburg is one of the first producers to have released several films of importance to the motion picture industry, and has worked in the capacity of sales and exploitation manager for the Rialto Film Corporation, which produced among other stars Lionel Barrymore, Mary Nash, Florence Nash and Eliza Doolittle O'Keefe. He thereafter organized the Rialto Film Corporation, and with both companies acted as supervision and exploitation manager.

Before joining the Ogden Pictures Corporation, which has ceased producing and marketing films, as well as distributing the present, Mr. Goldburg was sales and exploitation manager for the Frohman Amusement Corporation.

In the course of his activities, Mr. Goldburg handled the company's several titles in order to keep abreast of market conditions.

HODDUP LAUDS "SINS OF PRODUCTION." "Sins of Ambition," Ivan Film Productions' latest release, is heralded by President J. E. Chadwick as his firm's crowning achievement.

"Before leaving for home," said Y. H. Hoddup, of St. Louis, Mo., "I would like to state that I made my purchase from Ivan Film Productions in the current release. I did not expect to see anything of the kind. I always keep four cardinal points in mind: first, the title of the picture; secondly, the story; thirdly, the cast and direction; and fourthly, of course, photography.

"To illustrate my above statement as regards the qualification of the picture for my most important purchase, 'Sins of Ambition,' the latest Ivan Film Productions' release. First of all let us look at the title. 'Sins of Ambition.' At the very thought of the title, the heads of all that mass of interwoven story so as to present a perfect unity of action. Thirdly, it is an important and a very interesting picture for people that are known and favorites of long standing, and whose artistry stands out markedly. The female cast, headed by Leah Baird, Barbara Castleton, and Madeline Traverse, stands in equal strength with the male cast, including Wilfred Lucas, James Morrison, and Anders Randolf. The photography of the picture is of the topnotch variety. The picture will have its first showing on Broadway in the New York theater, December 19, and, concludes Mr. Hoddup, I am safe and so the reputation of Ivan Film will unambiguously endorse the sentiments above expressed."

CLUNE AND SHALLENBERGER MAKE DEAL.

"The Eyes of the World" will be given a trade showing in New York shortly. Much interest attaches to this adaptation from the novel and by the same author about the country's struggles, its history, its future. It was produced by W. H. Clune, whose production of "Ramona" was presented at the 44th Street Theater for an extended run.

"The Eyes of the World" is a production of the Clune Film Corporation, and will be distributed by the motion picture firm of J. L. Adams of the Deseret Film Company, Salt Lake City, Utah.

Shallenberger & Priest, of the Arrow Film Corporation, are the selling managers for both "The Eyes of the World" and "Ramona."

"SHAME" LAUNCHED BEFORE HOLIDAYS.

Jules Burnstein, who is engineering the campaign which will place the new Zena Keefe vehicle, "Shame," on the state rights market, announces that the advertising matter, which will introduce the John W. Noble production to the public, is now ready, and the picture will be offered to state rights buyers before the holidays.

Mr. Burnstein was anxious to have the posters and other advertising material completed and the distribution of Mr. Noble's production, and after devoting ample time to their careful preparation now says that "Shame" is well prepared for high-class theater presentation.

Sales of the Week

Herebelow a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

Rights for Tennessee and Kentucky on the Pathé features, "Parable," and "The Mail," have been sold to the Big Feature Rights Corporation, of Louisville, Ky., Col. Fred Levy, president, and Lee L. Goldberg, secretary and treasurer.

Mr. Goldberg, manager of the Pathé State Rights Department, reports that with the exception of some territory in the South and the New England States territory for these pictures has practically all sold.

W. H. PROMISE NEXT HART FEATURE.

W. H. Productions Co., which is now releasing on the state rights market their first production featuring William S. Hart as "The Two-Gun Man" in "The Barzonie," announces that they have now in preparation the second Hart feature, which will be entitled "The Bandit and the Preacher." The role of the bandit is claimed to be a typical characterization for Mr. Hart, who is supported by the following stars: Robert Edeson, Herschell Mayall, Rhea Mitchell, and Gladys Brockwell. A very spectacular fight takes places in this production, wherein Hart and Edeson fight a lone battle against an aggregation of roughnecks.
W. H. Productions Co. announces the sale of William S. Hart and the Famous "Four-Gun" to Mexico, Ohio, Idaho, and Montana. Mr. Rosenberg has also closed for the same territory, except in Texas, where the Hart production was prepared in preparation entitled "The Bandit and the Preacher.

General Manager C. E. Wallace, of the Cosmofotofilm Co., makes announcement of the sale of "I Believe," the George Lewis production starring Tyrone Power and Dorothy Burgess, in London, for the territory of Maryland, Virginia, Washington, D. C., Delaware, and North Carolina to Sidney B. Lust, head of Super-Feature Attractions, with headquarters in the National Capital.

The deal was closed on Tuesday, December 4.

D. W. Russell, who handles the foreign market on Horsley and Rankin & Lee productions, announces the sales of Rankin & Lee feature, "A Modern Legend," in which Tyrone Power and Dorothy Burgess are starred, to Joseph Monat for France and Switzerland; and to the North American Motion Pictures, Inc., for Argentina, Chile, Uruguay, and Paraguay.

The enthusiastic reception which "The Warrior" has met with from the exhibitors throughout the territory has induced James R. Grainger, manager of the Allen Film Corporation, of Chicago, Ill., to contract for further rights to the spectacle starring Maxlato. To this end, contracts were closed this week, whereby Mr. Grainger becomes the owner of "The Warrior" for the states of Kansas, Missouri, Texas, Oklahoma, and Arkansas. He originally purchased the territory embraced by the states of Illinois, Michigan, Iowa, Nebraska, Ohio, and Indiana for the seven-part feature exploiting the hero of Colorado, from Messrs. Sawyer and Lubin, of General Enterprises, Inc., which firm controls the territorial privileges to the picture for the United States and Canada.

W. H. Productions Co. announces the sale of the entire series of their two-reel Hart productions for Colorado, New Mexico, Wyoming, and Utah to the Foursquare Pictures Corporation of Colorado.

The biggest state rights sale on record of the Ivan Film Company last several months, and perhaps the biggest state rights sale of any concern in the country, is the one concluded this week with V. H. Hodump, of St. Louis, Mo.

The territory covered includes Indiana, Missouri, Kansas, Minnesota, North Dakota, South Dakota, northern Wisconsin, and Illinois. The following are the subjects: Missouri and Kansas, "Married in Name Only," "Sins of Ambition," "Life or Honor," and "Ivan."-Texas, and "Ivan," "Life or Honor."-Indiana, "Ivan," "Sins of Ambition," "Ivan," "Sins of Ambition," "Life or Honor."-Minnesota, "Ivan," "Sins of Ambition," "Ivan," "Sins of Ambition," "Life or Honor." So impressed has been Mr. V. H. Hodump with the product of the Ivan people that he has already contracted for the next two pictures now in work under the direction of William Humphrey and F. J. Grandon.

W. H. Productions Co. announces the sale of their two-reel William S. Hart features for New York to the Dispatch Film Service, New York City.

Charles E. Christie announces that contracts have been signed with the Consolidated Feature Film Company, Denver, for the regular weekly release of Charles Christie's films in the territory of Colorado, Utah, Wyoming and New Mexico.

The territory for North and South Dakota, Minnesota and Northern Wisconsin has been sold by the Pathe Exchange on "Today" and "The Mad Lover" to the Supreme Feature Film Corporation of Minneapolis, F. W. Thayer, manager.

The E. and H. Film Distributing Co., Atlanta, Ga., P. A. Engler, manager, advises that they have closed for the southern rights for "Iabbling Tongues," the Ivan Production. They are handling the picture for sale under the code to "Habbling Tongues" and the "Ne'er Do Well," Billy West Comedies, and Art Dramas.

Hiller & Wilk, Inc., report the sale of "I Believe" (Cosmofotofilm Co.) to Davis Masterplayas Co., Detroit, for Michigan.

Hiller & Wilk, Inc., selling agents for the Paragon Film Corporation, announce the sale of "The Whip" for Texas, Oklahoma and Arkansas to the Yale Photoplay Co. of Texas.

### STATE RIGHTS BUYERS!

The MOVING PICTURE WORLD desires to advise the manufacturing trade, through its columns, whenever you are in the market for state rights, we can render your trip more effective, particularly if you advise the hotel where you will be at the time.

Write if letter will reach us sufficiently far ahead—otherwise wire to the

STATE RIGHTS DEPARTMENT, MOVING PICTURE WORLD
516 Fifth Avenue
New York City

---

Ivan Abramson

new organization formed for the utilization of his unique and versatile skill. As an actor and director of "Enlighten Thy Daughter," "One Law for Both," "Sins of Ambition," and twenty other screen successes the Graphic head has created for himself.

Mr. Abramson goes to the Graphic Film Corporation with a determination to do even better than in the past. With three new plays already in scenario form, each one of which he considers better than any of his past efforts, he will soon begin directing with a cast which he is choosing in the Graphic's offices in the Godfrey building with care and skill.

The emblem of the Graphic concern will be an open eye. A competent staff embracing all departments, be it office or studio, is being engaged at the new offices on the seventeenth floor.

### SECOND SERIES OF OFFICIAL ITALIAN WAR FILMS.

It was announced from the offices of the Fort Pitt Theater Company of Pittsburgh, in the Times Building, last week, that the second series of the official Italian war films, which show the terrific fighting between the Italians and Austrians on the Adige Plateau and the Piave River, which will reach America some time this week, will be released for the United States during January. The first series of official Italian war films, known as "The Italian Battlefield," established such success in New York, Philadelphia, Boston, Chicago, San Francisco and other large cities, that the production of the new pictures will be watched with great interest.

Recent Italian reverses and the subsequent heroic stand of the Italian armies in Northern Italy against the Austro-German forces, have brought Italy's position in the present world war strongly into the limelight. All films pertaining to Italy's activities, therefore, will be watched with great interest in the future.

William Moore Patch, president of the Fort Pitt Theater Company, arrived in New York last week after an absence of a fortnight, during which time he visited the West and Middle West.

### "RAFFLES" COUNTERACT EFFECT OF TAXES.

Special productions, such as "Raffles, the Amateur Cracksman," are the solution of the present war tax problems of the exhibitors, according to Miller & Wilk of New York, who have handled some of the biggest state rights propositions on the market during the last few years.

The state rights specialists explain that exhibitors, by booking a big production once a month or perhaps even oftener, are enabled to raise their admission price to a figure that will allow them to assume the tax and, at the same time, make a profit more than large enough to offset any possible loss through the falling off of patronage when presenting regular five-reel program pictures with the two reels of comedy and the one-reel filler.
Manufacturers' Advance Notes

Pathé Christmas Program
Big Box Office Stars and Players on the Bill for Christmas Week.

A
unusually large number of box office stars and well-known players appear on Pathé's program for the week of Christmas. They include Marion Davies, the beautiful young star who has caused a sensation in New York; Doris Kenyon, Mollie King, Harold Lloyd, Joseph Kilgour, Pedro de Cordoba, Matt Moore, Ormi Hawley, Gladden James, Boyce Combe, Sheldon Lewis, Arline Pretty, Mahlon Hamilton, Creighton Hale, Leon Bary, Bebe Daniels, and Harry Pollard. Marion Davies is starred in "Runaway Romany," the most extensively advertised five-reel feature ever produced. It is released as a Pathé Special, and is a fine attraction for the holiday trade. Marion Davies has done a very fine job in "The Deep Sensation," with which she has been connected for a long time. The release of this picture will come just in time for the holiday trade. The picture is a very fine one, and is sure to be a big success.

"THE SEVEN SWANS" (Paramount).

From time immemorial the legends of fairyland or some mysterious country akin thereto have held an important place in the history and literature of all nations. There is no country that has not its folk-lore and yet there seems to be a connecting link somewhere; the same plots, so to speak, are found in several lands, under different names and disguises. The stage and screen have had the attention of those who saw the possibilities of fairy stories as drama, and we have "The Midnight's Dream," than which there is no more beauti-

Scene from "The Seven Swans" (Paramount).

ful creation in the whole range of stage production. But it has remained for the motion picture to afford the medium best suited to the elfin drama—and one of the finest examples ever offered will be "The Seven Swans," in which Marguerite Clark will star for Paramount in December.

The picture will be notable for its sheer beauty of investi-
ture, costumes and ensemble effects; it will be exceptional because J. Searle Dawley has constructed a charming story—adapted it, rather—and directed it with consummate skill. It will be photographically perfect, because of the wonderful lighting facilities and the skilful work of Lyman Broening.

Work on "The Seven Swans" is drawing to a conclusion. The company has been in Florida getting "summer" scenes. Great indoor sets have been prepared; King's palaces and gar-
dens have arisen—as if by magic, in very truth—hundreds of garly-clad people of a land that never was have taken part in a spectacle that should come very near rivaling the works of the masters in this direction.

KIRKWOOD COMES BACK TO FAMOUS PLAYERS.

James Kirkwood, who is directing "Erve's Daughter" with Billie Burke, for Paramount, made his last picture under those auspices about a year and a half ago, the subject being "Rustic Snowflakes," in which Ann Pennington made her film debut. He now finds himself once more under the roof of the Fifty-
sixth street studio of the Famous Players. Work is now well under way on the new picture and Miss Burke, with the sup-
porting company, is busy on the initial scenes for the screen version of the play by Alicia Ramsey, in which Grace George starred at the Playhouse, New York. Thomas Neightan will be seen in the leading male role.

HAYAKAWA ON WAY HOME FROM HONOLULU.

A cablegram received at the Lasky studio, Hollywood, from George Melford, director of "Hidden Pearls," starring Susse Hayakawa, supplies the information that the company has left the Hawaiian Islands and it is hoped that it will be stated also that besides filming all the exterior scenes of "Hidden Pearls" they had secured about 10,000 feet of film on the funeral ceremonies of the late Queen Liliuokalani of Hawaii.
Paramount Has Strong Start for 1918

Will Begin the Year with Plays Featuring Some of Its Best Acting and Writing Combinations.

For the first month of the new year Paramount offers in January a superior list of striking photodramas starring the most dependable and popular players and written by prominent authors. The schedule is notable for several reasons, not the least of which is the reappearance of George Beban, after several months in "Jules of the Strong Heart," directed by Donald Crisp, and presenting the favorite delineator in one of his most pleasing roles—that of a trapper in the North Woods. The story is by William Merriam Rouse and the scenario by Harvey F. Thew and Frank X. Flannegan.

Miss Dressler completes "Fired."

Word comes from the Los Angeles studios of the Dressler Producing Corporation that Marie Dressler has completed "Fired," her second comedy for Goldwyn release. It is in two reels and is said to be funnier than her uproariously funny first one, "The Scrublady."

Reports from cities and towns in which "The Scrublady" has been shown indicate that Miss Dressler has lost none of the great public which used to flock to see her before she gave up the active stage to starring in photodramas. The newspaper critics have spoken with delight of the vitality of her broad humor, which never seems to wane and which apparently is better reflected on the screen than it was exemplified on the stage.

Miss Dressler believes that the satisfactory completion of her second comedy marks her entrance into the ranks of successful scenario writers.

"I wrote the story of 'Fired' all by myself," she says proudly. "And, if I do say it as should, it strikes me as pretty blamed funny. I'm going to write all my own stuff hereafter—not because I believe I'm so much better at writing than any other people, but because I feel I can do it fearfully funny and I can be on the screen if I have the chance. I'm sure I have a good enough brain to know how to think I could be funny enough to do justice to their most advanced ideas. Just for that, I'm going to show 'em what a scream I can be."

SEVENTEEN NEWS EVENTS IN MUTUAL WEEKLY

No. 154.

It would be difficult to point out the most important subject pictured in No. 154 of the Gaumont-Mutual Weekly, which will be released on Sunday, December 9. This issue contains more than the usual number of timely news subjects, no fewer than seventeen "front page" events being illustrated.

And it would also be hard to say which is the more interesting of the war stories, for many important events are taking place in the United States. From Europe come many scenes showing how France is rebuilding the shell-torn ground which she has fallen back on and, despite the battering of the battlefront, and the bestowal upon the heroes of Bayonne of the decorations for valor which their brave deeds have deserved. It is the first time that the French people have been shown in the United States is an intimate portrait of Lieutenant Georges Bejan, one of the famous French aviators and terror of the Hun's. Recuperating from wounds received in gallant air fights, in which he destroyed many German airplanes, Lieutenant Bejan has come to America to aid in the instruction of our ten thousand aviators.

Another scene of timely importance is the launching of the hospital ship "Frederick T. Woodman" at Port of San Francisco. The new ships which will soon be completed on the Pacific Coast.

It would make more than this page to describe every subject of this issue. The "Battleship Georgia," built by the Camp Wheeler, Georgia, an impressive review of troops is held in honor of the daughters of General "Fighting Joe" Wheeler, who visited the camp last summer. In the nation's capital the Government announces its need of skilled mechanics and advises all enlisted in the aviation section until noon, December 15. At Camp Travis, Texas, Donna Easley, famous coloratura soprano, who has never been called to enliven the usages doing with the war, sang the soldiers with her notes of liquid gold. At Chicago, Illinois, a ninety-mile gale which endangered lake traffic did heavy damage along the beach front.

There are two subjects in this issue which the spectators will long remember. The thousands of ducks which the camerman caught on the wing, and the Chinese baby show.

CHAPLIN DONATES CANDY.

Chaplin continued to do his bit this week when he collected up ten thousand boxes of candy at the headquarters of the "National Defenders" Yule蒂de Committee, of Southern California, of which Mr. Charlie Chaplin is chairman, designating that a box be contained in every package consigned to a soldier or sailor of the local Christmas list.

Attached to each of the Chaplin tokens was a small card bearing the signature of the comedian, on the reverse side of which is a brief sentiment expressing the hope for good luck.

Col. Noel Marshall, chairman of the executive committee of the British Red Cross of Canada, was also included in Chaplin's Christmas mail, a check for five hundred dollars being sent to the officer as the initial contribution of the "Red Cross drive in Toronto.

Within the past two weeks Chaplin has autographed close to ten thousand of the cards to which he addressed his good wishes, and his courtesies have received due to numerous requests from every section of the United States where benefits are being effected for the purpose of raising funds. The photographs are to be sold at auction in every instance.
How Universal Begins New Year

In First Six Weeks Will Feature Mersas, Rawlinson, Hoxie, Mulhall, Carey, Grace Cunard and Louise Lovely.

The distribution of Universal's product for the early weeks of the new year will account for an array of special features that are offered in the hope of creating interest in the stars that have been prominent in past releases originating at Universal City. Harry Carey, Louise Lovely, Grace Cunard, Herbert Blackwell and Jack Mulhall, long identified with Universal's activities, figure as leaders in the arrangements for the first six weeks of 1918.

There has been a careful selection of vehicles to suit the screen temperaments of the various star players. Harry Carey has been furnished with a Louise Lovely vehicle, an emotional melodrama, Herbert Rawlinson figuring in a highly exciting adventure, Grace Cunard starring in sensations and Jack Mulhall having a romantic play to suit his style. Thus will exhibitors be able to offer their public the type of entertainment that is expected from the individual star.

There are features in each of the vehicles that apply to these universals so far as special features have been definitely secured for the next six weeks.

December 31—"The High Sign," a Herbert Rawlinson production, starring the hero of "Come Through" and other spectacular productions of high-speed sensations. Elmer Clifford directed.


January 14—A Grace Cunard production, "Hell's Crater," featuring a star of some of the most successful Universal serials.

January 21—"Madam Spy," a Jack Mulhall production, with Claire Du Brey and Donna Drew leading the support. Douglas G. Macdonald directed.


THE PICTURE THAT MADE TWO STARS.

Whatever may be the public verdict of "Les Misérables" the production will be memorable to two young women in the employ of William Fox as having been the picture which gave them their opportunities to prove their right to be starred.

Before Madame Sonia Markova was announced as a star, Mr. Fox wished to have his producers fill out a try-out, and gave her the part of Fantine in his William Farnum de luxe production of Victor Hugo's masterpiece. He put her in high gear and the company knowing that if she could make the part stand out under such conditions she had the mettle justifying advancement. That his judgment was correct is proved, he believes, by the attention Madame Markova received from New York critics and reviewers in the notices of the opening of "Les Misérables" at the Lyric theater, December 3.

The other young woman who started her first starring picture under Mr. Fox's management just after finishing her period of service at the "production department" has already proved her attractiveness and worth in numerous pictures.

FRED THOMPSON TO DIRECT BESSIE LOVE.

In line with Pathe's new policy of big stars in big features produced by big directors, Frederick Thompson, maker of "Under the Influence," Earl Hunt of "The Green Goose," as well as "The Goose Girl," and many other successes, and further distinguished as the first legitimate stage director to go into motion pictures, has been engaged to direct Bessie Love.

Under Mr. Thompson some of the best-known stars on the screen made their film debut, including Norma Talmadge, John Bunny, Lillian Walker, Earle Williams, Carlyle Blackwell, Peggy Hyland. He has also handled many others, including Edith Storey, Clara Kimball Young, Anita Stewart, Antonio Moreno, William Farnum, John Eagan, Hazel Dawn, William Elliott, H. B. Warner, Naomi Childers, Dorothy Kelly, Charlotte Tyes and little Bobby Connelly.

PICTURE WORK ENHANCES PLAYER'S POPULARITY.

The recent triumph of Marjorie Rambeau in a big Broadway production, "The Eyes of Youth," at Maxine Elliott's theater, is still a new way to consider means to vastly increased public knowledge of the star's personality through her work in pictures which have included some of the most successful features produced.

Miss Rambeau was widely known as a metropolitan star when she entered motion pictures, but her fame has been enhanced through her appearances on the screen in "Motherhood," "Mary Moreland," "The Mirror," "The Dazzling Miss Dawson," "The Debt," "The Great Wax Woman," "The Woman in Ashes." The speaking drama she was given a hearty reception by the public and critics.

"THE UNBELIEVER" (Edison).

It is stated that the world's first seven-part picture, based upon the story, "The Three Things," by Mary Raymond Shipman Andrews, will be released under the title, "The Unbeliever."
Fox Record for 1917 is 105 Pictures

Of These 39 Were Made in the East and 66 in the West—Companies Roamed All Over.

The William Fox property at Sunset Boulevard and Western Avenue, Hollywood, is as material evidence as is admissible in corroboration of the contention that it takes a whole lot to make movie pictures. This particular lot now contains twenty acres, has been the home of the famous Tom Mader in the last year from a fifteen-acre tract. But, big as it is, it is not yet large enough to contain the Fox Film Corporation's activities. The whole country round about the Pacific Slope, in fact, as far north as Portland, is utilized for work on locations and, in addition, the corporation has five studios in New Jersey, another in Kingston, Jamaica, and its companies, at times crowded out even from these broad ranging grounds,rove extensively along the Atlantic Coast all the way from Maine to Florida.

Fox made 105 pictures during 1917—39 in the East and 66 in the West. The 66 included all of the comedies, most of the Standard Pictures, and some of the Special Path tracts. The whole twenty acres at Hollywood was utilized for these, which means six stages were kept busy. Of the six stages, three are of the open-air type, one is inclosed, one is partly, and another completely covered with glass. The one partly glass covered is five times the size of the average stage, and will accommodate many hundred people.

The 39 productions made in the East have kept the Fox New Jersey studios crowded to capacity and running over. In fact, many times during the year it has been necessary for a company to do all of its work on locations before beginning work indoors merely because there was no studio immediately available. One company that headed Annette Kellermann making "Queen of the Sea" spent all summer and part of the fall out of doors at Bar Harbor, Me.

EDISON TO PRODUCE JAPANESE PICTURE.

Under the supervision of Cedric Gibbons, Art Director, and the Edison Bros., the Edison Bros., is assembling scenes of unusual Japanese settings in preparation for the production of "The Weaver of Dreams" from the story of the same title by Henry Albert Phillips. Shirley Mason will enact the leading role as Oki Adachi. The picture will probably be released the latter part of December.

WORK ON "THE BLUEBIRD" PROGRESSING RAPIDLY.

In Artcraft's big photo-muradule of Maurice Maeterlinck's international dramatic triumph, "The Blue-Bird," two children will portray the chief characters of Thyrol and Myrtol. These famous parts have been entrusted to little Robin McDougall and Tula Belle, two talented children whose experience before the motion picture camera fits them well for this important work.

Supporting these two clever kiddies is an exceptional cast including Edwin E. Reed, Emma Lowry, William J. Gross, Florence Anderson, Edward Elkas, Katherine Bianchi, Lillian Cook, Gertrude McCoy, Lyn Donelson, Charles Ascut, Tom.

Scene from "Her Sister" (Mutual).

"HER SISTER" (Empire-All Star).

"Her Sister," the Ethel Barrymore dramatic success, is to be the next release, and Olive Tell will create for the screen the role made famous by Miss Barrymore.

As in her other pictures made for the Empire All-Star, Miss Tell will be supported by David Powell, who has a role particularly well suited to him.

Eileen Donnes, who will be remembered as the graceful dancer in "The Unforeseen," Miss Tell's first picture, will have an important role, that of the younger sister, in "Her Sister," while other members of the cast are Anna Rothe, Martha Dean, Charles Edwards, and Sidney Blair.

"The Imposter" will follow "Her Sister" on the screen if not in the flesh, and will bring once more to the screen charming Ann Murdock, whose play, "The Three Bears," is now running at the Empire.

Once more David Powell, called the best looking and most popular leading man in the movies, is the star's support, and equally good is the balance of the cast, which includes Lionel Adams, Charlotte Granville, Richie Ling, and Eleanor Seybold.

John B. O'Brien directed Miss Tell both in "The Unforeseen" and "Her Sister," while Dell Henderson was in charge of "The Imposter."

PATHE OPENS BOOKING SCHOOL IN NEW YORK.

Henry E. Genet has been appointed to the new position of Inspector Booker by J. A. Besier, vice-president and general manager of Pathé exchange. Through this appointment he becomes an important member of the sales organization under P. C. Quimby, sales manager. Mr. Genet is a graduate of Fordham University, New York. He worked for the New York Edison Company and for a big elevator concern, gaining fine commercial experience, which has stood him in good stead. He went into the film business because he saw a big chance, and joined Pathé for the same reason, accomplishing noticeable work with this big organization.

Another indication of the importance of the booker's department in addition to the appointment of Mr. Genet is the fact that a school for bookers has been established at the New York branch, where at all times three or four good men will be in training, this being another of the progressive steps Pathé is taking to assure 100 per cent. service to exhibitors.

It is understood that Genet has worked out several additions to the splendid Pathé booking system which greatly reduce the time and effort expended in the proper demonstration of booker's work making for better efficiency and better service.

INNOVATION IN OPERATING ROOMS.

Kahn & Greenfield's remodeled New Mission theater, San Francisco, Calif., which has just recently reopened, now has a seating capacity of three thousand. One of the very interesting innovations is the operating room on the main floor with a large plate glass window in the rear of it, so that the theater patrons may walk around and view the Simplex Projectors in operation from a large foyer back of the booth especially designed for this purpose.

PICTOGRAPH TO SHOW CANDYMAKING.

The ninety-seventh release of Paramount-Bray Pictograph, the "Magazine-on-the-screen," will take theatergoers on a most interesting trip through one of the largest factories in the world devoted exclusively to the production of confections. It should serve to bring to consumers the reasons why candy made by reputable manufacturers is not only wholesome but kept free from possible contamination in its production.
Triangle Program


The Triangle program for the week of December 14 offers two dramatics of life and business that have more than usual interest. "Because of a Woman," a seven-reel feature, with Belle Bennett in the leading role, and "The Maternal Spark," starring Irene Hunt, Josie Sedgwick and Rowland Lee, will be the first release. Irene Hunt, Josie Sedgwick and Rowland Lee share honors in "The Maternal Spark," a seven-reel production that is described as having the leading role, and she is ably and well supported by Jack Livingston, George Cheesbro and Louella Maxim. The story deals with a man who sacrifices all, even to assuming the guilt for the misdeeds of another, in order to protect the girl he loves. Jack Livingston is said to do some extra fine acting, and has been many near-choice roles. The picture is one that does everything dishonorably in order to gain its own selfish desires, is also up to the mark. Most of the scenes are laid in West Virginia and center around a southern family. Others in the cast include Jose Skwick and Lilian Langdon. "Because of a Woman" was written by E. Magnus Ingleton, pictured by George E. Jenkins, and the play was produced by Jack Conway. "The Maternal Spark," scheduled as the second release of the week, is said to offer Irene Hunt an excellent opportunity to display her emotional qualities. She is supported by Rowland Lee, Josie Sedgwick and Little Joey Jacobs. The play plays a dominant part in the picture, and shows improvement in his work. The story deals with a country bred attorney, whose ability is recognized by a circuits judge, and is brought on to New York as a confidential secretary. Rowland Lee is the attorney and Irene Hunt and Joey Jacobs make up his blushing joy. The joy spot is in New York, and Josie Sedgwick casts as Clarice Phillips, "Who neither tolls nor spins," get the better of the game. The plot actually carries a punch. R. Cecil Smith wrote "The Maternal Spark" and G. P. Hamilton directed the production.

In the Triangle-Keystone Comedy, "The Sanitarium Scandal," the Keystone bathing beauties do much in causing a general disturbance. The Sanitarium Hotel is a peaceable place until Pauline Lord, a professor, is driven into a bathing suit. The plot is a result of Pauline Lord, a professor, is driven into a bathing suit. The plot is a result of Pauline Lord, a professor, is driven into a bathing suit. The plot is a result of Pauline Lord, a professor, is driven into a bathing suit. The plot is a result of Pauline Lord, a professor, is driven into a bathing suit.

Two one-reel Triangle Comedies, "His Bad Policy" and "A Discordant Note," are also included in the week's releases.

EPSUSE TO THE LAST IN "THE LOST EXPRESS."

Evidence of well-balanced suspense in motion picture direction is evident in Chapter 14 of "The Lost Express," a fifteen-chapter photovoltaic starring Helen Holmes, which is nearing its conclusion. Chapter 14, "Enmaged," scheduled for release December 18, carries the many audiences which have been watching the chapter play to the very brink of the mystery and leaves them asking what its solution will be. The mystery is founded on what became of the lost express. The train disappeared completely in Chapter 1 of the serial. While there are many near-solutions, the picture has sustained interest and kept away a definite indication of what happened to the engine and its three coaches after it left the station and failed to show up at the station next beyond. Chapter 14 deals with the unmasking of the "Haretop," a member of the chain gang of conspirators who is attempting to rob Helen's father of his priceless invention and his gold mine property. In this installment "The Haretop" is revealed to old George the Treasurer and to Helen as Pitta, the general's private secretary. The tangled skein is to be unraveled in Chapter 15, which is to be released December 24. That means that the thousands of anxious fans who have been following the puzzle since early in the year can eat their Christmas dinners with full knowledge of what happened to the lost express.

EDITH STOREY IN "REVENGE" (Metro).

Production has been begun at Metro's West Coast studio in Hollywood, Cal., on "Revenge," the next starring vehicle of Edith Storey. "Revenge" is a picturization of the popular novel of the same title by Edward Moffatt, which has been adapted by H. P. Keeler.

Tod Browning will direct Miss Storey in "Revenge," which will be handled by Metro's western representative. It is a story western in thought and locale, bringing the star back to the sort of picture that won her the admiration and affection of the public. A strong story, one being selected by Mr. Rolfe and Mr. Browning to support Miss Storey in this unusually vital photodrama.

Bluebirds Ready Far in Advance

Schedule Completed Until January 21—Six Leading Players Busy.

With Bluebirds definitely scheduled well into January, Managing Director Carl Laemmle is urging along the production of features at Universal City to keep the supply adequate and listed far enough in advance to give exhibitors every opportunity for advantageous publicity well ahead of release dates. Bluebird's five women stars and Franklyn Farnum are all busy on location, turning into completed products the scenes which are dependent upon maintaining the standard of excellence the program has established.

Incidentally, the third year of the Bluebird series begins with the release set for January 21—Dorothy Phillips, "Broadway Love." Bluebird No. 104, ending the second year, will present Mae Murray in "Face Value" a week earlier. The schedule of releases for January is summarized herewith:

December 21—Evelyn Nesbitt in "The Girl by the Roadside." This dramatization of 1901s "Vanity's novel of the same title, directed by Theodore Marston.


January 14—Mae Murray in "Face Value," the story by Miss Murray and her director, Robert Z. Leonard, offered as Miss Murray's second Bluebird.


There is one more release in January to be accounted for, and to fix that issue there are several subjects from which a selection may be made. In the regular routine of presentations either Franklyn Farnum or Ruth Clifford will be the star for the last week of the month.

BUSY YEAR IN SIGHT FOR LEES.

Jane and Katherine Lee, William Fox's "Baby Grand" stars, have a busy year ahead of them, having been assigned by Mr. Fox to make eight pictures for the Fox Standard Picture schedule. Scenarios for some of these have already been written, and others are under way.

The Lee children having demonstrated that they are especially adapted as fun makers, these eight pictures will be comedy-dramas with the "human interest" vein predominating.

A vigorous publicity and advertising campaign of national scope in behalf of the Fox "Baby Grands" is now in full swing. A full line of posters and other advertising matter of "Troublemakers," their next picture, has been provided for exhibitors.

"THE GUY AND THE GUYSER" (Nestor).

A second allotment of Nestor Comedies, to run for four issues, is announced by Universal as supplemental to the four comedies that were scheduled following the slackening of production at Universal City. At that time Universal exchange managers requested that Nestors be released for four additional issues, and now has come a second request to continue them for an additional period.

"The Guy and the Guyser," starring Dave Morris and featuring Gladys Tennyson, for release December 24, is the last of the four pictures picked up for supplemental distribution. Both of the advertised leaders are supplied with roles favorable to their exploiting comedy in speedy details. Nestors, together with L-Ko, are handling the complete of Universal's weekly distribution under the latest arrangement.
"THE LEGION OF DEATH" STARRING EDITH STOREY.

"The Legion of Death," starring Edith Storey, which is nearing completion at the West Coast studios of Metro, under the direction of Tod Browning, is an unusually massive production, elaborate in detail. The story itself is based, by the author, June Mathis, on the historic fact that since the time of Catherine the Great, the women have been the most potent factors in Russian history.

The star herself is individually fitted to portray a fearless girl of Russia because she has the characteristic Slavonic round face and dark features, and she is singularly adapted to perform the athletic feats of riding, both on horseback and on motorcycle, the shooting and the fighting in hand-to-hand combat.

As great care has been exercised in casting the other characters, each one being engaged after a careful study of the strong "types" needed for the parts, Director Browning demanded that he be supplied with real Russian men and women for the big street and battle scenes instead of the regular extra players usually seen in mob scenes. The Russians were on hand when needed, but none of them could speak English, so it was necessary to employ seven interpreters and distribute them among the mob, so that Browning's orders could be carried out without mistakes. The settings erected for "The Legion of Death" are spacious and elaborate.

ERNEST WARDE TO DIRECT KEENAN.

Ernest C. Warde, son of Frederick Warde, and producer of a long list of big artistic and financial successes, has been engaged by Pathe as director for Frank Keenan, the new Pathe feature star. Mr. Keenan, known as one of the greatest American delineators of big dramatic roles, is now completing a strong feature called "Loaded Dice," scenarioized by Gilson Willets from the widely-read novel of Hilliard A. Clark.

Mr. Warde has made final arrangements for the production of "Simeon's Shadow" from the novel by Elizabeth Lee, the scenario for which was also written by Mr. Willets. This picture affords Frank Keenan one of the most dominant parts he has ever had, that of the head of a great railroad system reminiscent of such men as Hill and Harriman.

L-KO RELEASES CARRYING STARS.

Having decided to add stars to the L-Ko brand as an extra attraction for exhibitors who have been showing the long established comedies under the trade-mark exclusively, President Julius Stern, in cooperation with Director J. O. Bigstone, announces a few of the forthcoming attractions in detail.

Hughie Mack, Gale Henry, Mack Swain, Myrtle Sterling and Bobby Dunn are all working, under individual directors, in active preparation of forthcoming L-Kos.

The second comedy in the "Ambrose" series following "Ambrose, Key Love," to be released December 22, will be "Baseball Ambrose" in nine innings of the national pastime condensed into two reels of fun. There will be a lively comedy, with grotesque Gale Henry demonstrating "The Price She Paid," and Archie Mayo is directing Bobby Dunn in a bath-house feature that will engage a large assemblage of L-Ko beauties.

"Barbarous Plots" will have Hughie Mack as the star, with Bobby Dunn featured. In this subject there will be an unusual assemblage of old favorites who have frequented L-Kos for some time, including Eva Novak, Dick Smith and$o comedienne "vamp," Katherine Young. Julius Stern remains on the Pacific Coast for some time to come, centering his activities at L-Ko's studio for merchandise, occasionally filling the business of his firm, to other coast cities. Abe Stern, treasurer of L-Ko, is meanwhile substituting for his brother at L-Ko headquarters in New York.

RICE AND CAVANAUGH FORM PARTNERSHIP.

Burton Rice, recently returned from the battlefields of France, where he saw eight months' service doing ambulance work, and who will be recalled as the designer of many of the attractive advertising displays of various film manufacturers, now runs the headquarters of the talk-creating agency, Bluebird in the earlier days, has formed a partnership with Raymond Cavanaugh, for the last three years with Universal as assistant advertising manager and previously in the same line in Chicago, where his work on the art staffs of various advertising agencies made full use of his knowledge of printing, typographical display and expression. In connection with his dental practice he has opened offices on the twentieth floor of the Times Building, purposes to turn out all orders from film concerns for black and white color work, art posters and such other design work as naturally falls under their style of endeavor.

TWO SCREEN PLAYERS HEAR THEMSELVES TALK.

For the first time in about three years Pauline Frederick, star in "Every Day," and Raymond Keenan, who has appeared as her leading man in many productions, had an opportunity of hearing what their own voices sounded like on the stage when they appeared with others from the Famous Players Studio at the Hero Land Bazar in Grand Central Palace, New York. The vehicle of this appearance was a skit written by Willard Mack, based on the funny incidents that occur in a studio during the making of a production. The sketch ran for about twenty minutes and was a riot from the start. They "packed 'em in" for four shows and repeated the performance on another occasion. Others in the cast were Robert G. Vignola, William J. Scully and Ned Van Puren.

UNIVERSAL BOOSTS GOOD CAUSE.

The Universal Film Manufacturing Co. will enter largely into the purchase and distribution of the War Savings Certificates and Thrift Stamps. Universal took a quarter of a million in the first Liberty Loan and sold the bonds on weekly payment plans to its employees. In its move to promote the War Savings Certificates, every employee will be invited to participate, and Universal's Accounting Department will propose that every bill it pays for merchandise, entertainment and all other needs obligataions shall be partially accounted for in Thrift Stamps or Certificates.
December 22, 1917
THE MOVING PICTURE WORLD

1819

Attractions for Broadway Theater
Managing Director Laemmle Announces a Number of Important Productions to Be Shown There.

MANAGING Director Carl Laemmle, of the Broadway theater, makes announcement of a number of very important productions to be shown during the next three months of December and January, during which time a double bill of first-class entertainment, at popular prices, will be Mr. Laemmle's rule.

The first of these special Broadway house features to have their choice of shows for the period December 3, is "My Unmarried Wife" and "Beloved Jim."

"My Unmarried Wife" is adapted from the Frank R. Adams novel by Dorothy Shahan. The scene, inimitably produced by George A. Siegmann. Beautiful Carmelle Myers, last seen at the Broadway house, in the Jewel feature, "Cradle," and so brilliantly interpreted by James Harlan, seen also recently at this playhouse in the Lois Weber-Jewel masterpiece, "The Price of a Good Time," plays the main role. The well-balanced cast includes Beatrice Van, Pat Calhoun, Marc Fenton and Jack Hutchinson. This is the story of a Philadelphia orphan raised in luxurious home because of his penchant for a literary career, and who subsequently meets with an accident while saving the life of a doctor by his beautiful young ward and there becomes the husband of the girl, under unusual circumstances. His eyesight is restored but he is a harmless victim of the human heart.

"Beloved Jim" is also in five reels. The story is a Christmas fairy tale, a romance to make one feel happy. It is produced and produced by Stuart Paton, who has a long line of decided cinematic successes, including Universal's "Twenty Thousand Leagues Under the Sea," the Bowes, who made the Broadway theater in two Los Webers features, notably "Diamonds of the West," which made the Talkie Talkie plays the leading feminine role and that of the wife of "Beloved Jim" Brogdon, excellently portrayed by Harry Carter of the latter's company, is the star of the cast includes J. Morris Foster, Charles Hills Mailes, Frank Deshon, Sydney Dean, Ed. Brown, Jos. Girard and Mrs. A. E. Witting.

Mr. Laemmle announces that special musical programs will accompany all of these features at the Broadway.

"UNKNOWN 274" (Fox).
An unusually large cast containing the names of numerous favorites of motion picture picture patrons is announced by William Powell for child in Special Feature to be released to the public. The title of the production is "UNKNOWN 274," the star is June Caprice, and the supporting company, comprising ten actors and actresses, includes Kittens Recher, Florence Ashbrook, Tom Burrough, Inez Marcell, Dan Mason, Richard Neill, Jean Arrom, William Shear, and Alexander Shannon. Another important member of the company is Lady, the dog.

The story is that of a girl who was placed in an orphanage by her mother, the latter's husband was an empty trickery in this country for failure to perform army service in his native land. The girl is discovered in the orphanage by a rich couple, who adopt her in the hope of being able to marry her to some rich man. The girl meets a rich young man, and the couple find that he cannot happen to be the sort of man the schemers had hoped to find. Result: He rescues the girl from her bad environment. About the same time, the girl is sold out of play by her and round out a violin which had been left with her when she was placed in the orphanage. The theme of the story is stated to be "from poverty to millionaire's wife."

The picture was made under the direction of Harry Millarde, and George Scarborough wrote the scenario.

HEART-PATHE NEWS SHOWS NEW POLISH ARMY.
From New York to New Zealand is a far cry, but in the Heart-Pathe News No. 98 are some remarkable scenes showing the Polish troops at the Wawantu in that British Island. The camera was perched upon the brink of the crater and caught a number of scenes showing the clouds of smoke rising into the depths of the earth. In connection with these scenes are one or two others showing the "stern and rock-bound coast!" in that vicinity. These scenes are of great beauty.

Among the other interesting features of this number are scenes of the famous Polish Army which has been organized in France, and is now fighting on the side of the Allies. This army appeals to the imagination, since the Poles are literally a fighting nation and I am bound to say these films are of a very high order.

Scene from "Sadie Goes to Heaven" (Essanay).
Little Mary McAlister plays the role of a tenement wif in her newest picture, "Sadie Goes to Heaven." The six-year-old actress shows her remarkable pace and dramatic ability in this characterization, as she is required to carry most of the weight of the production.

It is filled with quaint sentiment, and revealing the hypocrisy of a certain type of the wealthy.

That the ecstatic heart of heaven is found where the heart is happiest is the moral demonstration of the picture. For Sadie, born and bred in the poorer part of a big city, returns to her tenement home, preferring its hardships and deprivations to

Picture Increases Vogue of Stage Star
Jane Cowl Sees New Englanders, After Witnessing "The Spreading Dawn," Storm Box Office of "Lilac Time."

BY A CHAIN of fortuitous circumstance Jane Cowl, star of Goldwyn's photoplay production of his own "The Spreading Dawn," has punched holes in the theatrical superstition that the stage popularity of an actor or actress can be killed by his or her appearance on the motion picture screen. Miss Cowl's experience has proved that this popularity is heightened by the very means presumed in some sections of the country to injure it.

The Goldwyn star was on tour in "Lilac Time" when "The Spreading Dawn" was released throughout the United States. The Goldwyn girls and other stage and picture connection which held the staid show opened the night after the picture had closed a run at a local theater. Patrons who had been delighted with the Goldwyn photoplay were so anxious to see its star in the flesh that they besieged the box office at "Lilac Time" and almost fought for the privilege of seeing Miss Cowl in person.

Under these circumstances Miss Cowl found herself almost in the position of motion picture actresses who elect to make a "personal appearance" at motion picture theaters in which their films are being shown. The natural curiosity of theater-goers to see in person the player they had admired on the screen worked to her profit.

ARBUCKLE THINKS HE IS A HORSEMAN.
It is virtually decided that Roscoe "Pappy" Arbuckle's comedy for release by Paramount, following "A Country Hero," will be a western story in which Mr. Arbuckle will appear as a cowpuncher, mounted on a dasher. In "A Country Hero," the feature cavervick over the prairies of the cow-country, which is all very well, or would be, if Mr. Arbuckle were a trike less of sadistic and harried; but when Arbuckle is a horsey horse, a horse, my kingdom for a horse.

Mr. Arbuckle has visions of himself, no doubt, "careering" through the sagebrush and disparaging all the reckless abandon of a modern MacZappa. Then he glances ruefully at the scales and in his mind's eye attempts to conceive a horse capable of carrying his weight.

"SADIE GOES TO HEAVEN" (Essanay).
Little Mary McAlister plays the role of a tenement wif in her newest picture, "Sadie Goes to Heaven." The six-year-old actress shows her remarkable pace and dramatic ability in this characterization, as she is required to carry most of the weight of the production.

It is filled with quaint sentiment, and revealing the hypocrisy of a certain type of the wealthy.

That the ecstatic heart of heaven is found where the heart is happiest is the moral demonstration of the picture. For Sadie, born and bred in the poorer part of a big city, returns to her tenement home, preferring its hardships and deprivations to

Life of luxuries where sentiment and appreciation for the simpler qualities of life are so bluntly ignored.

There are many unique presentations in this picture. Sadie's encounter with the rich via a clothes hamper is whimsically handled.

Mary McAlister wears some lovely gowns in this production, as well as some ludicrous rags. "George Washington Square," her ragged dog, is portrayed by Patsy Argyle, a newcomer to the screen, "rented" from a Kichigan farmer.

Supporting players are Rod LaBrecque, Bobby Bolder, Frankie Raymond, and others. The screen time is 65 minutes.
“New York Luck” Leads Mutual

Russell is Featured in a Scrappy Financial Story—Other Pictures for Week of December 17.

William Russell is the “headline” in the Mutual release scheduled for the week of December 17, appearing in “New York Luck,” a story of “frazzled finance,” intrigue and romantic adventure in the great metropolis. “The Lost Express,” with Helen Holmes, arrives at the threshold of the mystery; Billie Rhodes comes near losing her happy home in “Little

THE MOVING PICTURE WORLD

December 22, 1917

Scene from “New York Luck” (Mutual).

Miss Fixer,” and the Cub Comedy, with George Ovey, and the Mutual Weekly balance the schedule.

Never has William Russell appeared in a more engrossing characterization or starred a more thrilling fight, than in his latest Mutual-American production, “New York Luck,” released Monday, December 17. There is an unusual twist to the story, distinctly agreeable. It was written by Charles T. and Frank Daze, scandalized by Chester Clapp. Edward Sloom has achieved another triumph in directing this production. In the cast are Frances Bern, Clarence Burton, Edward Pell, Alfred Ferguson, Frederick Vroom and Carl Stockdale.


The strongest dramatic climax yet reached is shown in “Unmasked,” Chapter 14 of “The Lost Express,” the Signal-Mutual photo-novel, starring Helen Holmes, released Monday, December 17. Despite the discovery that “The Hare” is proved to be an impersonation, the clever villain succeeds in actually marrying Helen while the real secretary is held a prisoner.

George Ovey “double crosses” old man Grouch in his latest Cub Comedy, “Jerry’s Double Cross,” released by Mutual, December 20. The Mutual Weekly, released December 17, shows momentous events on land and sea with a liberal number of thrilling happenings in the war zone.

METRO ACQUIRES “A WEAVER OF DREAMS.”

Admirers of the stories of Myrtle Reed will rejoice to hear that one of her most popular novels, “A Weaver of Dreams,” has been acquired by Metro Pictures for the use of charming Viola Dana. Work on the production has already been commenced at the firm’s West Coast studio.

“A Weaver of Dreams” is a story of the heart, and Miss Dana excels in stories of this description, as will be made doubly evident when Metro’s great special production of “Blue Jeans” is shown to the public. The action of “A Weaver of Dreams” takes place in a rural community filled with quaint types of humanity, where among simple surroundings a mighty drama of the human heart is played and reaches its dynamic development.

An actor of note has been engaged to create the role of the old weaver,” and the sympathetic part of Cynthia Bancroft is in the hands of H. Collins, who is directing the production of “A Weaver of Dreams,” starring Miss Dana, will announce his entire cast at an early date. The only player so far announced is Clifford Bruce, who will play opposite the star in the part of Carter Keith.

UNCLE SAM TO USE MOVIES TO INCREASE FOOD PRODUCTION.

Official motion pictures, bringing home the vital importance of increased food production, will be shown by the United States Department of Agriculture in hundreds of regular motion picture theaters throughout the United States. The first releases, which are to be handled under an agreement with the Universal Film Manufacturing Company, through its exchanges, will be made in December. In all, a series of releases is expected to show activities in the national forests, which are important sources of timber and water supply and also afford grazing for a large number of cattle.

The second release, which will follow in about two weeks, will show what has been done to increase the supply of pork. Other selections from the department’s 40,000 feet of official subjects will make clear various features of food production, and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

The department’s laboratories are at work on a number of other popular films, specially designed to make clear to city as well as rural populations, problems of food production and to show them ways by which they can cooperate effectively to feed the nation and the Allies.

FOX REPORTS FOREIGN INTEREST IN “THE SPY.”

The generally favorable reviews of the films produced by the Fox Film Corporation have been commented upon in many of the papers which cover the foreign film trade. Before the arrival of the first film released by the foreign department of the Fox Film Corporation, in many inquiries being made regarding the picture by exhibitors and agencies in territory outside the United States, to which it was released.

Advises from London are to the effect that the picture is doing as well as any other films released there, and that the recent presentation at British trade showings, interest, of course, is heightened by the fact that the picture was the world’s first one-reeler produced in this country.

The American agency for “The Spy” was sold to Allied’s agent for the world outside the United States.

This follows the method of releasing the picture in other parts of the world in a more or less experimental manner. The first foreign releases were to the United States, the United Kingdom, and the Dominion of Canada.

DIRECTOR O’BRIEN GETS DETAIl

No expense has been spared in reproducing an ancient Egyptian throne room, one of many of the unusual scenes shown in “Her Sister,” the Empire All-Star production which presents Olga Baclanova for the first time in the United States, and is scheduled for release by Mutual December 24.

Director John B. O’Brien is a “stickler” for truth—in detail. He spent the same amount of time and money in the New York public library, so, accompanied by David Powell and a well-known artist, the visit was made to the Metropolitan Museum, where, by special arrangement with the authorities, permission was granted to make drawings of the pottery, garments and draperies in the excavations and furnishings of the royal chambers of ancient Egyptian royalty.

From these drawings exact duplicates were made, imported tapestries obtained and applied to the original ones and a magnificent tiger’s skin was secured as a covering for the throne itself.

The result is an exact replica of the original throne room and is strikingly illustrative of the determination of the Empire-Mutual directors to reproduce the real thing in pictures.

CARMEL MYERS HAS NEW LEADING MAN.

Following an engagement of more than two years with the American Film Company, in which Carmel recently joined the Bluebird forces, and is playing a leading role opposite Carmel Myers in “The Green Seal,” which is being produced as a program feature under the direction of Stuart Paton. While with the American he was featured in a number of productions, and played juvenile leads in several of William Russell’s pictures. He appeared opposite Mary Miles Minter in “Charity Castle” and Juliette Day in “The Calendar Girl.” More recently he played one of the principal roles with Jack Pickford in “The Spy.”

Mr. Dearholt is an all-around athlete, and before entering the photo-play field was a racing driver of more than ordinary capacity. His activities at that game have given him an accurate use in “The Green Seal,” for he is called upon to do some dance and other strenuous stunts that would make the average actor throw up his hands in absolute despair.

IRENE CASTLE IN “CONVICT 993” (Pathe).

To “Convict 993,” a five-part Pathé Play featuring Irene Castle, goes the distinction of being the first regular feature of 1918. This picture is adapted from an original scenario by Wallace Clifton of the Pathe scenario department. It is directed by Harry Harlow, and it is felt that Mrs. Castle has been under his direction. Members of Pathe’s film committee have not hesitated to express the opinion that “Convict 993” is the best picture in the company which the famous star has yet appeared.

Associated with Mrs. Castle in the cast are a number of players of the sterling type from the Pathe productions in the past. Prominent among them are Warner Oland, Helen Chadwick, W. H. Gilmour, Harvey Benham and Bert Starkey.
Paramount to Issue Chapin Pictures

Will Be Grouped Into Ten Episodes of Two Parts Each, All Dealing with Life of Lincoln.

PARAMOUNT is to present a most notable motion picture achievement, Benjamin Chapin in "The Son of Democracy" which will be made into a ten-reeler feature, each complete in itself and each telling a dramatic chapter in the life of Abraham Lincoln. Mr. Chapin has given his life to the portrayal of Lincoln on the lecture platform, on the stage and on the screen. For years he has been engaged in making "The Son of Democracy," which now is to be available for exhibitors. No other living man could produce such a series of features as make up "The Son of Democracy." Mr. Chapin from boyhood has been a disciple of Lincoln. He has produced Lincoln plays and vaudeville sketches, appearing in them all in the character of Lincoln. In stature, in face and in manner he is a living reproduction of the famous sixteenth president.

In "The Son of Democracy" Mr. Chapin portrays the great President, Abraham Lincoln's father, and the first Abraham Lincoln he played in the long series of Lincoln characters he was to become a humorist, a kindly humorist, and "The Son of Democracy" is crowded with smiles and hearty laughs, as well as with heart throbs and stirring patriotic moments. Mr. Chapin, an actor and playwright, as well as a man who loves Lincoln, has made an absorbing picture, a drama that would hold interest even though its leading character were fictitious. There are rousing hand-to-hand conflicts, for both Abraham Lincoln and his father were, like all strong men of their time, fighters.

Mr. Chapin's talent in directing children is shown in charming stories of the boy Lincoln and his playmates. They were real boys and girls, Mr. Chapin shows. Throughout he establishes the fact that Abraham Lincoln was above all a human being.

A part of Mr. Chapin's Lincoln pictures was shown at the Strand Theater in New York City and later enjoyed a long run at the Kay-Theater. These unpretentious pictures were an immediate success. Hundreds of discerning men and women saw these pictures and wrote Mr. Chapin congratulating him on the industry tried them, but Mr. Chapin held off, preferring to finish his plan, which was to produce a complete series showing the life of the great emancipator.

"THE HEART OF A LION" (Fox).

William Fox will release another Standard Picture December 16. It will be a William Farnum production, "The Heart of a Lion," based on Ralph Conner's novel, "The Doctor." William Farnum, of course, has the role of Barney Kemper. The part of the brother is played by William Courthigh, Jr., and the other principals include Mary Martin, Wanda Pettit, Walter Law, Marc Robbins and Rita Boris.

"FACE VALUE" (Bluebird).

The Bluebird set for release January 14 will be a Mae Murray feature in more essentials than merely featuring the dancing actress in the advertising and publicity. Robert Leonard collaborated with Miss Murray in writing the story, and Director Leonard shared his work with his co-author in finally preparing the subject for the screen.

"Face Value" will be Miss Murray's second Bluebird, the release of "Princess Virtue" having served to introduce her to Bluebird's "star-cycle" in November. In the January 14 re-

Scene from "Face Value" (Bluebird).

lease, Miss Murray plays the role of an orphan girl who goes on to prosperity and contentment through her own efforts, finally coming into the culmination of joy in the happiest of endings.

In presenting "Face Value," Miss Murray qualifies as a "stunt" actress through her leap from a moving train as it crosses a bridge and her swimming feats that immediately result in finding safety on shore. In the earlier sections of the play the star shines as a comedienne, and her talents as an emotional actress are later disclosed in the more dramatic episodes. Robert Leonard has made a production declared to be one of the most sumptuous Bluebird has ever offered in its program.

ELSIE FERGUSON CHANGES STUDIOS.

Production of Elsie Ferguson's new Artcraft picture, "The Song of Songs," adapted from Edward Sheldon's well known play of the same name, has been transferred from the Fort Lee, N. J. plant to the Fifty-Fourth Street Studio, New York. The "Song of Songs" company was installed at the New York plant last week, where new sets had been prepared in advance so that there would be no loss of time in the making of the studio.

Director Joe Kaufman reports rapid progress in the production of Miss Ferguson's new vehicle, and it is expected the picture will be completed in the near future. In selecting his supporting cast, Mr. Kaufman has assembled a splendid company of players, including such well known artists as Crain, Keitel, Cecil Frithee, Frank Louse, Gertrude Berkeley, Robert Cummings, Corinne Ussel, Charles Wellesley, and Henry Leone. The release date of "The Song of Songs" has not as yet been decided upon.

BIOGRAPH STUDIOS AVAILABLE FOR INDEPENDENTS.

Since the Biograph Studios became available November 1, the Biograph Company offers its facilities to the independent producer for such period of time as his production requires. With its cooperation Hewitt Fuller has been producing "Falling Star," a new and interesting picture which research lamps it affords a floor space of 19,200 square feet, which is the largest electric lighted studio floor space in the United States.

Madame Petrova, Lewis J. Selznick, Robert Warwick, James Kirkwood, Ralph Ince, Clara Kimball Young, Emily Stevens, Eva Tanguay, Harry Rapf, Charles Richman, Leonce Perret, Charles Giblin, Albert Capellani and Florence Reed are a few of the notable producers and artists who have made feature productions in these studios. Thomas A. Persons is in charge of the studios.

"THE FAIR BARBARIAN" (Paramount).

Vivian Martin is always most at home in a picture that enables her to display the natural vivacity which is one of her chief charms, and in "The Fair Barbarian," adapted by Edith M. Kennedy from the story by Frances Hodgson Burnett, she has a character to portray that might have been written expressly for her. Robert Thornby is directing Miss Martin in "The Fair Barbarian," which will be a Paramount release for December 17.
POLLY SHOWS 'EM IN "TAMING TARGET CENTER."

As described by the producers, "Tamming Target Center," the Philm version of "Tamming the Southwestern Diamond" here written and released December 15, begins with a riot and ends with a prayer. It brings again into prominence Ben Turpin, the actor. Polly, herself, is_additionally portrayed by Mr. T. Mack Ruhl, cafe proprietor, and Gonda Durand, the leading vampire. William Campbell directed it with the supervision of Mack Sennett.

As the story goes, Ben was a real zood sheriff when there wasn't any law to enforce. But then came Polly, her tax on contributers to Tamming Target Center, trouble started. The jail, formerly a place of repose, was disrupted and filled with larcenies. Ben, discovering that Ben was not as brave as he seemed to the girls, meantime, the leading vampire of the town entered the plot and Ben became involved in a network of circumstantial evi- dence. It all culminates in the tender donkey Polly, best and went to church—the first time in its ruddy career.

Needless to state, there are feats of horsemanship, thrilling and speed upon lightning. The gang villains are of course taken off at one of the inimitable Sennett lawg- makers appropriately.

BUSHMAN AND BAYNE IN NEW COMEDY.

FRANCIS X. BUSHMAN AND BEVERLY BAYNE. Metro's popular co-stars, have begun work at the Metro studio on a brilliant comedy melodrama called "The Woolworth Diamonds." The story, which will star Bushman and Bayne, comes from the pen of Hugh Weir. It has been adapted for the use of Mr. Bushman and Miss Bayne by Albert Shirley LeVino, and provides roles of the kind occupied by both stars.

Mr. Bushman's part is that of a young multi-millionaire, Gerry Simpson, and Miss Bayne plays Virginia Blake, a girl reporter. In the comedy, the story, the comedy, Miss Bayne is a girl reporter has a perfect horror of the idle rich, and then is thrown much against her will into the society of young Simpson, to whom money is absolutely no object. But the melodrama is provided by entirely different means. That is why the "Woolworth Diamonds" will be New in Metro life. In Metro life, all its phases will be mirrored in "The Woolworth Diamonds."

There will be smart society scenes, Charity Bazaar scenes, scenes among tender donkeys and all the varieties of the life of the metropolis. William S. Davis will direct the new Bushman-Bayne feature.

"AMBROSE'S ICY LOVE" (L-Ko).

In the L-Ko to be distributed through Universal exchanges, December 24, exhibitors will have to Swain to bill as a star attraction in addition to the L-Ko trade-mark so long established in general favor. This will be the first of a series of "Ambrose" comedies to go to L-Ko exhibitors under Julius Stern's new plan of presenting stars in these gloom dispensers. "Ambrose's Icy Love" will introduce a new type of activity into the pictures, to be one of the score of ice houses that flank the shores of the Hudson River where it narrows down toward the states.

There is fever for ice cream here, by country store, and the merchant's pretty daughter is concerned in the thefts of comedy endeavor undertaken by Mack Sennett, for which he late mercy and said his involvings achievements. L-Ko takes on new activities with this release.

"THE LIFE MASK" CHOSEN FOR MADAME PETROVA.

In accordance with the custom which she inaugurated at the formation of the Petrova Picture Company, Madame Olgia Petrova has personally chosen the story for the third starring vehicle in which she will appear during the forthcoming year. The story selected by the famous Polish star is an adaptation of "The Life Mask," a novel which has had tremendous vogue during the past few years throughout the English speaking world. The name of the author of this story is enshrined in the pages of "The Life Mask," which was written and published without divulging the name of the man or woman responsible for it. Madame Petrova has chosen Mrs. L. Case Hulswit, whose novel, "The Life Mask," is published, and since it has been published, it has been sold to the American market and the English, and the former has been sold to the British market.

The story is also the story of a theater, its management, its stars, its acting, its lighting, its audience, its actors, and its story, all of which have been taken into consideration in the choice of "The Life Mask." Mrs. Russell is responsible for the screen version of the second Petrova vehicle, which has recently been completed under the direction of Larry Trimbo.

"TWO RENEGADES" (General Film).

One of the most humorous stories yet screened in the Broadway Man Feature series of comedies is "Two Renegades," the story of a man who is forced to leave the city and go to the country. The story is told in a two-part comedy-drama of a Central American revolution. O. H. M. Hawkins, the director, has written and produced an unusually entertaining story to make up for the lack of feminine character, and for once they are not missed. Chet Iyan and W. L. Rodgers, who have been a favorite team in the pictures, G. J. Conklin, and G. W. Barlow, provide the humor, while E. J. Keyser, a true-blue Northerner, attempts to father a small revolution, but is captured and ordered shot in a Panamanian revolution. How an old ex-confederate does it gets him out of it by invoking the micht of the long defunct C. S. A. provides the surprise climax of this story.

TAYLOR HOLMES AND COMPANY IN ARIZONA.

Taylor Holmes is now in Arizona with his "Ruggles of Red Canoe" company filming the outdoor scenes of this George K. Soper special. Director Windom completed most of the interior prior to leaving the Chicago studios. "Ruggles of Red Canoe" will be released during the Christmas season with Mr. Holmes in the character of the rough and tumble newspaper editor. Mr. Holmes's characterization is naturally adapted for that of an impressionable young schoolmaster in the United States Western educational life. With Mr. Holmes are such supporting characters as Lawrence D'Oyly and Frederick Burton, both of whom appear in the original stage presentation; Lillian Drew and Virginia Valli, Essanay stars.

BIRMINGHAM, ALA.—Greener & Toppert are reported to have plans for a new theater at the Bayfield & Company for Savoy theater at 322 Eighteenth street, north, with lighting, construc-

TIDEWATER, CAL.—Mr. Stimson has the contract to erect the Florence theater on East Colorado street, between El Molino and Hudson avenues, to cost $75,000. House will have seating capacity of 500 persons. Dave H. Schumann will be manager.

SAN FRANCISCO, CAL.—An addition has been built to the new Mission theater and the seating capacity has thereby been increased by 1,000.

ATLANTA, GA.—War Department will erect theater at Camp Gordon, having seating capacity for 300 people. Construction under supervision of Commission of Contracts; Director C. S. Johnson.

BELLVILLE, ILL.—Grace Amusement Company has sold the Washington theater on West Main street, and the Wash-

BEAUFORT, S.C.—R. U. Bronzer has sold lot at 348 Western avenue, 65x150 feet, to Blair McElroy as a site upon which he will erect a theater, with seating capacity for 1,200 people.

CHICAGO, ILL.—Adelphi theater at Clark street and Este-

CHARLOTTE, I. N.—New theater has been opened at the Royal theater, 1,000 seats.

LOGANSPOD, IND.—Majestic theater has been thoroughly renovated and reopened.

PORTLAND, I. N.—Extensive alterations are being made to the Royal theater. The interior is being redecorated and new furnishings added.

RENSSELAER, IND.—Ellis theater will be remodelled and a new service counter erected.

WABASH, IND.—Elmer E. Davis has purchased the Eagles theater.

ALBERT CITY, I. A.—Moving picture house will be erected by the Independent.

CHARLOTTE, I. A.—Iris theater, owned by D. Earl Combs, has been opened.

COON RAPIDS, I. A.—J. E. Fee is the new owner of the Lyric theater.

IDA GROVE, I. A.—Princess theater has been leased by Frank G. King.

INDEPENDENCE, I. A.—Harold Kelly has taken over the moving picture business formerly conducted by Guy Curtis.

Picture Theaters Projected
LITTLE ROCK, Ia.—J. W. Counsell & Son have disposed of their moving picture business to P. B. Hinders and H. W. Nachigal.

RACILIFFE, Ia.—C. E. Myers has sold his interest in a moving picture house here to Jack Raymond.

THAYER, Ia.—Reported new opera house will be erected here.

TOLLEO, Ia.—Grand theater, formerly operated by W. B. Persons, has been taken over by J. J. Fomey.

LAWRENCE, Kan.—Variety theater is being remodeled and enlarged so as to accommodate 300 more persons. Lloyd Ward has taken over.

PITTSBURG, Kan.—McMillin Brothers have plans by Karl Boller, T Gayety Theater building, Kansas City, Mo., to rebuild theater for $14,500.

ODENTON, Md.—Camp Meade Mercantile & Amusement Company, care of E. P. Powers, 4654 Pimlico boulevard, Baltimore, has let it to Charles N. McQueen, Maryland Casualty building, Baltimore, for a one and two-story theater and store building, 92x150 feet, to cost $20,000.

E. B. MABIE.—The theater has been opened at Camp DeVens under the management of Maj. Reginald Barlow.

HOLLAND, Mich.—Knickerbocker theater, recently leased by Frank A. Ogden, will be reopened soon.

GRAND RAPIDS, Mich.—Beecroft, Inc., 814 Division street, have made contract for erection of a two-story moving picture theater, 49 by 145 feet, to cost $12,900.

NEGROUER, Mich.—Odd Fellows have plans by Charlton & Kuenzi, Camp building, Milwaukee, to convert two-story store building into picture theater.

BADGEY, Minn.—A. Howe has disposed of Lotus theater to A. B. Halseth.

BENSON, Minn.—J. H. Wright has reopened Volking theater with moving picture.

GOOD THUNDER, Minn.—Gem theater has been leased by United Theater Company of Minneapolis.

GREAT FALLS, Mont.—Sam Cornish has disposed of his moving picture into.

HECTON, Mont.—Dr. Erickson has disposed of the Palace theater to George Holland of Red Lake Falls and A. W. Fisk of Gettysburg.

SENECA FALLS, N. Y.—H. D. Judd has disposed of his moving picture business to W. A. Schummers of Olivia.

KANSAS CITY, Mo.—A. E. Elliott is having plans prepared by Clifton B. Sloan for photoplay theater, 38x76 feet, with seating capacity for 500 people, to cost $50,000.

ST. LOUIS, Mo.—Robert Miksieck has reopened the McKinley theater at the corner of Jefferson and Accoume streets.

ST. LOUIS, Mo.—F. L. Cornwell, La Salle building, is having plans prepared for a nine-story theater and apartment building, 175x226 feet, to cost $460,000.00.

ST. LOUIS, Mo.—F. L. Cornwell and others are having let contract to Francis Construction & Reality Co., 40 Lookout avenue, to erect an opera house and apartment building on Olive street, between Grand and Spring streets, to cost $690,000.

BAKER, Mont.—Moving picture theater will be erected here.

BILLINGS, Mont.—American theater on Twenty-seventh street, operated by management of Dave Wolfson.

MILES, Mont.—G. S. Otis has taken over the management of the Miles theater, formerly conducted by F. G. Ober.

MISSOULA, Mont.—Company has been incorporated, with capital of $125,000, by A. M. Hottet, of Helena, and F. A. Schlick and Firman Gage, of this city. Will erect moving picture theater having seating capacity for 1,200 people.

PETTIS, Mont.—Extensive improvements are being made to the Orpheum theater. It will be reopened under the management of Henry and Christian Rakeman.

WILLIAMSBURG, Mont.—Cartwright will convert building into moving picture theater.

BERTRAND, Neb.—Victor Peterson has purchased the Ideal theater from Galt Baily and Emil Nelson.

HOLMAN, Neb.—Moving picture theater has been opened here by L. B. Martin.

PREMONT, Neb.—Frank Creely has purchased the interests of Harry Higley in the Home theater.

NELSON, Neb.—Overland theater will be reopened.

NELSON, Neb.—Moving picture theater has been purchased here by George Allgaier.

OMAHA, Neb.—James Haire has disposed of the Rex theater.

OMAHA, Neb.—A. H. Blank plans to erect moving picture theater, with seating capacity for 2,550 people, and to cost $445,000.

OMAHA, Neb.—Hamilton theater, located at the corner of Forty-first and Hamilton streets, is now being conducted under the management of W. O. Jensen.

ST. PAUL, Neb.—Elite theater is now owned by J. W. Crough.

SCHUYLER, Neb.—A. Van Housen has taken over the Favorite theater.

STERLING, Neb.—Folly theater is now being operated by C. R. Shandy.

ASHURBY, N. J.—Lyric theater will be closed for the winter during which time it will be remodeled. Proprietor Pawley made plans for it about March 15.

OCEAN CITY, N. J.—Stage on Dougherty's pier is being reduced in size and such other improvements made so as to accommodate moving picture moving.

WRIGHTSTOWN, N. J.—Stanley moving picture and vaudeville theater, which is near completion, will have seating capacity for 1,800 people.

WRIGHTSTOWN, N. J.—J. A. Bader & Company, Lackey building, Wilmington, Del., have the contract to erect a one-story moving picture theater for the Camp Dix Amusement Company, to cost $20,000.

DEMING, New Mexico.—Jolly & Morris of El Paso, Texas, have let a contract to erect Cody theater at Gold and Pine streets.

BINGHAMTON, N. Y.—Lyric theater at Water street is being remodeled for A. W. Newman and Lee M. Cafrity.

JOHNSTOWN, N. Y.—Colonel Taylor has leased the Beck block at Main street and is having it converted into a moving picture theater. Mr. Taylor will also in the near future open the Strand.

BROOKLYN, N. Y.—Henry Phiifer, 32 Orient avenue, has plans by T. J. Bird, 30 East Forty-second street, New York, for a three-story moving picture theater, dance hall and garage, 128x75 feet, to cost $96,000.

CAMDEN, N. Y.—Arcade theater has been purchased by Peter Lengle.

CORENTH, N. Y.—Corinth opera house, care of A. T. Mallory, are having plans prepared for a one-story opera house and store building, 50 by 90 feet, to cost $15,000.

FREEPORT, N. Y.—Theater is being erected for Frank Tinney at West Merrick road.

GLENS FALLS, N. Y.—Fred E. Colburn and James R. Lockwood, of Burlington, Vt., will expend about $25,000 in converting the Knickerbocker block into a moving picture theater, with seating capacity for 1,400 people.

JAMAICA, L. L. N. Y.—William C. Baker, 76 Hardenbrook avenue, has plans by De Homa & Perier, 156 Nassau street, New York, for altering store building into a one-story addition, 26x22 feet, to a moving picture theater, to cost $5,000.

NEW ROCHELLE, N. Y.—Edward F. Rush has purchased the northwest corner of Huguenot and Division streets as a site upon which to erect a theater building, 100 by 150 feet, and to cost approximately $100,000.

NEW YORK, N. Y.—Wardw Company, owners of the Webster theater on 167th street, have purchased ground adjoining theater, and will erect an addition.

PONT LEYDEN, N. Y.—Beck block on Main street is being converted into a moving picture theater. E. Tailor will be manager.

SENECA FALLS, N. Y.—New Regent theater, constructed from the old Johnson opera house building, at Fall and Munderse street, has been remodeled and opened. A. C. Hilkert is the owner.

SYRACUSE, N. Y.—San Le Maire succeeds Herbert E. Luneg as manager of the Wiseley theater.

SYRACUSE, N. Y.—Work has been started on the construction of the new Keith theater and office building in South Salina street.

UTICA, N. Y.—Another moving picture theater, the New Bregio, has been opened.

WATERTOWN, N. Y.—Lyric theater is to be rebuilt and operated under the management of Papayanacos Brothers.

BREMEN, N. D.—New opera house will be opened in short time.

CLEVELAND, N. D.—Theodore Heil and H. A. Scott have leased space in the M. F. Bruce building and are having it fitted up as a moving picture theater.

DICKINSON, N. D.—New theater erected for Mr. Vallancey on Main street has been opened.

DICKINSON, N. D.—The Dickinson Amusement Company, which formerly operated the Lyric theater on Wiland street, is now conducting the Dickinson opera house as a moving picture theater.

DRAKE, N. D.—T. E. Sleight and A. A. Page has purchased interest of Henry Thurson in moving picture theater.

HEGG CENTER, N. D.—McIntosh Brothers have the contract to erect a one-story auditorium, 94 by 96 feet, for the city, to cost $11,800.

FARGO, N. D.—McCarthy Brothers have disposed of their interest to the Strand theater at West Broadway.

FARGO, N. D.—A. S. Hogan has the contract to erect an opera house for Abel Erickson, to cost $100,000. There will be seating capacity for 1,200 people.

HILLSBORO, N. D.—A. L. Halverson has plans by Ashelman & Gage, of Fargo, N. D., for a modern fireproof moving picture theater.

MILNOE, N. D.—Dick Willie has disposed of his interest in the Ivis theater.

MINOT, N. D.—J. M. Wilson, proprietor of the Orpheum theater has made extensive improvements to the house.
SISTENEL, BUTTE, N. D.—Opera house has been leased by J. H. Kane.

TIoga, N. D.—John Doyle has leased the Bijou theater to H. A. habits.

WILLOW, N. D.—Moving picture theater formerly conducted by Charles Akey has been purchased by Eddie Dew.

CINCINNATI, O.—L. Eld Creme of Cincinnati has contact in Idaho.

CLEVELAND, O.—New Grand theater has been remodeled and reopened. A $25,000 organ has been installed.

O. B. TRAVIS, THOMASVILLE, N. C.—Union theater has been opened under the management of George Treka. House has seating capacity for 500 people.

HUBU, OKLA.—O. G. Hill, owner of the Dixie theater, has purchased the Erie from A. J. Wright and J. D. Risinger.

KENTON, O.—Majestic theater has opened under the management of D. M. Defrick.

KENTON, O.—J. H. Stevenson has disposed of the Idle-hour theater on West Franklin street to D. M. Detrick. The house will be remodeled and conducted under the management of W. T. Detrick.

MIDDLETOWN, O.—Eagle theater has been remodeled and renamed the Majestic.

WILLINGTON, O.—Charles W. Murphy will erect $150,000 theater, to be known as the Clinton. It will be conducted under the joint management of Frank and James Murphy.

DEVAL, OKLA.—Moving picture theater has been opened here under the management of G. W. McKenzie.

HOLDENVILLE, OKLA.—Robert Howell has purchased the Empress theater.

KINGFISHER, OKLA.—Moving picture theater has been erected in the Masonic Temple building under the management of J. L. Carr.

LAWTON, OKLA.—M. S. Simpson has sold his interest in the Temple theater.

LILA, OKLA.—Moving picture theater will be opened here by R. E. Smith.

MANGUM, OKLA.—Charles Bresheby has taken over George Simpson's interest in the Bird theater. The firm will hereafter be known as Bresheby & Patterson.

MIAMI, OKLA.—J. W. Cotter, owner and manager of the Picker theater, and Gus Bennett, of Springfield, will erect a moving picture theater on site now occupied by the Electric theater on Main street. New structure will be 60 by 120 feet, and cost $50,000.

OKEENE, OKLA.—Majestic theater will occupy building formerly owned by A. A. Koup.

OFLAW, OKLA.—D. Ingalls has sold the American theater to C. D. Cottrille.

MEDFORD, ORE.—O. T. Bergner has taken over the lease on the Page and Star theater from George Hunt.

DEAVER FALLS, PA.—Colonial theater on Seventh avenue has opened under the management of Samuel Goodman.

BETHLEHEM, PA.—Kurtz Brothers are erecting a moving picture theater, with seating capacity for 1,700 people.

BETHLEHEM, PA.—Exterior improvements are being made to the Orpheum theater on East Third street. The seating capacity will also be increased.

BRUSHTON, PA.—Work is progressing on the new Brushton theater for Hone & Wolfe.

CENTRALIA, PA.—Grand moving picture theater has been reopened by Walsh Brothers.

EASTON, PA.—Willer & Vincent are considering the establishment of a moving picture theater on North Third street.

PHILADELPHIA, PA.—Alexander Chambly has the contract to erect theater at Queen Lane and Schuyler street for the Queen Lane Theater Company.

READING, PA.—Orpheum theater, which is being remodeled, will be conducted under new management.

SHARPSHIN, PA.—New theater is being erected at the corner of Independence and Anthracite streets. It will have seating capacity for 1,569 people.

YORK, PA.—Jackson is the name of a new moving picture house opened here.

HAIRRINGTON, H. I.—Town authorities have plans by Stone, Caroff & Siller to erect a new industrial building. Providence, H. I., for interior alterations to town hall, to cost $2,500.

BLOOMING, S. D.—Pleasant Hour theater is again being operated by John L. Murphy.

BROOKLYN, N. Y.—J. M. Taylor, with seating capacity for 450.

OGDEN, UTAH.—New Nevada theater has opened under the management of A. J. Flyn.

MARTINSVILLE, VA.—Hamilton theater, care H. Hamilton, has plans by Heald & Cardwell, Arcade building, Danville, Va., for alterations and a rear addition to cost $3,000.

PETERSBURG, VA.—Atlantic Coast Realty Company will erect a one-story moving picture theater, 70 by 100 feet.

ROCK HILL, V., C.—W. Atkinson & Company, Richmond, have the contract to erect a two-story fireproof theater and office building, 50 by 136 feet, for the Century Amusement Company.

LOGAN, W. VA.—Frank Middleburg has plans by C. C. and E. A. Weber, Citizens' building, Cincinnati, O., for a three-story moving picture theater, 125 by 44 feet, to cost $35,000.

ANACORTES, WASH.—E. A. Abbott has sold the Empire theater to the Doodles. N. F. Haas will be manager.

HOQUIAM, WASH.—H. Newman, of the Arcade theater, has purchased the Liberty theater from Jack Kaufman.

ILWACO, WASH.—Moving picture theater, 20 by 100 feet, will be erected for E. H. Saunders.

SEATTLE, WASH.—Little theater, at 416 Pike street, owned by John Hamrick, has opened under the personal supervision of the owner.

TACOMA, WASH.—Peter David has leased the Liberty theater from L. P. Young.

TACOMA, WASH.—Dawson & Dahlberg have the contract to erect a theater at the corner of South Ninth and Market streets for John S. Baker and H. F. Moore.

DARLINGTON, WIS.—E. H. Rodham will soon start work rebuilding opera house destroyed by fire. Structure will be two stories high, and measure 44 by 120 feet.

DENMARK, WIS.—Moving picture theater will be erected here by Hindrickson Brothers.

FENNOMORE, WIS.—Peter Boebel, of Boscobel, has purchased a moving picture theater, 44x100.

GRAND RAPIDS, WIS.—Palace theater is now under the management of J. P. Gravelle and Otto Rupnow, of Monroe.

HARTFORD, WIS.—Opera house conducted by Leach & Christion is being remodeled.

LIVINGSTON, WIS.—Frank Parke Blanchard has purchased the entire holdings of the Coker Entertainment Company. It will hereafter be known as the Parke Theater Company.

MILWAUKEE, WIS.—C. C. Perry of Minneapolis has been appointed manager of the Strand theater.

NEW LONDON, WIS.—Dr. G. T. Dawley, C. M. Jelleff, and E. D. Darling are the new owners of the opera house.

PARK FALLS, WIS.—Rex theater, owned by S. J. Keffe, and the Savoy, owned by G. W. Twymer, have merged. Both will hereafter be conducted with the Rex.

PHILLIPS, WIS.—Idle Hour theater will reopen under the management of Mr. Rice.

RACINE, WIS.—Work has been started on a one-story addition, 20x42 feet, to the theater of Ernest Klinkert, 828 Washington avenue.

SCHLEISINGERVILLE, WIS.—Majestic theater has opened in the Central Hotel building.

WINTER, WIS.—Thomas Pomorlio's building has been rented for a moving picture theater.

COWLEY, WYO.—Lloyd and Frank Taggart have awarded the contract for theater to be erected on Main street.

"MARTIN"—ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hayes Ave., Chicago 1010 Breithaupt Bldg., New York

Empresa Royalty

MADRID, SPAIN

Suppliers of Moving Picture Equipment

Would be pleased to enter into business relations with American Firms

Kindly send Catalogues, Prices and Best Terms
Comes from Atlanta to Head Local Vitagraph.

Boston, Mass.—L. A. Watrous has severed several connections with local Vitagraph exchange and gone to Philadelphia to accept a position with an advertising company. Mr. Watrous was in that business before entering the film game. He entered the game about eleven years ago. Since then he has had charge of several theaters, but most of his time was spent in the film distributing end of the business.

H. F. Campbell Returns as Fox Manager.

Boston, Mass.—Harry F. Campbell, leading film executive and pioneer of the industry in this section of the country, is back with the Boston Fox exchange. He has been general manager of the local Goldwyn office and left the employ of William Fox last June to take charge of it. He entered the game about eleven years ago. Since then he has had charge of several theaters, but most of his time was spent in the film distributing end of the business.

W. H. Bradley Heads Boston Triangle.

Boston, Mass.—William H. Bradley, former manager of the Strand theater, has returned from Atlanta, where he has been president of the motion picture exchange and more recently manager of the Washington Goldwyn office, succeeds Mr. Campbell as head of the local Goldwyn office.

William D. Shapiro, manager of the Boston Fox office since Mr. Campbell resigned last June will remain with the exchange and assist Mr. Campbell in the management of the exchange.

It was Mr. Campbell who gave Mr. Shapiro a start in the film business and is believed that with the two working together Fox will increase its business tremendously in New England.

Pine Tree News Letter.

By John P. Flanagan, 157 Park View Avenue, Bangor, Me.

A Lucky Portland School.

PORTLAND, MAINE—M. J. Garrity, of the Jefferson theater, Portland, has presented to the Maine School for Boys of which he is a former trustee, a motion picture machine, to be used at school for educational and entertainment purposes. The object of the photoplay exhibitions will be to assist the boys in their studies and improve their minds.

One difficulty in making full use of the equipment will be overcome through the kindness of Hiram Abrams, a native of Portland, and president of the Paramount Picture corporation. Mr. Abrams has never forgotten his native city and state, and at every opportunity he has displayed a deep interest in everything connected with it. He has promised that the school will have a picture program as often as they desire, and this means much for the success of the new feature.

Edward A. Golden, manager of the Boston Photoplay Co., has promised to give all the showings and others who have promised to help and have helped are A. Goodside, George A. Foley, of the Portland theater; Frank Hoe, of the Elm theater, and Al Eagles, of the Empire theater.
New Jersey Exhibitors Aid the Red Cross

Special Day Set for Boosting Red Cross Fund Responded to in Characteristically Patriotic Way—Seat Tax Suspended for Red Cross Shows Only.

By Jacob J. Kaler, 25 Bradfor Place, Newark, N. J.

NEWARK, N. J.—The exhibitors of New Jersey, responding to the call of the state, have done their part in the manly work of the Red Cross. Several of the theaters gave the entire receipts of their performances for the week of November 27, while quite a number gave special morning shows, the entire receipts of which were devoted to the Red Cross. Among the houses giving a special morning performance were Proctor's Palace, Lewis H. Golden and the Commercial. J. J. Kenny, manager of Kenney's theater, Louis J. Fosse, manager; Fox's Carolina theater, Louis P. DeVilof, manager; and the Forum. Kridell, manager; Loew's theater, Eugene Meyers, manager. Practically every exhibitor has agreed to devote the entire proceeds of at least one performance to the Red Cross. Employees of the various houses served gratuitously in their respective capacities.

On Tuesday, General Revenue Charles V. Duffey issued a notice last week, calling attention to the fact that all performances, the entrance to which is devoted to the Red Cross, are not subject to the war tax on admissions. Entertainments, the net proceeds of which are for soldiers' benefits and for the benefit of cantonment camps are, however, subject to tax.

$100,000 Film Concern Incorporated.

Fort Lee, N. J.—A new corporation, known as the Fort Lee Motion Picture Corporation, has been incorporated with an authorized capitalization of $100,000 on November 22. Nicholas Kessel, of this city, is president of the corporation, with May Cross, known here as Mrs. Kessel, include George A. Enright and George C. Dobbs.

Manager Fosse Celebrates.

Newark, N. J.—The Eliot Amusement company has filed articles of incorporation and will take over the Eliot theater, 21 Washington Street, from William H. Richards, the present manager, is listed as registered agent. The concern is capitalized at $5,000. The incorporators are Mr. Fosse's guests. Mr. Fosse has managed Polly's theater in Washington and the State theater, Bloomfield, and was assuming charge of the Keeney house.

Controlling Device Patented.

East Orange, N. J.—Jerry Cheesler has had a controlling device for a motion picture screen patent. The patent was granted last week.

Eliot Theater Incorporated.

Newark, N. J.—The Eliot Amusement company company has filed articles of incorporation and will take over the Eliot theater, 21 Washington Street, from William H. Richards, the present manager, is listed as registered agent. The concern is capitalized at $5,000. The incorporators are Mr. Fosse's guests. Mr. Fosse has managed Polly's theater in Washington and the State theater, Bloomfield, and was assuming charge of the Keeney house.

Maritime Trade News Notes

By Alice Fairweather, The Standard, 30 Broadway, New York.

F. G. Spencer Changes His Policy.

ST. JOHN, N. B.—The Lyric theater, St. John, N. B., is making some changes in its bookings. Mr. Spencer is showing several specials for a week at a time, omitting the vaudeville when putting on the picture. The policy is known with "Joan the Woman," and was a great success with this splendid picture. "The Palomino" has been contracted for with J. Sources, to be shown early in January, and "Redemption," contracted for with J. R. Kaufman, for week of Dec. 11.

Shows Change in Spirit of the Times.

St. John, N. B.—There is a possibility that "Damaged Goods" may be shown in the Canadian theaters operated by the exhibitors. It has been suggested that the management of the theaters, as a protest against the treatment accorded them by the Government, should refuse to show any film on the grounds that in view of the strong agitation against vice which is being carried on in the city, this picture, which has a moral value, should be put before the public.

Items from the New Globe Exchange.

St. John, N. B.—The Globe Film with its energetic manager, J. H. Kaufman, is still struggling for survival and it has been decided to pull out of the city. Mr. Kaufman is ill for four days recently so was not about the exchange, but he has recovered now and has his booking sheet out ready for business. He tells me that the exhibitors throughout the Maritime Provinces are expressing satisfaction in knowing that the Paralta pictures are being brought into Canada.

Loew's Hippodrome was crowded to capacity on Sunday, December 2, when this theater was used for a meeting which was held in connection with the Baltimore Conference for Jewish National Restoration in Palestine, the house being loaned by Mr. A. M. Kermit, manager of the Hippodrome, to Harry E. MA, manager of the Hippodrome, to Harry E. MA, manager of the Hippodrome, to Harry E. MA, manager of the Hippodrome, to Harry E. MA, manager of the Hippodrome, to Harry E. MA, manager of the Hippodrome, to Mr. A. M. Kermit, manager of the Hippodrome, to Mr. A. M. Kermit, manager of the Hippodrome, to Mr. A. M. Kermit, manager of the Hippodrome, to Mr. A. M. Kermit, manager of the Hippodrome, to Mr. A. M. Kermit, manager of the Hippodrome.

"Cleopatra" Breaks Into Regular Season.

Baltimore, Md.—"The Fox feature, "Cleopatra," Theda Bara in leading part, was at Ford's opera house all of the week beginning December 3. It no doubt came as a surprise to the managers of Baltimore when it was announced by Manager Charles E. Ford that this film would break into the regular season. As the booking originally stood, Chauncey Ollott was to appear at Ford's during this week in the new picture, "On the Run A Time," but owing to the fact that permission was obtained from the city authorities to allow the little seven-year-old girl to play her part in the picture, the film may or may not be given without her playing the part. Mr. Ford was compelled to immediately withdraw the picture from the schedule and the Fox feature was decided upon.

Pelsweig Back in Baltimore.

Baltimore, Md.—Simon, Pelsweig, who was formerly with the Electric Theater Supply Company as their representative in Baltimore, and who, under the management of Harry Schwab, of Philadelphia, Pa., has now returned to Baltimore and will act as the manager of the Senator. The Senator front feature film exchange, a branch of the Baltimore Film exchange, Mr. Pelsweig has returned to Baltimore under the supervision of the company.

Maryland News Letter.

By J. M. Shollman, 1982 Mt. Royal Terrace, Baltimore, Md.

Many Patriotic Benefits in Baltimore.

Baltimore, Md.—On Sunday afternoon and night, December 2, two performances were held at the theater, 210 West Lexington street, the house being loaned for the occasion by L. A. Deffoff, for the benefit of the Maryland Exhibitor's League and proprietor of the Horn and Royal theaters, and L. A. Deffoff, the manager of the New, arranged the program. This performance included a collection which amounted to $252, which was turned over on Wednesday to the members of the company at the camp. These benefits were held under the auspices of the Twentieth Ward Democratic Club.

Three benefit performances were given at the Palace theater, Gay and Hoffman street, on Sunday, December 2, by Manager Frank H. Dirkee. The collection taken up was used for buying comforts for the twenty-sixth District soldiers who are now at Camp Meade. Antonio Moreno in the "Captain of the Gray Horse Troops," and "Out on a Limb," were performed.

On Wednesday, Thursday and Friday, week of December 3, benefit performances were given at the Crystal theater, 3-9 North West avenue, under the auspices of the Alumnae Association of the St. Agnes Hospital, for the benefit of the profits. This benefit was arranged through the generosity of Mr. J. R., the supervising manager of the Parkway interests.

Loew's Hippodrome was crowded to capacity on Sunday, December 2, when this theater was used for a meeting which was held in connection with the Baltimore Conference for Jewish National Restoration in Palestine, the house being loaned to theTypeEnume Association of the St. Agnes Hospital, for the benefit of the profits. This benefit was arranged through the generosity of Mr. J. R., the supervising manager of the Parkway interests.

A crowd estimated at nearly 2,000 gathered at the Maryland theater on Sunday, December 2, where the annual meeting of the County Lodge No. 7 of Elks, was held. The theater was loaned by Frederick L. Schanberger, the manager.
Interesting Trade News from Philadelphia

Notes About Exchange Men and Exhibitors—Local 307 Elects Officers for the Year.—Notable Pictures on Screens—Business Items.

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

In six episodes of two reels each, was produced a complete 12-reel production to the Majestic and Grand in Williamsport, Pa.; the Victoria, in Harrisburg; the Theatre in Muncy, the Lyric in Wilkes-Barre, Pa., and the Victoria, at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia.—The Superior Film Exchange here has been called on for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, Harrisburg, Harrisburg, and Wilkes-Barre, Pa., and at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia.—The Superior Film Exchange here has been called on for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, Harrisburg, Harrisburg, and Wilkes-Barre, Pa., and at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia.—The Superior Film Exchange here has been called on for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, Harrisburg, Harrisburg, and Wilkes-Barre, Pa., and at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia.—The Superior Film Exchange here has been called on for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, Harrisburg, Harrisburg, and Wilkes-Barre, Pa., and at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.

Philadelphia.—The Superior Film Exchange here has been called on for immediate booking "The Russian Revolution" in seven reels. A few of the managers of our local managers, Harrisburg, Harrisburg, and Wilkes-Barre, Pa., and at Jersey Shore, to be shown in their entirety as a special attraction for extended runs.
Buffalo Theaters See No Cause for Worry

Holiday Shopping Is Now in Full Swing, but Plenty of People Have Spending Money
—Women Are Making Big Wages, Also.

By Joseph A. McGuire, 152 X. E., Elmwood Avenue, Buffalo.

BUFFALO, N. Y.—Goldwyn buying has begun a two weeks earlier than usual this year on account of a publicity campaign conducted by that company and to promote its new production, "The Devil's Brood," which has caused a slight slump at the local moving picture theaters. The depression is not so marked as that experienced last year, and although those who have made their holiday purchases, it is expected they will again crowd the show houses. Some declare that, generally speaking, the women of Buffalo have more spending money than the men and that the latter, who are those who are working overtime for extra good wages at the local plants, will have plenty of funds left for theater tickets. Many local women no longer have to depend upon "mere insignificant men" when it comes to show-going. Thousands of women employed at the local aero plane, automobile and railroad plants, etc., are earning more than their husbands and have ever received before and are spending their money in a manner that would be a delight to any box-office man.

Buffalo exhibitors, figuratively speaking, are extending their arms in welcome and cordialness toward the women customers. Of course, the patronage of the men is not being overlooked. Many of them, especially those working overtime for extra good wages at the local plants, will have plenty of show money during the winter.

Wurlitzer Improvements Finished.
The improvements at the Buffalo branch of the Wurlitzer Company on Main Street have been completed. Departments have been arranged for the various musical instruments handled by the company. "Among our recent sales was a theater organ for the Lyric theater at Austin, Pa."

Buffalo, is a city that came up from Pittsburgh. He has thoroughly reorganized his staff and since his arrival, trade at this branch has shown a substantial increase.

Theaters Give Many Red Cross Benefits.
Buffalo, N. Y.—Moving pictures and other high-class entertainment were featured at performances of Buffalo theater, Thursday, December 7, for the benefit of the Red Cross. The date of the shows was a week later than the usual, as in last week's "Picture World. The regular shows advertised for the week were presented. Matinees were given by the Central, Shea's Majestic and Olympic theaters. The Olympic and the Lyric theaters, which feature moving pictures and vaudeville, gave a joint Red Cross show, beginning at 10 o'clock in the morning. Shea's theater also gave a morning performance of vaudeville and pictures. The other shows were given by the Central. Everything that was donated, the benefits being real in the true sense of the word. The houses were crowded by Robert Wilson, and honorary head of the Red Cross, proclaimed December 7 as national Red Cross theater day. He received the thanks of the cooperation of the Buffalo Theater Managers' Association.

Goldwyn Manager Busy.
Buffalo, N. Y.—George A. Hickey, manager of the Buffalo branch of Goldwyn, is conducting a successful campaign among the exhibitors of the central and southern parts of the state.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the trade that fully fills the requirements of every reader.

Maxine Theater Enjoy Good Neighborhood Patronage.
Buffalo, N. Y.—"We feature our eight-piece orchestra and our admission is ten and fifteen cents," said George Hall, who has been manager of the Maxine moving picture theater, Buffalo. "Our people are of the middle class and are all employed, so our attendance is excellent. Our house, which is red and green, is crowded every night, and we get an average of ten thousand people and a lot of business."

Harry Somerville Has Good Job in Cleveland.
Buffalo, N. Y.—Harry Somerville, former manager of the Happy Hour theater, Buffalo, has written that he is now picture booking manager for the two houses of the Miles Theater company of Cleveland. He also is press agent for the two theaters. Mr. Somerville writes in part: "This company has opened a new house, one of the finest in the country, devoted to high-class vaudeville, the same as the Miles theater."

Geneva, N. Y.—Robert Clapp, proprietor of the Temple theater, Geneva, was a Buffalo visitor. "We play pictures and vaudeville," said Mr. Piers. "We formerly charged fifteen cents, but have advanced to eighteen cents, and collect the war tax, making the even twenty cents. Everything is going along nicely. Geneva has a population of 12,000. There are three theaters in the town, seating a total of 3,200."

Short Notes About Theaters.

Oswego, N. Y.—The Nickel theater of Oswego, the smallest that has been closed for two years, has reopened. Rochester, N. Y.—It is reported that the Gordon theater of Rochester has been closed.


Capital City News Letter.
By Clarence L. Lins, 622 Riggs Building, Washington, D. C.

WASHINGTON, D. C.—A change of considerable note took place in the exhibitors' field here last week when Harry M. Crandall took over the American theater, at First street and Rhode Island avenue, Northwest, formerly conducted by Louis W. Atkinson. This house has a seating capacity of about 650, and was the regular theater for the sectional association of Washington with a seating capacity of 678. It closed and not already in the Crandall circuit.

Mr. Crandall has planned numerous changes to this theater, which will close it down from the night of December 11 to the night of December 15, during which time repairs will be made to the building. The interior will be redecorated, the prevailing color scheme being old gray, ivory and blue. An attempt will be made to harmonize the interior decorations. The painted green, heightened with medieval bronze. The stage will be equipped with a new stage set, and the searchlight lamps will be installed and the front of the theater will be a blaze of light. Semi-direct lighting fixtures will replace those in the lobby and the interior will have the indirect system of illumination and the wall brackets will be of hammered bronze. New hangings and draperies, in harmony with the color scheme of the auditorium, will be used. These changes, which are to be handled under an agreement with the Universal company, through its representatives, will be made early in December.

The first film will show activities in the national forests, which are important sources of timber and water supply and also afford survival for a large number of cattle and sheep.

Children Help with Pig Clubs.
The second release, which will follow in about two weeks, will show what children, through the pig clubs, are doing to make hogs better. Other selections from the department's 40,000 feet of official subjects will make clear various features of food production, the raising of meat animals and horses, and will deal with home activities, such as poultry raising and the canning and drying of perishable products.

Problem of Food Productions.
The department laboratories are at work on a number of other popular films, which will appeal directly toward to city as well as rural populations problems of food production and to show them ways in which they can cooperate actively to feed the nation and the Allies.

Tom Moore Will Build Six Theaters.
Washington, D. C.—Tom Moore announces that he has been active in the erection of six new theaters to be located in various parts of the city, the first of which will be at 1101 East 41st at Ninth and G streets, Northwest. He states that in all about $1,200,000 will be expended on these theaters and that the Broadway and Strand on Ninth street will be the two Moore theaters, the Garden and Strand on Ninth street, now in operation. The first of the uptown houses will be located in the 45th Street section, and it is planned to accommodate about 2,200.
A new two million dollar corporation to be known as Tom Moore's Theatrical Enterprises has been formed to handle the proposition. It will take over the old Tom Moore's Amusement Enterprises Corporation.

New Branches for Wolfberg Attractions.

Pittsburgh, Pa.—The Harris F. Wolfberg Attractions, Lyceum booking, Pittsburgh, has announced that branches will be opened soon in Maryland and Delaware. H. E. Stahler, manager of the Pittsburgh office, is now in that territory working out an organization. During Mr. Stahler's absence, J. L. Ellman, head of the publicity department, will be in charge of the local office. The first production to be distributed by the Wolfberg Attractions in Maryland and Delaware will be "The Crisis," which is in line with the precedent established when the new Cleveland and Cincinnati branches were opened. This will be followed by "The Mad Lover," "Today," "The Deceiver," "Persuasive Peggy," and other features now controlled by the company in Western Pennsylvania and Ohio.

Recently the Harris F. Wolfberg Attractions has made three additions to its sales force. J. M. Duskin has been appointed traveling representative in the western Pennsylvania territory, Walter B. Blaney will handle the West Virginia territory, and C. Burchfield Kennedy will divide his time between Ohio and western Pennsylvania.

"As good as gold." "As white as snow." "As fine as silk." Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Rialto at Toronto Has Interesting Front.

Toronto, Ont.—Manager Stuart, of the Rialto theater, Toronto, has had several very attractive fronts recently for big releases shown at this house. One particularly fine lobby display was arranged for the "Jockey of Death." Practically the whole front was made to resemble a circus, with tent top, sawdust, circus animal wagon and special ticket office. The latter bore the price of admission with the printed announcement that the price "Takes you all the way through." The tent section had all the usual circus statements about the number of performers and sensations and slogans such as "The Greatest Show on Earth," "Six Shows in One," "Astonishing Fests of Daring," etc. During open hours a clown performed tricks in front of the entrance while the ticket-taker was garbed as a circus attendant.

Montreal Orpheum Opens with "20,000 Leagues." Montreal, Que.—With the opening of the New Princess vaudeville theater in Montreal on December 17, the City of Montreal gained still another first-run picture theater, namely the Orpheum, which opens on Monday, December 24, with a big feature picture policy. The first release to be presented in the Orpheum is "20,000 Leagues Under the Sea," distributed in Canada by Superfeatures, Ltd. This is the first booking of the special production in the Dominion.

Regal Films Has New Montreal Office.

Montreal, Que.—The Montreal office of the Regal Films, Ltd., who lately took over the Triangle in Canada, has been moved to the former headquarters of the Montreal Auction Bureau, No. 31 McGill College avenue. These premises are large and include a screen room.

Censor's Condemnations Cause Waste of Money.

Toronto, Ont.—The Board of Censors for the Province of Manitoba condemned two pictures and ordered the Auction Bureau to strike off the Dominion by Regal Films, Ltd.

A picture booked by the Lyceum theater, Winnipeg, for the week of December 3 and considerable advertising had been done by the theater. As a result of this rejection, the Lyceum was the first house in Canada to show "For the Freedom of the World," the eight-reel special, released by the Regal, this being substituted at the last moment for "The Auction Block." "For the Freedom of the World" followed "The Fall of the Romanovs" at the Lyceum, which is also controlled in Canada by the Regal.

The Manitoba Provincial Government has decided to continue the "Board of Censors and to make a number of important changes in the system of censorship in the province. "The Auction Block" was presented in the Regent theater, Toronto, during the week of December 3 without a publicity campaign. The Board of Censors for Queen condemned "Bought and Paid For," in which Alice Brady is starred. This had been booked in the New Lyceum theater, and all advance advertising had been done when the feature was rejected by the Censors. Two features were substituted for "Bought and Paid For," which had been released for a whole week. These were "The Mark of Cain," with Mrs. Vernon Castle, during the first half of the week, and "The Queen of Spades," the first Russian Art feature, during the last half.

Nine Hundred Picture Theaters in Canada.

Toronto, Ont.—Harry Kaufman, general sales manager of the Independence Film Corporation, has compiled statistics to show that there are nine hundred active moving picture theaters in the Dominion. The campaign of circulating Canadian theatricals was regarded as a Safari Play, the control of which for Canada has been secured by the Globe company.

Interesting Montreal Notes.

Montreal, Que.—Manager Maurice West, of the Montreal Fox office, has received word from Manager A. Richardson of the Olympia theater, Grand Mere, Quebec, to the effect that "Patsy," starring June Capract, has attracted an attendance of 2,350 people in a run of two days. The population of Grand Mere is 4,500.

The Daughter of the Wolfberg, which was first run in Montreal on a rental basis at the St. Denis theater during the week of December 19, has been very well received. A. Fisher, general sales manager of the Independent Film Corporation, had been in Montreal recently for his home in Pennsylvania, to attend to National military duties as an American citizen. During his absence, Dave Mendelsohn, formerly salesman for the Famous Players, has been looking after his interests.

The American Thanksgiving Day, November 25, was celebrated by Montreal moving picture men at a luncheon at the Commercial restaurant and a theater party. The master of ceremonies was Charles Berman.

One of Manager Stuart's Fronts at the Rialto, Toronto.
CINCINNATI, O.—Theater managers and moving picture exhibitors have been busy this season, with an eye to the profit roll since December 1, with a view to finding out, if possible, exactly how the war tax on admissions is affecting business all around.

As it is estimated, from figures gathered from every available source, that Cincinnati has not dropped out of the movie picture business, the first month in which the tax was in effect, about $30,000 to Uncle Sam in this one city, is probably the maximum that the tax has brought in the aggregate substantial, although it comes in small driblets from the individuals.

It is also estimated that of this total amount about $15,000 came from the ninety-five moving-picture houses in and around Cincinnati, this being the largest amount from any other amusement, as the remaining $15,000 or so came from several sources, such as the legitimate, burlesque and vaudeville theaters, concerts, prize fights, etc. The consensus of opinion among the moving-picture exhibitors is that the tax has virtually no effect on attendance, the downtown houses being especially emphatic in this view. Throngs have not lessened, according to the pennys required to meet the tax without objection, and even with cheerfulness, as the actual collection is infinitesimal. When the tax first went into effect. On the other hand, it is believed that the so-called legitimate theaters have suffered disproportionately, as Cincinnati, as well as elsewhere, on account of the tax and the economical tendency causing people to economize. Those who come in the attendance at the less meritorious attractions, the better shows suffer very little.

It is said that however, that in all probability it is not so much the tax as the general stimulus to war work which has had this effect. In other words, people do not balk at the tax if they desire to go to the show, but if these entertainments are particularly attractive or stay away altogether, and would probably do so if there were no tax. Judging from these conclusions on the effect of the tax, the exhibitors will not lose much business on account of the war, but the theaters shooting for the quick buck and those who look sharp to the merits of the shows put off, or suffer accordingly.

New Gifts Has Prosperous Week.

Cincinnati, O.—The first week of the new gifts theater, owned by McMahan & Johnson, was a financial success, and the patrons go to support the new house, as, in fact, the location made certain in advance. The show was an immense success, particularly in the "Circus," of course helped along things. The ten-year lease of the Greater Cincinnati Amusement Co. on the house was filed a few days ago, revealing the interesting fact that a monthly rental of $1,241.66 is being paid for it.

"Birth of a Nation" Comes Back.

Hamilton, O.—The management of the Jefferson theater, after the retirement of the management of the great Griffith spectacle, "The Birth of a Nation," a big event in the city for the Liberal Democrats, featuring the various interesting points about the well-known film, kept public interest alive, and attendance, and business was splendid, in spite of the fact that the range of prices was from 25 cents to $1.00.

Exchanges Furnish Free Films to Camps.

Cincinnati, O.—Cincinnati film men are to have the honor of furnishing regularly films to the ten moving-picture theaters run in connection with the M. C. A. houses at Camp Sherman, Chillicothe, O., where all of the National Army men from Ohio are quartered. This, obviously, is equivalent to providing regular programs for just ten moving-picture houses of the ordinary sort, and as the service is to be furnished free of charge, it is obvious there is no light matter. I. Libson, manager of three of the largest downtown houses in Cincinnati, was familiar with the work of purveying entertainment to large numbers of people, was appointed by the American Expeditionary Force. At Camp Sherman, to take charge of the work of getting the film men together and working out. The men, the work have not yet been fully mapped out, it is certain that the score of exchanges which have been put on the Army men will be kept up as long as possible.

The Gus Sun Promises a 2,000-Seat House.

Springfield, O.—Gus Sun, the well-known theatrical exhibitor. President of the Gus Sun Amusement Co., has bought the Columbia theater property from L. A. Demond and will eventually establish there the site a handsome theater of seating capacity of 2,000 persons, will be erected in the spring.

**Dayton News**

By Paul J. Gray, Alhambra Theater Bldg.

Orpheum Theater at Dayton to Remodel.

DAYTON, O.—The passing of one of the last so-called small picture houses will be noted here this New Year's, at which time the Orpheum house will undergo complete remodeling and also be heated, as much of the program features will be played. John Lyons, who has managed the house for the last year, has done very well when one considers that it was his first attempt at managerial honors. Previous to this the Orpheum house was at the Majestic, managed the house. John happened to be an intimate friend of the late Dave Demond, and it was known that the reason the Orpheum was not new or remodeled was that he thought at least one house was wanted for short-length pictures put over right after the summer season.

The latest house to change was the Apollo, directly across the street, and in Cincinnati will see to it is indeed. This is so the house now is using the "Conqueror," a Fox picture. One day last week I dropped into the Apollo and saw as good business in proportion as any of the larger houses had—following the "Conqueror," the "New-Made Man in "Sunshine Alley," followed by the "Maxman.

As there had been keen competition between these two houses the wise ones predicted that the Orpheum would get in all the business that the Apollo did get some of it but this did not alter the decision of the Orpheum to enlarge. This leaves the Demond Bros. at the Royal, next to the Lyric, which cannot possibly play.

In an interview John Lyons stated that, when reopened the Orpheum would have about $6,000 invested. A huge thousand-dollar organ will be installed, and the best in music will be offered.

As the company have got first-run Paramount and Artcraft service, in order to run this the Orpheum would have to play it second-run, and it seems at this time that this may take place. The writer's best wishes are extended to the Orpheum which was among Dayton's leading theaters.

L. C. Pollack Becomes Metro Salesman.

Dayton, O.—L. C. Pollack, who recently opened a branch office of the National Film Company here a few weeks ago, announces that he is to go with Metro as a road salesman for the Ohio district. Mr. Pollack completed arrangements with W. C. Bachmeyer, manager of the Cincinnati exchange, to start Monday, December 3, in high style. His friends regret to see him leave Dayton and sincerely hope that he will favor us with a visit in the near future.

Jake Needham Will Represent Pathé.

Dayton, O.—One newcomer is in our "midst" in the person of Jake Needham, and he needs no introduction to many Daytonians. Jake is well acquainted. Jake is to handle the Dayton Pathé interests, succeeding Paul Allison, who leaves the Pathé Co.

Two Fox Films Make Good Same Week.

Dayton, O.—The Victoria last week, under the management of Theodore Chifos, housed an attraction, "The Honor System," that was worthy of the success it attained at its release. Daytonians by the score and the writer heard much praise for it. A special orchestra was hired for this musical program, which helped the picture wonderfully.

Theodore Chifos has every reason to be pleased this week for at the recently remodeled Apollo theater the "Conqueror" went over wonderfully. This is the first time in the history of Dayton that two Fox productions have played to good business at advanced prices within a square each of other. Following the engagement of the Apollo the Apollo will come the "Spy" for a week.

J. W. Jackson to Open Athens Theater.

Athens, O.—J. W. Jackson, well known in the business, is to open the Grand at Athens, Ohio, which for some time has been closed.

Interesting Bits Heard Here and There.

Gilbert Burrowes is seen every day at the Auditorium working hard as overcoat tender.

Ann Pennington, in the "Antics of Ann," was one of the favorites of the last week at the Ideal.

John Lyons, of the Orpheum, has at last entered the ranks of those who continually worry about the cost of gasoline. John is the owner of a new touring car which speaks of class. A. H. Shafter, the producer, is constantly "touring" in search of—excitement.

P. Burr Smith informs us that since the Apollo, which was formerly the Dayton stronghold of Bluebird, has changed its policy that the Ideal here is to play Bluebirds.

R. E. Meyers, who controls the Majestic and Pal at Dayton, reports that his business is very good at the present. The large canteen camp at Chillicothe helps business considerably.

C. E. Smith, who operates the Star and Queen theaters in Chillicothe, plays Paramount and Artcraft pictures. It seems to be a habit to own a pair of theaters and the custom is growing.

The Sun theater at Springfield is now playing Bluebirds.

To prove the Italian war pictures was a real feature Lefty Miller induced Jimmie Muir (The Chroniclor) of the Dayton News to print a review of the film. It was a good move for the News came out the next day on a quite good front for the picture.

A. L. Kissner is again in our midst, he has returned from his winter hunting trip. Many were the lucky ones in the Rush building who received rabbits.
Ohio Censors Want to Employ Inspectors

Exhibitors Might Possibly Disregard Board's Decisions—Board Wants a Lot of New Jobs for the Deserving

From M. A. Malaney, 218 Columbus Bldg., Cleveland, Ohio.

CLEVELAND, O.—An attempt is being made to put the screws on tighter as far as film censorship is concerned in Ohio.

Word from Columbus, the capital, brings the information that the State Board of Censorship Commissioners, which has supervision over the censor board's work, will ask for a fund of $5,000 to pay the salaries of additional inspectors whose duty it will be to travel over the state seeking violations of the law.

Herefore there have been no inspectors working directly for the censor board. The present law provides for three censors, but no inspectors. It is reported that the legislators will be asked to amend the law to provide inspectors, the industrial commission urging the need of them.

Film exchange managers and exhibitors take the opposite view, claiming that there is no need for more censors, because they are not violating the law. They also claim that this will mean an additional expense which certainly should not be added to the state tax burden, especially during the war.

H. A. Bandy to Work for Banner.

Cleveland, Ohio.—H. A. Bandy, the Goldwyn exchange manager in Cleveland, is one of the most popular film men in the state. He owns a popular restaurant and is making a big business, and with the advent of Harry Reavey on the road and Fred Bandy handling the specials, Mr. Bandy hopes to be the banner office all season.

Previously Bandy was the Triangle manager in Cleveland, and previous to that was the Mutual manager in Indianapolis.

A Comedy That Spoke for Itself.

Cleveland, Ohio.—The first of the Fox-Sunshine comedians certainly had the most auspicious opening in Cleveland. The picture was "Roaring Lions and Wedding Bells." It was booked for four days at the Alhambra the week of November 25. Before the four days were over the manager extended the engagement to cover the entire week. And before the week was over the managery had booked another first-run house, booked it for the entire week of December 2.

"This is the reason that the Fox-Sunshine comedies speak for themselves," said District Manager Mooney.

Remodeled Victorian Office Gets Busy.

Cleveland, Ohio.—The Victor Film Service, handling the Universal product, has reorganized its Cleveland office recently. The new office is much larger and present it now presents a very busy appearance. The inspection and shipping departments have been remodeled and the second floor of the building, while the sales and executive departments are now in the east end of the first floor.

R. C. Travers Gets Captain's Commission.

Cleveland, Ohio.—Richard C. Travers, former Essanay star, and a resident of Cleveland, was in the Forest City during the Thanksgiving holidays. His family, Mr. Travers had just been commissioned a captain in the U. S. Army at the Fort Sheridan, Ill., training camp.

Children's Matinees in Cleveland.

Cleveland, Ohio.—Children's matinees are becoming very popular in Cleveland. When the season opened, the Alhambra following the example of the Ziegfield, has been advertising Saturday afternoon matinees showing fairy pictures.

Other theaters which have inaugurated these performances within the last few weeks are the Monarch, Windameer, and the Dean, The Mal, gives a regular Saturday morning children's show.

Most of the performances have fairy tales as their subject matter.

Youthful Film Stars Now in Vaudeville.

Cleveland, Ohio.—The Fairbanks Twins, Marion and Ethel, who are still working for Thanhouser, were the attractions of the week of December 12, when the Ziegfield Film Co. opened the Opera House in Cleveland.

The previous week the Thanhouser Kid, Mary Elaine, appeared at the Priscilla theater, headlining the vaudeville bill.
INTERESTING TRADE NOTICES FROM LOUISVILLE

Collector Finds No Profiteering in Louisville Theaters—L. J. Dittman Explains How Tax Has Been Met—Patrons Coming Back to Theaters.

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

LOUISVILLE, KY.—An investigation in Louisville by agents of the Department of Justice, under instructions to collect data in connection with the war tax act, has revealed no violations. T. Scott Moledor, collector of the revenue, said: "Any firm or corporation has a right to increase its prices, but it must not depend on the public to believe that the amount of increase is to cover the war tax when the amount of reduction is in excess of the amount of the war tax. This would not only cause the war tax to prove unpopular, but it would also be to the advantage of both the Government and the tax payer.

How Price Adjustment Affects Income.

L. J. Dittman, president of the Louisville Photo Play Association, and head of the Majestic Amusement Company, said that the price changes had not really increased or decreased the rates of receipts at the houses. "We have been getting fifteen cents for matinees since last April," he said, "and have increased the war tax on this. After the war tax came up we decided to reduce the matinee admission to 13 cents, and the additional war tax to 20 cents. Thus, if our afternoon business is exactly the same as our night ticket, 13 cents, our admission price would be reduced by 5 cents, but the effect has been to reduce the night attendance in favor of the afternoon, and we have lost.

"We have been very careful to make it plain to the public exactly what has been done, and in front of every theater in the city, when the tax charged prices are shown on the following: Admission, afternoon, 13 cents, war tax, two cents—total, 15 cents. Night, admission, 18 cents, war tax, two cents, ticket, 20 cents. We are wholly within the law in every way.

Patrons Coming Back to Louisville Shows.

Louisville, Ky.—"I believe that business will come back as the public has been used to the idea of paying a higher admission price," remarked Fred Dolle, of the Alamo Theater, who added that all theaters are handling a drop in business after holding a grouch against business for the past three or four weeks. The policy has been effective, there was a considerable falling off in patronage, and business has been somewhat better, and may have been partly due to the changing seasons. Until the public gets used to either very hot weather or cold weather a large percentage prefers staying at home. The general prospects are for an immense holiday business in Louisville for everyone, and some good films have been booked.

Charles Scott to Manage Camp Taylor Theater.

Louisville, Ky.—Charles Scott, formerly manager of Macaulay's theater in Louisville, and more recently connected with the Ben Ali and Lexington, Ky., opera house, handled by the Haggin estate, will be manager of the Klaw & Erlanger theater at Camp Taylor, according to Dame Rumor, who states that the offer has been made to the manager, who is a first-class manager. The camp theater is a big one, and he will have plenty to do, and the soldiers will be taken in interest in the shows.

Gave Five Per Cent. to Smoke Fund for Week.

Madisonville, Ky.—E. W. Dosier, manager of the Garrick theater, increased business somewhat during the week of November 27, when he offered to give five per cent. of gross receipts for the week to the Louisville base hospital smoke fund. Mr. Dosier called attention to the fact that the plan had been investigated by the management of the Rialto and other Eastern theaters, and had been warmly endorsed.

Thanksgiving Taxed Capacities.

Louisville, Ky.—Thanksgiving business with the Louisville theaters was as good. If anything, it was better. Mr. Scott, who experienced, and as usual the theaters were forced to turn down much evening business, capacities being severely taxed in handling the afternoon crowds. At half past four in the morning, the houses of all of the downtown theaters were jammed with people awaiting the opening of the new runs at nine o'clock. The suburban houses also handled capacity business. The Cherokee theater, a suburban house, offered a special double bill, consisting of eleven reels, handling a continuous show during the afternoon and evening.

Country Show Cuts Down.

Hellet, Ky.—The Star theater has cut down its prices due to weather, bad roads, and the usual falling off in business at this season of the year. Monday, Tuesday, Wednesday and Sunday nights throughout the winter.

TENNESSEE NEWS LETTER

By J. L. Ray Trade-News Service, Nashville, Tenn.

Loew Buys Memphis Picture House.

MEMPHIS, TENN.—Marcus Loew's Theatrical expansion has again reached Tennessee. He has just put up one high-class vaudeville and moving picture house during the past year. This time he buys a moving picture house, where he will show pictures alone. On December 22 the Loew interests will take over the Princess theater, which has been running for many years as the "five-cent house." Some of the latest pictures will be shown at this theater, with no increase in the admission price, and the building itself is one of the largest in Tennessee. Heretofore the program has been changed daily, but under the new administration the show will be run week by week, for ten cents, with a change of program four times a week.

Repairs will be made, and the auditorium lightened up and improved to meet the demands of the Loew standards. This house will be known as Loew's Princess. The slogan of the house, which has become generally known over the state, "Five Cents, Why Pay More," passes out of existence with the transfer of ownership.

Mutual Exchange to Leave Memphis.

Memphis, Tenn.—The latest announcement made by the new exclusive exchange field is that the Mutual will close its Memphis office. It is proposed to wind up the affairs in the next week or ten days, and close immediately thereafter. The Mutual exchange was formed by the street theatricals, but recently moved to Fourth and Union, in the same locality with the other exchanges. The "Big Star" only service was featured.

Sunday Picnics but No Vaudeville.

Chattanooga, Tenn.—Sunday theaters are running in this town without molestation by the authorities. Kelly's Rialto is advertising that no vaudeville will be shown on the Sabbath, but that pictures will hold the boards exclusively. Thousands of soldiers at the army cantonment at Fort Oglethorpe, just over the Georgia line, on Sundays, to view the pictures, and every house in the city runs to capacity.

New Policy at Memphis Majestic.

Memphis, Tenn.—The Majestic theater of this city has added a vaudeville act to its picture program. The theater with the stage is running this week as an act of high-class entertainment to chat the program of screen reels.

Within a few weeks the Majestic Amusement Company's newest theater, the Majestic, No. 1, will have a twice-a-week picture change, instead of the four-time-a-week change, as now running. These changes are expected to broaden the picture being on the program for four days and the other for three.

Triangle Man Takes Memphis Bride.

Memphis, Tenn.—Jack Stewart, one of the best-known exchange managers in the South, was married in this city on November 28, to Miss Gertrude Morris, one of the belles of Memphis. Mr. Stewart is manager of the new Majestic theater in New Orleans, and if he meets with the same success in married life as he has been in his business world, he has nothing to fear.

Princess Helps Soldiers.

Nashville, Tenn.—The Princess theater recently placed a container in the lobby to gather smokes for the Tennessee boys in camps, and Hyde Skinner, manager of the Princess, has sent a list of smokes for distribution to Lieut. Baxter Jackson, of the 114th Field Artillery.

Negro House Likes "Ne'er Do Well.

Memphis, Tenn.—Splendid reports come from the Lincoln theater, a Beale street house, in handling the run of the "Ne'er Do Well," Rex Beach's master picture. Kaufman Specials of Memphis is distributing the picture.

ATLANTA NEWS LETTER

By A. M. Beatty, 43 Copen­hall Ave., Atlanta, Ga.


ATLANTA, GA.—F. A. Petrich assumed the management of Loew's Grand theater, Saturday, December 1, succeeding E. A. Schiller, who will devote his entire time to Loew's Southern organization, in which he is a general representative. Mr. Schiller will also have charge of Loew's book exchange.

Mr. Petrich comes to Atlanta from Minneapolis where he was manager of the Loew theater. Mr. Petrich has also been connected with Loew theaters in a number of other cities, and is a member of the theatrical circles in the north and east. G. F. Wilson, formerly treasurer of Loew's Grand theater, has been promoted to assistant manager.

W. E. Sipe Now Heads Bluebird and Jewel.

Atlanta, Ga.—W. E. Sipe, who has been connected with the Consolidated Film & Supply Co., as special representative, has taken over the management of the Bluebird Photoplays and the Jewel Productions. Mr. Sipe has taken offices at 111 Walton St.

Lyric Prepares Grand Red Cross Benefit.

Atlanta, Ga.—Announcements have been made for a benefit performance for the Red Cross at the Lyric theater December 7th. As that day has been established by
an organization of stage interests, for gene- ral protection. It is admitted that other theaters and moving picture houses in Atlanta will likewise arrange special programs and will bill past performances. Keith vaudeville will be given, probably supplemented by local talent and moving pictures. The arrangements were made upon authorization by Jake Wells by his local manager, and the program between the main attractions is expected to be transformed into a telephone booth. A new entrance aisle is being built and the capacity of the house increased by about 150 seats. The lobby is being redecorated and the lighting improved.

Alameda, Cal.—Plans for the new theater on Park street by James Hambly are nearing completion. The architect is F. King. The house will have a seating capacity of about 1,500 and will cost about $25,000.

Peoria City Council Passes New Blue Law

Exhibitors in City’s Jurisdiction Fearful of New Law Not Yet Signed—With Present War Burdens Sunday Shows Are Necessary.

By Frank H. Madison, 623 South Illinois.

PEORIA, ILL.—Local exhibitors are much disturbed by a blue law recently passed by the city council but not yet signed. The measure, which was put through at a late meeting, forbids the showing of vaudeville and similar exhibitions from Sunday to 9 o'clock on weekdays. The law provides for Sunday closing except hotels, eating houses, stores, tobacco stores and livery stables.

While the ordinance does not specifically legislate against moving picture theaters it is so broad and sweeping that under its provisions any sale could apply for a warrant against an exhibitor who operated his show on Sunday.

Since the advent of the war the municipal authorities have more than doubled the tax upon Sunday business to retrieve the bad business of the last few weeks. It would be impossible to offset this loss by Sunday business by raising weekly admission and further adding to the burdens of the patrons.

Unfinished Midway Changes Hands.

Rockford, Ill.—Ascher Brothers, the Chicago-based vaudeville magnates, have secured a house in Rockford. It is the Midway Theater, which is under construction on East State street. This is on the east side of the city, which supplies about 65 per

Tere Haute Company Building Theater

Work Begun on House That Will Seat 1,500 Persons—Site of Old Varieties Theater —Will Cost About $75,000 and Have Stage.

By Indiana Trade News Service, 861 State Life Bldg., Indianapolis, Ind.

Tere Haute, Ind.—This city will have a new theater on the east side, on the old house, as an addition to the already existing South Side theater. The new house will be the third in a series of buildings to be built on the north side of the city, the first two being the old South Side theater and the new one at the corner of Wabash avenue and Eighth street, the site of the old Varieties theater.

Work has already begun on the new building for the Tere Haute Theater, Inc., corporation with a capital stock of $100,000, and a subsidiary of the Tere Haute theater company. It is understood that the new company is being financed by John S. McFall, the owner of the old house on which the new theater will be.

The theater will cost between $70,000 and $90,000 and will have a seating capacity of about 1,500, of which 960 seats will be on the ground floor and the remainder in the balcony. It will be a two-story building with four office rooms, a smoking room and ladies’ rest room, etc. A new typhoon fan, similar to the ones used in several of the modern theaters in Chicago, will be installed on the roof. The fan alone will cost about $1,000. There will be a stage to permit use of vaudeville, if desired, later. The building will be fire-proof throughout.

Moving Pictures During School Lunch Period

Evansville, Ind.—Motion pictures at the local high school during the lunch hour are to be resumed next week, as a result of the action of the high school board of control at a meeting last Thursday. This measure was taken about a year ago but was stopped about a month ago because of the difficulty in obtaining pictures.

Formerly the pictures used mostly travel and news features and few car- rying pictures. There were no exhibitors, but that source has been closed owing to contracts of some of the houses forbidding outside use of the pictures. In some cases, it is said, the exhibitors will have the rest of the film business and naturally refused to support it.

It will be necessary now for the board to see that all films are educational and produced in the United States.

Operators Take Out Licenses Under Protest.

Indianapolis, Ind.—Scores of motion picture machine operators visited the offices of the city controller last week and took out licenses to operate motion picture machines in accordance with the new city ordinance now in effect. Notifications of protest, however, were made on each li- cense, stating the local operators were preparing to wage a legal fight to contest the validity of the ordinance.

The first lookout of the licenses after it had become apparent that the arrest of Joseph Gavin, one of their craft, was not to save the license but that others would be able by the decision, but, on the advice of their counsel, decided to take out the licenses under protest.

The operators contend that the present ordinance is being passed merely as a method of collecting revenue, to aid the city’s de- pleted treasury and say they would re- fuse the benefit from the ordinance if they say it does not make any provisions for the qualifications a man shall have to obtain a license, and they are preparing to make a stubborn fight against it. It is probable that the question will be decided in the local courts some time later in the week.

Strand Will Try Films and Vaudeville.

Fort Wayne, Ind.—The Strand theater, one of the city’s most popular amusement houses, has a new program and a new look in service. Beginning next week the theater will adopt a nation policy of de luxe photoplays and “meat and potato” acts, an innovation that is said to have met with success in other cities. W. C. Qimby, manager of the house, has associated with him Frederick Shaffer, of Chicago, as a manager for the Merry Widow and several other big productions. John Miller, who recently severed his connection with the orchestra in the Colonial theater, Chicago, will come to Fort Wayne to direct the Strand’s musical program.

Miss Leila Hollin Buys Princess Theater.

Williamsport, Ind.—The Princess theater here has been purchased by Miss Leila Hollin, who owns the Mesner theater at Logansport. Fred O’Connor, of Covington, will manage the Williamsport photoplay house for Miss Hollin.

John C. Reynolds Enlists with Engineers

South Bend, Ind.—John C. Reynolds, who formerly managed the Jefferson theater here, is now in Washington, D. C., with the 38th Indiana En- gineers, enlisting early next week. It was weeks ago and was soon transferred to the MOVING PICTURE WORLD.

As good as gold.” “As white as snow.” “As fine as silk.” Why do other papers— in this field invariably try to compete with the standard THE MOVING PICTURE WORLD? There’s a reason.
The Hardings of Omaha Expect to Build a 1,200-Seat Theater in Kansas City—Another New House Will Be Called the Doric—Other Notes.

By Kansas City News Service, 205

KANSAS CITY, Mo.—Kansas City will soon have a fine new theater if the plans of the architects and the owners in regard to the new Liberty theater are carried out. It will be fireproof in every respect. In regard to the convenience the theater will have a foyer space which will care for about 200 people, thus obviating any patrons standing outside of the theater while waiting for the conclusion of a show. The theater will have a seating capacity of 1,200 and will be operated by Samuel Harding and David H. Harding of Omaha, Neb., both of whom are pioneer moving picture men. It is planned to open the theater early in February. It is located at 1194-1196 Main street, which is in the heart of the shopping district.

Doric Theater to Be Built.

A second new theater to be erected in Kansas City will be the Doric theater, taking its name from the Doric style of architecture. The location is 956 Walnut street. It will have a seating capacity of 975. Over $50,000. The exterior will be in cream terra cotta. The architects of both these theaters speak highly of the beauty of them.

J. L. Shipley Will Assist in Goldwyn Office.

Kansas City, Mo.—J. L. Shipley, special representative for the Kansas City Goldwyn office, will assist in the office here. He has been working outside of the city, but an influx of bookings has made this change necessary for the present.

J. B. Howard and C. W. Potter Join Select.

Kansas City, Mo.—J. B. Howard, former general of the Film Company, and C. W. Potter, formerly of the Universal Film & Supply Co., of Kansas City, have been added to the sales force of Select. Mr. Howard will cover western Missouri and Mr. Potter will cover northeastern Kansas.

Hoffman District Office in Kansas City.

Kansas City, Mo.—The Hoffman Four-square Pictures, Inc., of New York, will occupy the fifth floor of the People's Trust building on Pershing street. Kansas City has been selected for the district office and will be in charge of S. J. Baker, coming from St. Louis.

Exit Famous Willis Wood.

Kansas City, Mo.—The Willis Wood theater is being raised. The theater that was once not only the pride of Kansas City, but of the whole middle west has "hut down". It is capacity torn down to make way for the new Kansas City Athletic Club building.

Kansas City Goldwyn Has a Fire.

Kansas City, Mo.—The Kansas City Goldwyn office has had practical experience with the value of a modern fireproof projection machine company in that the necessity of a modern fireproof projection room was pointed out. Circuit fires were burned November 28 while the picture was being run off for the benefit of an extension burning. The fire was caused by the breaking just after the film had passed the intermittent sprocket. The accident was beyond the control of opera management to control. The court was in no way connected with the fire, nor was there any damage to the company or the machine.

"Hell Morgan's Girl" Breaks Records.

Kansas City, Mo.—"Hell Morgan's Girl" broke all house records at the Glory thea-

Ganistota, S. D.—Work has been started on a new opera house.

Brown, Neb.—Charles E. Ong has bought the Ong moving picture theater.

Modena, Mo.—John Tuttle is putting up a new building here, which will probably be used as a picture theater.

Omaha, Neb.—The Palm theater, at 14th and Douglas, was recently damaged by fire. It is expected that it will be repaired and ready to open.

Walshalla, N. D.—Hemley and Fraser have sold their moving picture show to Reginal Cochran.

Among Exhibitors in Kansas.

White City, Kan.—The partnership here to be dissolved between Clark and Hanft, and has been dissolved, and the picture show will be conducted hereafter by Martin & Company.

Winona, Kan.—The new opera house here was opened to the public December 10.

Buffalo, Kan.—Buffalo's picture show will resume business again under the management of H. G. Mc Veay and Carl White. The name of the theater has been changed from the Steele to the Royal.

Havensville, Kan.—David Armstrong has closed his company picture theater, but may open it later on.

Oklahoma Theater Notes and Changes.

Okarche, Okla.—W. W. Waters has sold an interest in the Rex theater at Purcell to W. Graves.

Guy men, Okla.—The name of the Dime theater has been changed to the Royal by Manager Funk.

Frederick, Okla.—A. L. Harrel of, Walter, has purchased the Gem theater and taken charge.

Johnson, Okla.—Ray Cridland has opened the Star theater again.

Tar River, Okla.—C. A. Gordon, owner of the Hippodrome, plans to remodel it and contemplates the erection of a theater here.

Cleveland, Okla.—C. J. Snelling has succeeded Mrs. Sondsberger as manager of the Pythian theater.

Ada, Okla.—Jim Miller has purchased the De Soto theater, for some time under the management and ownership of J. P. Pointer.

Beaver, Okla.—Earnest Pinkston sold the theater to J. W. Davis.

Purcell, Okla.—J. W. Graves, who was formerly in the picture show business here, has bought an interest in the Rex theater from E. E. Waters.

Picher, Okla.—Homer Russell, contractor for the new Picher theater, has announced that the building will be opened early in December. The new theater will seat 1,200 people, and will be fireproof. It will be operated by Kansas City capitalists who have other interests in the Picher district.

Thanksgiving Fills Theaters in Dallas.

Year's Big Holiday in the Southwest Brings Out Patrons to All Places of Amuse-

ment—Many Kinds of Tickets Make Crowds Hard to Handle.

By Douglas Hawley, The Times-Herald, Dallas.

DALLAS, TEX.—Thanksgiving Day is al-

ways the biggest amusement day of the year in the southwest. It beats Christ-

mas and New Year's and the Fourth of July and all the rest of them in the way of attendance. The theater of 1917, proved a record-breaker for attendance at Dallas theaters and the same is undoubt-

edly true for the attendance this year. The conditions were ideal, and people every-

where had been put in pleasant frames of mind by having a British title. The crowds were on hand in amazing numbers, and in some measure broken the long continued drought. Patience was the chief attribute of the crowds which thronged the entrances of Texas theaters—patience which under war conditions must needs closely approach a virtue. It takes a longer time for the girl in the ticket window to wait upon a line of potential patrons than it does in any other city. The theater is compelled to han-

dle too many different kinds of tickets. Take the condition at the largest theater in the state, located at Dallas. It has a range of three prices on the lower floor, three for the balcony, and the ever present pass holder must also be figured on. The ticket seller in this thea-

ter is kept on the alert all day, and takes time to ascertain the class of seat the patron

must have. She handles seven different kinds of admission tickets, and takes time to ascertain the class of seat the patron

wishes to purchase.
THE MOVING PICTURE WORLD

Prominent Men at Fresno Theater Opening

Liberty Theater Has Brilliant Premier—Special Car Takes Party of Guests from San Francisco—Banquet and Parade to Theater—Those Present.

By T. A. Church, 1507 North St., Berkeley, Cal.

FRESNO, CAL.—The opening of the new Liberty Theater on Sunday, November 27, was the occasion for the greatest gathering of film exchange men ever assembled in the state and a distinct tribute to the popularity of James Beatty, of the Liberty theater, San Jose, and one of the leaders of the film industry. Under the management of M. J. Cohen, of the George Kleine system, and Louis Reichert, of the M. J. Cohen circuit, San Francisco, film men made the trip to the Raisin City in the special car, reaching Fresno early on Sunday morning. Mr. Beatty accompanying the party.

Breakfast was provided at the Hotel Fresno by Mr. Beatty, and when this was finished the entire party, together with some who had come up from Los Angeles, was taken on a drive through the city and the surrounding country, one of theheavyest and most formal affairs ever served at the Sunnyside Country Club, and then an inspection was made of the great new $10,000 film house. It was named after Charles J. Goddard, of the Goddard management firm, and his new Liberty theater, which was then formally opened.

The opening program consisted of a selection by the symphony orchestra, the "Star Spangled Banner" by a quartette, an address of welcome by Mr. Thomas F. Teoney, an address by M. J. Cohen, representing the United Motion Picture Industry, a selection by an orchestra, a tenor solo by Arthur Brigg. The moving picture program consisted of a Pathé weekly, the "The Fair," a Vitagraph Corporation scenario, a Sunshine comedy, "Roaring Lions" and Wedding Bells," and William Farnum in "War Arrow." Three shows were given.

Following the performance the film men for the fourth time were invited to partake of refreshments and were treated to a splendid banquet in the main lobby of the Hotel Fresno. C. W. Midgley, of Oakland, a bonn companion of Mr. Beatty, acted as toastmaster, and everyone present called upon to speak. The festivities continued until two o'clock in the morning, when the start home was made in the special car.

Some Who Were Present as Guests.

Among those who attended from San Francisco were Wm. J. Citron, manager of the Fox Film; Louis Reichert, manager of the K influent of the Goldwyn; J. W. Allen, manager of the Progressive exchange; M. H. Kohn, president of the Consolidated Film; E. C. Jen- ners, district manager of World Film; Ed- ward B. Baron, sales manager of American Photo Player; Louis Hyman, manager of the All-Star Feature; M. L. Markowitz, manager of the Empress Film; Newton Levi, manager of Mutual Film; E. O. Child, manager of Pathe; R. Quive, manager of the E. M. Loew's. Grobreich, president of the Hawaiian Film, Honolulu; Harry Nauzle, manager Western division of the Pathe Theater; Markowitz, of the Western Feature Film; M. L. Cohen, manager of George Kleine; Ralph Smith, manager of New York, Rochester; H. Von Emmell, representing the George Kleine system; Frank P. O'Brien, representing Metro; Fred W. Voigt, representing Metro; Mr. Davis, of the General Film; Mike Smith, and C. W. Midgley, manager of the American theater, Oakland, and the Alameda theater. Among exhibitors from Los Angeles were E. H. Silicous, manager of George Kleine; Arthur Brigg, representing the Twentieth Century-Fox; H. H. Hicks, manager of the Select Pictures; Dave Bershon, of the California Film, and Irving Lesser, manager of the All-Star Feature.

Charles J. Goddard, of Sacramento, was also present.

Unique Organ Installation Planned for Tivoli.

San Francisco, Cal.—Several well known California film men attended the second officers' reserve training camp at the Presidio and have received their commissions. Among these are Brignon Ford, of the Animated Cartoon Film Corporation, San Francisco; John S. Van Cott, formerly of the Annette Educational Film Co., San Francisco, and J. S. Hommel, formerly road man for the General Film Corporation, and are at Fort Older. All are now first lieutenants in the army.

Film Man to Go to Russia.

San Francisco, Cal.—Mr. Ray Moscoho, former general manager for Oliver Morosco, was in this city recently for a dinner at a Russian restaurant, and in conversation with Mr. Morosco, whom he knew as a member of the industry. During their conversation Mr. Moscoho said that he was going to Russia to carry the story of democracy to Russia.

War Tax Charges Investigated.

Washington, D. C.—Under orders from Washington, D. C., to investigate the collection of internal revenue, has commenced an investigation to ascertain whether any theaters are making mis-representations of the amount of war tax for the purpose of charging exorbitant prices. He has received instructions to report all cases of misrepresentation, with the suggestion that these be aired in the press.

Copy of Rothsfel's Full Address Found.

Edith R. Emanuel, one of those exhibitors who were unable to attend the luncheon tendered Mr. S. L. Rothsfel at the Empire theater, San Francisco last week, the Turner & Dahnken Circuit will mail to each exhibitor in this territory a copy of Mr. Rothsfel's re- marks.

The purpose in doing this is to give each exhibitor the benefit of Mr. Rothsfel's ideas of properly conducting a motion picture theater.

The Press Club felt so highly of Mr. Rothsfel's speech that a copy has been prepared to be filed in their archives.

Joseph Saeli Buys Lyric Theater.

California, Pa.—The handsome Lyric theater, California, Pa., has been purchased by Joseph Saeli, a well known business man, who will operate the house with high class photoplays. The Lyric is being remodeled and will be completely installed. Mr. Saeli is also negotiating for the purchase of a projector, discontinued recently by Fred Bailey.

Celebrates Silver Wedding.

San Francisco, Cal.—On November 27, Mr. and Mrs. Joseph Kemp were to celebrate their silver wedding with a reception and dinner at which thirty-eight members of the American Dramatic League, and Mr. and Mrs. Kemp are well known in local mov- ing picture circles through their work in the camera and lecture field, and their long connection as distributors of the Moviograph in this territory.
Spokane to Have Second Producing Studio

Titan Photoplay Company Incorporated for Half a Million and Organized by Local Men for California Capital—Will Have Plant in Spokane.

By S. Clark Patchin, E. 1811

SPOKANE, WASH.—Spokane's scenic and climatic advantages have landed a second motion picture producing corporation. It is known as the Titan Feature Photoplay Company and has been authorized by its incorporators to issue capital stock to the amount of $500,000. The company has been organized by local men for California interests. The incorporators are L. M. Thompson, Attorney H. G. Twomey, B. Clements, C. L. Mayo, and J. C. Herrold. Formerly two brothers were stock-brokers in the city. Since Mr. Clements still is busy organizing and impressing upon the public the great opportunities of being chosen for his service, and a successor will be chosen for his place on the board.

"The more picture producing projects that can be put under way in Spokane the more attractive will the city become to this class of business," stated Attorney Twomey. "Our company will not be a competitor of the Washington Feature Photoplay Corporation already established here. Both will find it mutually profitable to use the same resources for their studios, and it may be expected that other companies will be affected. An important item favoring the city now is the unlimited amount of power here for the manufacture of the films. The government's orders requiring limited use of coal for lights is likely to hit many photo-players severely, but it never can affect those in Spokane.

"Our company has not chosen a location for the studio, but it is certain that it will be placed in or adjoining the city."

Beautiful New Pantages Theater Coming.

Spokane, Wash.—When it was announced recently that a moving picture theater and vaudeville house were to be built, the old structure an impression was created that it was to be nothing more than a job of remodeling. Instead, the new building, when competed, will be one of the most imposing and up-to-date amusement palaces in the West. Such is the assurance given by B. M. Priteca, the architect, who has designed some of the finest the- ater buildings on the Pacific Coast.

Mr. Priteca treats architecture as an art, and this is to be reflected in the Spokane house. No other theater has been in other theaters recently con- structed on the Pacific Coast. Combined with the latest appliances for the comfort of the audience and the actor on the stage, the splendid interior will make the theater one of the finest in the world. A marquise extending the entire width of the theater will be of ornamental and useful feature of the front. The entire building will be devoted exclusively to the performance of plays and plays, and in the respect the Spokane house will enjoy a distinction shared by few others in the Western states. The new theater will take place early next spring.

W. L. Cutts Wins His Commission.

Spokane, Wash.—William L. Cutts, former lieutenant and now a sergeant, was among the men at the Presidio, Cal., that were successful in qualifying for the service. He has been assigned to the aviation section of the school of engineers. The site of the school was in Spokane for a short time Monday, November 25, and left for Vancouver, Wash., to which post he has been assigned.

He was the first manager of the Liberty theater, coming here from Butte, Mont., to open the house. He remained about six months, returning to Butte.

Children Flock to See "Heroic France."

Spokane, Wash.—Six hundred school children were turned away from the Auditorium theater Thursday and the same number Sunday, and the same number Monday, November 27, when J. W. Allender threw open the doors for a free showing of "Heroic France," the new official French Government war picture. Long before the appointed hour the youngsters swarmed into the vestibule and backed across the side-walk and over the street car tracks.

The Cantonment Theater at Herrold Opens

Big Picture House for Soldiers Built in Twenty Days at Cost of $25,000 and Seating 1,500 Persons Is Now Operating—Opens to Full House.

By Dorothy Day, Register-Tribune, Des Moines.

DES MOINES, Ia.—L. Halnes has opened the picture theater in Seymour.

Des Moines, Ia.—Frank Schragg, well-known Des Moines theater owner, has sold his old theater to Interstate, East Twenty-fifth and Grand, to Frank Lindsey, for the sum of $9,000, or nearly two thousand dollars. Mr. Schragg has quit the motion picture business.

Milwaukee's Strand Gets New Manager.

MILWAUKEE, Wis.—Charles C. Perry, who acted as assistant to Theo. L. Rupnow, will take the management of the Strand theater, Milwaukee, Wis., about March 1. Perry, who has been managing in Milwaukie, gave the Strand theater, which is the only theater in the city, an artistic exposition of feature photoplays.

Milwaukee, Wis.—W. L. Tollefson is now the manager of the little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Tollefson, who is the wife of the foreman. The theater is on the second floor of the building and will be occupied by the Strand company. Perry, who is the manager, will be assisted by the Players company. The theater is located in the New Hack and the Players company will play for Sunday evening shows.

Wausau, Wis.—Manager Charles Cohen of the Lyric theater has purchased the building in which the Lyric has been located for some time. This purchase will increase the seating capacity to 400.

Green Bay, Wis.—The Grand theater has been sold to the management of the Alhambra, headed by David Werner, and will play vaudeville.

Muscaton, Wis.—W. L. Tolleson is now the manager of the Little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Tollefson, who is the wife of the foreman. The theater is on the second floor of the building and will be occupied by the Strand company. Perry, who is the manager, will be assisted by the Players company. The theater is located in the New Hack and the Players company will play for Sunday evening shows.

Muscaton, Wis.—H. F. Ilbac, now a soldier, has purchased the Marengo theater at Camp Grant, Rockford, Ill., has turned over the Majestic theater to his cousin, A. A. Abbot, and has been operating the theater since his cousin has been called to the colors.

Interesting Trade Notes.

Spokane, Wash.—The big Metro patriotic screen spectacle, "Drift 258," was shown privately Monday at 11 o'clock, at the Liberty theater. H. B. Dodge, representative of the producers, handled the picture and arranged with Manager S. W. Cohn for the trial run.

Spokane, Wash.—H. B. Perry, traveling representative of the World Film, of Chicago, was in town last week, and reports that business is good.

Spokane, Wash.—The crowds were so large Monday afternoon that Mr. Priteca had to see Will S. Hart in "The Cold Deck" that a policeman was sent for to handle the traffic. The new theater was crowded, but when evening came there were more than many, the Saturday evening traffic, and pedestrians had to walk out in the middle of the street to get by the theater.

Wisconsin Theater Notes.

Waupaca, Wis.—Manager Charles Cohen of the Lyric theater has purchased the building in which the Lyric has been located for some time. This purchase will increase the seating capacity to 400.

Green Bay, Wis.—The Grand theater has been sold to the management of the Alhambra, headed by David Werner, and will play vaudeville.

Muscaton, Wis.—W. L. Tolleson is now the manager of the Little theater for the Co-operative Amusement Co., succeeding Mrs. Mary Tollefson, who is the wife of the foreman. The theater is on the second floor of the building and will be occupied by the Strand company. Perry, who is the manager, will be assisted by the Players company. The theater is located in the New Hack and the Players company will play for Sunday evening shows.

Muscaton, Wis.—H. F. Ilbac, now a soldier, has purchased the Marengo theater at Camp Grant, Rockford, Ill., has turned over the Majestic theater to his cousin, A. A. Abbot, and has been operating the theater since his cousin has been called to the colors.
All Oregon Theaters Will Pay War Tax

Reports Indicate That Few if Any Picture Theaters Will Have to Close Because War Took Proits—Business Picking Up.

By Abraham Nelson, Majestic Theater 1112c, Portland, Ore.

PORTLAND, ORE.—Rumors that went forth from Oregon a few weeks ago that the government might as well take over the operation of the state's moving picture theaters right then; because they would all be ready to close when tax collecting day came 'round, proved to be all wrong, because tax collecting day is here and most of the theaters are still running. The closing of the few who have quit has been due to other causes than the admission tax.

However, all reports from exhibitors prove that they are paying the tax in any case where prices were boosted to 25 cents November 1, war tax included. There was formed a fund out of their profits, and the profits have shown a decided slump. The Portland downtown theaters have found a solution to the problem of poor business, namely, better pictures, and for the past week they have been playing a straight bill right along the front line of trenches and have captured a goodly number of twenty-cent admittances.

As previously remarked, the patrons of the downtown theaters are not paying the film if the exhibitor has attempted to increase the cost of operating their theaters. With this increased overhead, theater owners are reporting increased business. The writer is not going to predict what the axe is going to fall, but will venture the opinion that the Oregon exhibitors, after they are taken down to the exhibitor and the exhibitor tries to hang it onto the public and the public refuses to accept it, and punishes it back to the exhibitor, isn't the exhibitor going to pass it right on to the producer? However, can't we think a little more seriously when he signs stars who demand inflated salaries?

The smaller theaters and suburban houses in Portland seem to have educated their people to bring the war tax to the box office in pennies and they are not complaining overly much about poor business due to the admission tax.

The first month during which the tax has been in effect in Oregon, indicates that an entire rearrangement of exhibiting conditions is necessary as far as the big theaters that pay the real film rentals are concerned if they are to be conducted for any profit at all.

New Portland Censor Appointed.

PORTLAND, Ore.—W.1. Spencer, juvenile officer of the County Court, was recently appointed as a member of the film board, vice C. W. Meighan, resigned. It all happened without knowledge, on the part of everyone, of the fact the Exhibitors' League, and the ones who are in their offices are in private business or private concerns. There was some kind of a tentative understanding when Mayor Baker came to the office to appoint a new board and the agents of the new censor board were to be selected from the film fraternity, Gus Metzger being the one chosen, but when his name was in the hands of the manager of the People's Amusement Company, were chosen. Then Meighan resigned and Mr. Spencer was picked to take his place. The writer ventures that interesting arguments will take place in the future over this problem. The ramifications of the tax have not been clarified.

Fifteen Cents a Reel Still Bothers.

PORTLAND, Ore.—The exhibitors are still marching around the film exchanges arrayed in war paint and feathers insofar as the 15-cent a reel war tax is concerned. One exhibitor paid an exchange in Seattle in full for service and paper, all except the 15-cent a reel tax. The same exhibitor came to Portland C. O. D. for the amount of the war tax. They came on the night the exhibitor was to show them, so he was compelled to take up the C. O. D. or close his house. But, after consulting counsel, he came to the exchange and paid the same C. O. D. on them with which they came. Now he is awaiting developments. Rumors are flying around that the state of which the Exhibitors' League has most actively opposed the 15 cents excise, that all of which the changing company has complied and been taxed and have refused to patronise any exchange charging the excise. Mutual exchanges and exhibitors are very popular in Boise.

Sam Myers Puts on a Show.

PORTLAND, Ore.—Sam Myers, assistant manager of the Hippodrome theater, staged the first meeting of the Midnight Owls at the Waverly Hotel recently. The long homes of the film fraternity of Portland and the theatrical people in town enjoyed their entertainment at the Chaplin comedies furnished a lot of the humor in the morning and artists from the vaudeville houses entertained the crowd. Then there was a buffet lunch served on the stage and about three o'clock the dancing commenced.

Car Men Fight and Theaters Suffer

Twin Cities Have Week of Street Riots—People Fear to Ride on Cars and Stay at Home—Patronage of Theaters Suffers.

By J. L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Street-car disturbances—otherwise known as riots and other disturbances involving both public and private damage to more than city railway rolling stock and employees the week of Dec. 2. The city council had not met when the caravan organized as a union, were forbidden to wear the usual uniform of street car employees. The State Public Safety Committee and, incidentally, were discharged by the car companies. The revolution all over the city. There being riots in the streets of St. Paul and the next day brought riots in Minneapolis. Men keeping people off streets on which the street-going public usually traverse, but the riots were not able to be quelled.

In St. Paul, Starland, Alhambra, New Princess, Gem, Blue Mouse, New Palace and Majestic were attacked. The attack that suffered most was the Thrill, provided outside their doors proved more interesting than the screened escapades within. The chief obstacle the rioters showed a falling off in patronage, despite exceptional bills, because people feared to ride on the street cars. The street car company estimates that its losses were 40 men wounded and 300 window panes bent, while the theaters suffered from severe attacks of small box office receipts.

Offers at Minneapolis downtown theaters the first half of the week beginning Dec. 1, were not better than last week; street car strikes were: New Gmarck, "The Garden of Allah"; New Lyric, "25c"; Strong, "The King of the Thieves"; New Garden, "Fighting Mad"; New Astor, "The Sin Woman.

With the Exchange Men.

Minneapolis, Minn.—Altho agn no "official" information has been given out by any group of a group of the associated men, it is understood that the Men's club here, the World correspondent has discovered that J. R. Levy, manager of the Waverly Hotel, is in London, an imperial potentate. A fourth meet of the club was held at the World offices Monday evening, Dec. 1.

Manager Dan Donnelan, of the Mutual exchange, was beat at his brother's wedding Saturday. Donnelan's day, judging from the fancies duds M. Donnelan wore at the ceremony as "best man" the groom must have been attired a la King George. M. Donnelan's non-taxable smile was much in evidence.

J. Earl Kemp, of the Westcott exchange in New York, where he attended a meeting of Allied Exchanges recently.—Saturday, Dec. 8. R. C. Fox, former Artcraft manager here, has gone to Chicago to assume his duties as assistant to Max Goldstone at the Chicago Artcraft offices. Mr. Fox was one of the most popular and aggressive exchanges in Minneapolis. Before going to the Artcraft here he was a roadman for Vitagraph under C. W. Sawin and Bill Howard and manager of the "Hama" department for Elliot and Sherman.

E. A. Westcott Again Fox Manager.

MINNEAPOLIS, MINN.—Edward A. Westcott of the manager of the Minneapolis Fox exchange. Mr. Westcott was Minneapolis Fox manager for a little while, working along with the well known Flick. Then he got a idea of organizing his own exchange and carried it out. The Peacock, Mutt and Jeff cartoons contracted for. Mutt and Jeff had a hit with the public and he started Mr. Westcott's new venture with a rush. Later the Peeclose became the World's first epic. The new venture was called "The Masque of Life." "The Warrior," "A Mormon Maid," and other productions. Mr. Westcott is being considered for a producer. Mr. Westcott is the manager in the firm to J. Earl Kemp and W. H. Shaffer and returned to exchange manager. Since returning to the Fox office Mr. Westcott has begun an aggressive campaign in the exchange of all of which are very evident throughout the Northwest.

Several Changes at the Pathe Office.

MINNEAPOLIS, MINN.—Changes have been taking place in the local Pathe office in bunches. Berger Tomte, booker, has been shifted from the Chicago Pathe office to the Pathe exchange. Portland, Ore., has succeeded him. Pathe's Leo, son of former Governor Shaw, Iowa; Hal Dickson and H. W. Kirk have been added to the staff of the exchange by Manager Kofeldt.

Dec. 22, 1917

From South of Portland.

Albany, Ore.—E. C. Cummings was a recent visitor and reports that his new theater, the Rolfe, in Albany, will open about December 5. Projection equipment was installed by the Service Film.

Ashland, Ore.—Mrs. O. T. Bergner is personally supervising all her theaters in Southern Oregon and spends her spare time between the theaters. The opinion is held that Mr. Bergner will return to Ashland about the first of the year to assume her duties.

Excelsior, The Rex theater, A. H. McDonald, is undergoing its annual decorations and is adding a number of improvements, including new foil glass.

Local Exchanges Get Pathe's Business.

PORTLAND, Ore.—As anticipated by Portland Pathe man, R. L. Watson, formerly employed by the Portland office, has gone to the local Portland exchange. All local exchanges are laying claim to a lot of the old customers the Portland Pathe formerly had, but George Emmett, Seattle manager for Pathe, denies much loss of business. Just what loss Pathe will suffer cannot now be figured, inasmuch as a good deal of the Pathe business out of Portland is in serials which have been contracted for.

December 22, 1917
Calendar of Daily Program Releases

Releases for Weeks Ending December 22 and December 29

(For Extended Table of Current Releases See Pages 1852, 1854, 1856, 1858.)

Universal Film Mfg. Company

MONDAY, DECEMBER 17, 1917.
SPECIAL PRODUCTIONS—Beloved Jim (Five Parts—Drama) .................................................. 02815
NESTOR—Secret Servants (Comedy) .......................................................... 02816

WEDNESDAY, DECEMBER 19, 1917.
L-KO—Bullets and Boneheads (Two Parts—Comedy) .................................................. 02817
UNIVERSAL ANIMATED WEEKLY—Issue No. 3 (Topical) .................................................. 02818

SATURDAY, DECEMBER 22, 1917.
UNIVERSAL SCREEN MAGAZINE—Issue No. 60 (Educational) .................................................. 02819
UNIVERSAL CURRENT EVENTS—Issue No. 32 (Topical) .................................................. 02820
UNIVERSAL SPECIAL FEATURE—The Red Ace (Ep. No. 10—"Hearts of Steel"—Two Parts—Dr.) .................................................. 02821
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 4—"The Secret of the Tomb"—Two Parts—Drama) .................................................. 02822

MONDAY, DECEMBER 24, 1917.
SPECIAL PRODUCTIONS—Bucking Broadway (Five Parts—Drama) .................................................. 02823
NESTOR—The Guy and the Guyser (Comedy) .......................................................... 02824

WEDNESDAY, DECEMBER 26, 1917.
L-KO—Ambrose’s Icy Love (Two Parts—Comedy) .................................................. 02825
UNIVERSAL ANIMATED WEEKLY—Issue No. 4 (Topical) .................................................. 02826

SATURDAY, DECEMBER 29, 1917.
UNIVERSAL SCREEN MAGAZINE—Issue No. 51 (Educational) .................................................. 02827
UNIVERSAL CURRENT EVENTS—Issue No. 33 (Topical) .................................................. 02828

Universal Film Mfg. Company

(Continued.)

UNIVERSAL SPECIAL FEATURE—The Red Ace (Episode No. 11, "The Burning Span"—Two Parts—Drama) .................................................. 02829
UNIVERSAL SPECIAL FEATURE—The Mystery Ship (Episode No. 5—"The Fire God"—Two Parts—Drama) .................................................. 02830

Mutual Film Corporation

MONDAY, DECEMBER 17, 1917.
MUTUAL—Mutual Weekly No. 155 (Topical) .................................................. 05961

TUESDAY, DECEMBER 18, 1917.
STRAND—Little Miss Fixer (Comedy) .................................................. 05962

THURSDAY, DECEMBER 20, 1917.
CUB—Jerry’s Double Cross (Comedy) .................................................. 05963
SIGNAL—The Lost Express (Episode No. 14—"Unmasked"—Two Parts—Drama) .................. 05964-55

MONDAY, DECEMBER 24, 1917.
MUTUAL STAR PRODUCTION—Her Sister (Frohman—Five Parts—Drama) .................. 05956-57-58-59-60
MUTUAL—Mutual Weekly No. 156 (Topical) .................................................. 05961

TUESDAY, DECEMBER 25, 1917.
STRAND—Mary’s Boomerang (Comedy) .................................................. 05962

THURSDAY, DECEMBER 26, 1917.
CUB—Jerry’s Best Friend (Comedy) .................................................. 05963
SIGNAL—The Lost Express (Episode No. 15—"The Return of the Lost Express"—Two Parts—Drama) .................................................. 05964-55

ERBOGRAPH COMPANY
LUDWIG G. B. ERB, President
Producers of
MOTION PICTURE FILMS

COMMERCIAL DEVELOPING and PRINTING

Telephone Audubon 3716
203 to 211 West 146th St., New York City
A War Message to Exhibitors

Men:
With war pictures and war taxes and war prices upon you, you are probably ready to agree that your business is war.

Some carry this a point further and conclude that what Sherman said about war therefore applies to business. But we can’t see that. In the place Sherman referred to there can’t be any fun; and there’s plenty of fun and fascination in the war of business—especially when you win.

To win, however, you’ve got to wage the right kind of a fight. If you go to sleep in the trenches the other fellow will come over the top and wipe you out. See?

Don’t let ’em. Use your head. Fighting nowadays is a science.

Have you the best guns? Watch your screen and see what the guns in your Projection Room are doing.

Are they making a hit? If not, don’t blame the ammunition. The finest ammunition won’t camouflage poor hitting. So get the right kind of gun.

We hardly need tell you what make to adopt. Simply watch those who have won gloriously in the fight and you’ll see the Simplex nameplate on everyone of their field pieces.

It’s a gun that shoots straight to the mark; every shot goes home and counts in the battle for success. That, by the way, is the right kind of conservation.

Speaking of conservation reminds us that since you have become used to Mr. Hoover’s meatless and wheatless days, maybe you won’t object to the fact that “Every day is Troubleless Day” where the Simplex gun is used.

And say! You’ll not consider it “trouble” when you use up a lot of tickets, will you?

To win (that’s easy to be seen): Train Simplex Guns upon your Screen.
THE MOVING PICTURE WORLD
December 22, 1917

Stories of the Films

General Film Company, Inc.

SPARKLE COMEDY.

ON THE LOVE LINE.—(One Reel.—Letty, who considers herself the "whole cheese" in the cheese business, decides to quit and return to the farm, owing to the retirement of her father. Letty, a very pretty girl, is a postmistress, and arrives in time to see Letty in the midst of a battle royal which results in the breaking of the cheese bowl by the winter home. Billy keeps up his ardent flirtation, much to Jim's annoyance.

Billy picks up a card of Count Eluc Trick, Special Envoy to H. H. K. King of Shoo, his rival, obtained by the old and dears of Letty, who promptly throws Jim over for royalty.

The deception is discovered by Letty's father, who intercepts a message from the Count arranging for an elopement. Father decides to forestall the plans, and so in the speeding car he takes Billy's trolley car and dashes to the appointed place. Followed by Billy in an aura, Letty thinks Billy is running the trolley and only sees her husband-to-be. But it is only the speeding car. Billy overtakes the trolley, snatches Letty from the window, but these spades and they are landed at the abode of the village pastor, who ties the knot as the irate father dashes in and decides to give his blessing.

BROADWAY STAR FEATURE.

THE ENCHANTED KISS (One of the O. Henry Series—Two Parts).—The cast: Sam Tansey (N. J. Peck—L. W. Peck); J. W. Tansey (Mrs. Peck); Lamar Ronson (Charles [Weslock]); "(Eight Carriage—Karl's [Fred] Park); Dwarf (Jack Pierce); Mrs. Peck (Mrs. Parks). Directed by David Smith.

Fred Smith, gentle son, daughter of his landlady, and she would be his for the asking. But he could not make plain his interest in N. J. Peck, he cannot bring himself to make advances to her even when taunted by his boardinghouse-mates, nor is the lady clearly how the love is. O. Henry from this point on in his stories is able to give us, therefore, a chance to drink of. Under the influence of endless talents, we are in reality the benevolent of imaginary splendor in gallantry and courage. His characters are filled with the prodigies of valor, in which the girl, her father, and all sorts of grotesque villains revolve in a world of seemingly infinite ways. Captain Peck, dwears, allegorical figures, mysterious animals and weird phantoms of aged old, who keeps up the semblance of youth by the aid of a hat and spectacles. Captain Peck is a jolly little while, these participate in an orgy of violence and intrigue against Kate—and Sam saves her with his revolver. Captain Peck, with a warm kiss which he multiplies masterful coming out of his trance to reality and supposedly inspired and hurrieded by it, come home. Kate is there waiting for him by the door. Now is his time. But he wavers, loses courage. He clammers awkwardly up the stairs, condemned to Kate's wicket's scorn forever.

ESSANAY.

A DEPOT ROMEO" (One-reel Comedy).—John, the station agent, arises for his daily work. He washes from a bucket in the rear of the station yard and goes to his duties in the railroad station. The station is a large one, and contains numerous buildings. They include people of all types—a group of wholesalers, a rather fat woman and an English landlord. John has trouble with some of the latter, particularly with the English landlord, who used to bother him in a certain way. The lady in the window is a great fan and English woman. John has trouble with her also. He goes to the opposite side of the river, swims herself across and dives into the deck of the boat. The bank thieves suspect danger and depart the money with the bank president, but he turns himself over to the police, and the thieves are on board his ship and orders a search to be made of the ship. Merta's sweetheart, who witnessed the bank robbery, is thrown into the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta's sweetheart, who was thrown into the hold of the boat, is able to escape and take the money when Merta arrives upon the scene. The robbers are captured and the money is returned to its owner.

NESTOR.

THE OTHER STOCK (Dec. 3).—The cast: An Artist (Eddie Lyons); A Clay Modler (Lc Moran); Artist's Wife (Teddy Sans); Gaston's wife (Evelyn). Gaston's wife does not allow girl models to pose for her artist husband, but when Jean, his dearest friend, expresses a wish to have his picture taken, the wife is powerless to refuse the two artists a scheme to get the picture. You look so pale and then you need a vac- ation some time." explains Jean. Mrs. Gaston decides to turn the pictures and see it through. When both arrive in the artist's studio with his sweetie, she sees them from across the room where he is standing. Lee does not permit Jean to remain with them, and tells him that he will spoil his inspiration if Jean leaves the studio, but his suspicion is not quelled. Thereafter, the series of pictures, which bring the artist to his joy, are taken. COUNTY WORKER'S CURSE (One Reel.—Dec. 19).—The cast: Mayor Engerbretson (Drew Morris) and Mrs. Engerbretson. Mayor Engerbretson had a decided leaning toward his wife, and one day, looking at her husband, he felt that his taste was excellent, but for all that he yearned to be Mayor of Turkey. Everything was well in town, but it being thought it belonged to the maid, he was in a location. It was a large house, and a row of muntinier factories. His quick eye was taken by the maid, and when the appearance he tells his wife how he has been in the Six Months, and when he thought a moving picture theatre at which he and his wife were invited, the mayor, who had the mayor as the principal actor, and for its plot, what really happened in the muntinier factory. It was scandalous.

Universal Film Mfg. Co.

L-KO.

DEEP SEAS AND DESPERATE DEEDS OF TWO MASTERS (Myrtle Sterling); Her Lover (All. Forbes). Directed by J. W. Reel.

In Chicken Center, Merta, the little fat rascal, dreams of love, but a 500-pound weight of debt is cast upon him. The same day a berth is offered him to a rope to the other side of the river, swims herself across and dives into the deck of the boat. The bank thieves suspect danger and depart the money with the bank president, but he turns himself over to the police and the thieves are on board his ship and orders a search to be made of the ship. Merta's sweetheart, who witnessed the bank robbery, is thrown into the hold of the boat by the thieves, but succeeded in sending word to Merta of his danger. The boat starts, but Merta's sweetheart, who was thrown into the hold of the boat, is able to escape and take the money when Merta arrives upon the scene. The robbers are captured and the money is returned to its owner.

UNIVERSAL CURRENT EVENTS.

ISSUE NO. 29 (Dec. 1).—Women Den Overalls to Conserves Man Power.—The new cloth has plunged the rails of industry drooped by male workers who
The MYSTERY SHIP (Episode No. 9—March 23, 1924) — cast: Miles Gaston, Jr. (Ben Wilson); Betty Lee (new theme), with “The Phantom” Skulls. Written and produced by Harry Harvey.

In the opening of this show Betty Lee brought aboard her yacht without any knowledge that he was not drowned as a result of her sudden exit. When Gaston first sees Betty he is struck with the beauty of her face; later, as she is all such thoughts for the more sober business of obtaining a map showing where her father bid the treasure.

Betty is put in a state room aboard Gaston’s yacht, with a young farmer who skinned Gaston. The latter watches and sees how Betty gets her demands placed. He enters and demands it. Betty is dazed to think of all this.

The struggle for the map. It is torn in two pieces. Gaston has one-half and Betty the other half. Betty defers it is to take possession of the treasure.

Gaston declares she is going to take possession of the treasure. She is the stronger and that is the only way to continue her struggle. She is only fit to pitch his battle with Gaston’s crew. An arrow soars through the air and lands near Betty. At this moment she is deserted by her courage, for unseen but strong help is always ready to keep her at the hour of peril. Betty’s forces capture the wheelhouse and the crew is driven out of the engine room. Gaston orders the engine stopped. The yacht, Writings to the rocks. He offers to start the engine if Betty will surrender the other half of the map. He gives Betty two messages, and both messages pass and the yacht is almost on the rocks.

THE RED ACE (Episode No. 9—March 23, 1924) — cast: Virginia Dixon (Marie Walcamp); Patrick Kelly (Bobby Mack); Dr. Hirtzman (Lester Petrie); Lieutenant Lister (L. Harvey); Captain Birt (Kate Milcomb); Red Paws (Vynette Mitchell); Inspector Schwabe (Neil Allen). Written and produced by Jacques Jaccard.

Virginia Dixon is herself in the dungeon with the hungry lion and manages to get in an adjoining room and hold the door against the beast. Winthrop goes in search of the girl, comes and is about to be seized, but he rescues her. Before leaving on the search, Winthrop has sent Red Paws to get a blacksmith, for she has to make a tool required for the attempt. The officers, bearing the commo-
wife of Washington's Governor, is sponsor for this film. Miss Carr is an important member of the cast. The shapely mass of steel gracefully alights on the beaches.

Honors for a Fallen Hero.—High military and naval honors were accorded Rear-Admiral C. H. Baratier, late at the headquarters of General Baratier, killed in action in Europe. (Official News of World War Pictures.) Sub-titles: Plural tokens from his men. A Boche plane crashes and he saves the late Admiral. [Captioned bottom]: Velvety grass, ground. A crater made by a single shell. General Lee is described taking the victory to the folks back home. Cartoons by Hy Mayer.

Mutual Film Corp.

**THE MOVING PICTURE WORLD** December 22, 1917

**THE LOST EXPRESS**—(Episode No. 25—"Umansky's—Two Parts—Introduced 20.)—Pitts supposes Helen to be dead. She surprised him by appearing and story wins him. Helen is liberated, Wonper and Murphy from the mine entrance where they have been imprisoned. Pitts captured by Murphy is forced to disclose the whereabouts of "The Lost Express." Helen with Murphy and the railway detectives recover the lost train. Pitts, who is the "Baron," and the "Looch" are placed under arrest. Helen marries Bonnet.

**CUB.**

JERRY'S BOARDING-HOUSE (One reel—Dec. 19).—The cast: Jerry (George Ove); the Girl (Clare Alexander); Jerry's Rival (J. J. Hayes); the Old Bachelor (Bert Wilson); Jipt D spindle (V. O. Whitehead). Directed by Charles Bartlett. Jerry is a love-stricken girl whose famous owner an antiquated shop who is deeply in debt. The old man hates Jerry and refuses to marry his bookkeeper. He relents greatly on the bookkeeper to rescue him from bankruptcy. He becomes so devoted to her that he compels the girl to agree to marry him. In furtherance of his purpose he writes a letter to Jerry breaking off their engagement.

Jerry receives the letter and, heartbroken, decides on suicide, but not having nerve enough to do the deed himself, he visits a professional murderer and makes a contract with him to kill him in sight. He then repents his bargain and is kept busy dodging his executioner. In the meantime the bookkeeper puts up a scheme in the shape of an auction sale and sends circulars to all his customers. Everyone is eager to buy everything marked with a double cross, as it is the fashion to do the stealing. A living in the fake, meets Jerry and giving him some money tells him to buy double-cross articles and to report him to the police. Jerry again falls in with the murderous gang and, following them in bands of a policeman. When the police arrive, the auction is over, only one marked piece remaining, a large vase. Jerry acquired it and, after the money has been paid over, returns to the man and says he will not keep the vase. To prove to him the laugh and explains the fakery. Jerry hits the vase against the wall, breaks it and, among the pieces a roll of bills amounting to $10,000 is discovered. Thus Jerry and the girl are made independent and the bookkeeper loses out.

**MUTUAL STAR PRODUCTION**

**JACKIE OF THE ARMY—(American—Five Parts—Dec. 10.)—The cast: Jackie (Margaret Fischer); Lieut. Adair (Jack Lloyd); Col. Kerwood (Hal Clumets). Scenario by Chester B. Clapp. Directed by Louis Seefeldt.**

Jackie Kerwood, daughter of Col. Kerwood Ingraham, of the Boche Army, although if she was only a boy she could fight in the trenches of Picardy, the Doughboys would make her name redound to glory. When the women of the army post urged her to join the other girls who were in uniform she replied, "You didn't go out in that uniform to organize a brigade of girls into "The Fighting Demons," but they didn't seem to care much for it. Neither did her father.

Jackie decides you can be a Red Cross nurse. She rather hated to run away and leave Lieut. Adair, who had been calling regularly on her, but she felt that she must be of some service somewhere—and they did not seem to need her.

But just as she was leaving she saw something she couldn't leave. Lieut. Adair and Nick were fighting Boche, and the biggest Boche. He was the last Boche. It might be safe to keep his eye open for Wilbur and to blow the field from them. Jackie made tracks for her father, who believed this. Which, there was a thrilling atmosphere of no-preparatus that was to electrically set off the fuse to blow up the Boche. If anyone who explained everything before the troops were called out to the front...

**NEW YORK LUCK—(American—Five Parts—Dec. 17.)—The cast: Nick Fowler (William Pegert), Jackie Utson (Fannie Lampley), Loma (Frances Baratier), Madge (Dorothy Garfinkle), Wilbur (Jackie's friend), Dick Fowler (Harvey Clark), Jimmie Keen (Bert Wilson), Steve Diamond (Edward Foll), Lord Brooke (Alfred Pague Leamy), Johnnie Ryerson, B. B. Kilmery, Pegert (Carl Stockdale), directed by Edward Sloan.**

Nick Fowler's dream carries him beyond the bishop of the chateau in the village in the station of the Boche. A hot air balloon, the gale, tempests, rains. Nick finds the train after the battle has been produced. He resolves to seek his fortune and start a new life. He paints the picture that is used to help him in the big city. But there is no going back. Nick is a scamp of an office boy prevents him from seeing Jimmie Keen and he does not trace the original of the photograph. He decides to work home and confess his failure. But a vision of his rousing sendoff at Hoboken prompts him to conceal his disillusionment.

As he walks a stranger enters and drops the same photo as Nick carries. This incident leads to a pleasant confusion. Young people to buy everything marked with a double cross, as it is the usual thing to do. A living in the fake, meets Jerry and giving him some money tells him to buy double-cross articles and to report it to the police. Jerry again falls in with the murderous gang and, following them in bands of a policeman. When the police arrive, there is a sale, only one marked piece remaining, a large vase. Jerry acquired it and, after the money has been paid over, returns to the man and says he will not keep the vase. To prove to him the laugh and explains the fakery. Jerry hits the vase against the wall, breaks it and, among the pieces a roll of bills amounting to $10,000 is discovered. Thus Jerry and the girl are made independent and the bookkeeper loses out.

**MUTUAL WEEKLY.**

**LOCAL Issue No. 154 (Dec. 9).**

Somewhere-in-Flanders.—France is rebuilding. The war is over. The war is over. The work under shell fire: Sub-titles: A shell craters the dug-out, but with no effect. The enemy comes to shell marks. The enemy continues to bomb the lost dog. The shell craters. Time passes. The liquid under the shell fire is accustomed to burning shells that only consider it a little inconvenient. Note the ambiguity, on the left of the picture, advancing under fire.

Everywhere-in-America.—The Red Cross starts drive for ten million new members. Join now. All you need is a heart and a dollar. A Chinese Baby Show.

Somewhere-in-Flanders.—General Archibald inspects the Polish Legion at the French front. Decorations for valor are bestowed upon the heroes of Bayonne.

Camp Wheeler, Ga.—Daughters of General Jocelyn, C. C., Misses Jocelyn, the only female troops is held in their honor at camp named for their father.


Thanksgiving Day.—America and her Allies give thanks, and Christmas.—Somewhere-in-America.—Gathering holly for Christmas. Men are busy in the deep woods getting the holly wreaths ready for St. Nichols.

Camp Travis, Texas.—The "Nightingales of the Camps." Donna Easely, famous coloratura soprano, sings for the soldiers.

New York City.—Lieut. Fitchaire, famous French aviator, arrives here. He will instruct American pilots in the art of flying. (Capt. Adair.)

New York City.—What the men are wearing. (Capt. Adair.)

New York.) Sub-titles: Exclusive novelty—one-button sweaters; saddle pockets; narrow neckers.

San Francisco, Cal.—The universities at Rugby, Stanford and Santa Clara close season with exciting game. Stanford's regiment wins military air to the event.

Cambridge, Mass.—Wreath is placed on statue of the Polish Legion at the French front. Harvard College.

Chicago, Ill.—Lake storm pounds boats to pieces. A ninety-mile gale endangers lake traffic—much property damage.

Note: Nick Fowler and American men are being physically fit in training camps college world. (Capt. Adair.)

Heard from Pepperidge Farm. (Capt. Adair.)

Education. Sub-titles: Poli-fencing is an important part of this work at the University of California.

Maryville, Cal.—Get out the old shot gun gun! The big game season opens. Seattle, Wash.—Big war freighter takes the way. Newsman's wifechristens new cargo carrier "Seattle."

**Pathé Exchange, Inc.**

HEARST-PATHÉ NEWS No. 87 (Dec. 1).

Hearst Pathé News is a picture film being mustered into overseas service and many have to be mustered into service. Sub-titles: This marvelous feat is another proof of this country's great advance in shipbuilding, although the Atlantic the two sections will be joined.

Note: American people must have their news, and a large crop of print paper already started. Sub-titles: Soldiers are on guard at all the givers. Two of these crew have never vowed not to shave until they sink a German U-boat.

In Italy.—Few people realize what it means to the Allies that the Allied trenches. Pictures show the difficulty involved in mounting

You display ROTHACHER PHOTOPLAYETS FOR LOCAL ADVERTISERS you can make your screen space continuously productive—and you know what that means! Posed-from-Life with Real Actors and Real Scenes and bearing any “copy” desired by your individual advertisers. Easy to sell, easy to order, and easy to look at—they are money-makers. Sample Outfits Now Ready!!

ROTHACHER FILM MFG. COMPANY, 1339 Diversey Parkway, Chicago, Ill.
a six-inch gun. Subtitles: The base for the gun has to be carefully laid out. Assembling the gun is a task of extreme importance and care. When all set up the gun platform can be readily revolved to change the aim.

Arlington, Va. — Six million tons of ships, as America's plan, and as each vessel is finished the keel for another is quickly laid. Fort Neytor, Va. — President and Mrs. Wilson attend the graduation exercises as 900 officers are commissioned into the Nation's service. Subtitles: Fighting years will not make the difference in the covered portholes. They are ready, Uncle Sam, to lead the way to Victory.

Halt the War Through the Air. — The Government needs thousands of mechanics in its airplane factories to help build the great aerial fleet planned. Subtitles. Skilled and unskilled workers can be used for making and assembling the different parts. Men of engineering experience can render patriotic service by joining the aviation section. The airplane—the aviator—the mechanic. This trio will do much to win the war. Will you do your part?

December 15 the men of draft age can no longer escape. This is your last change. ENLIST NOW.

Cartoon (Magazine Section).—The Handwritten Message.

EARTH-PATS NEWS. NO. 98 (Dec. 5). Rotorua, New Zealand.—For miles around the city can be heard the loud rushing of steam escaping from the Waimangu sudden bursts into titanic eruption. Sub-titles: Hundreds of houses were wrecked, and thousands were watching when the violent fury of the disturbance.

EARTH-PATS NEWS. NO. 99 (Dec. 6). Seattle, Wash. — Fifty-nine days after the keel was laid, the Seattle is ready to be launched. Sub-titles: Gracefully she slides down the towing cables. One hundred and sixty-six people are on board.

The Seattle is 8,800 tons. Many more are being built and men are needed to help raise, and thousands of skilled hands are needed. Fort Oglethorpe, Ga.—Commencement Day is here in student of the soldier. Fort Oglethorpe's five hundred successful candidates are commended for their work. Fit to lead America's forces. Thirty-five hundred "future generals" at Fort Sheridan.

The Seven Pearl’s. (December 5.—The seven pearl’s is a slogan of a nation-wide drive launched by the American Red Cross.) Sub-titles: The Seventh Stage. Captain Ramsey will bring back a volume of sunshine to some wounded boy over there. Have you given yours? Get a service card and order your purchase. Sub-titles: The Red Cross is a National Symbol of Liberty, Union, and Humanity. General Archibald visits their camp. Sub-titles: Brave fighters, too; they hang in, fight, and will not give up. Their ambition is to realize their dream of a free nation, free for all. New York City.—The entire waterfront in the city is on the alert to keep every consign- ment to control all shipping from spies. Sub-titles: Enemy aliens are prohibited from going within 500 feet of the shore. United States Marshal McCarthy, in charge of this district.

The Red Cross Calls You. — Ten million new members have joined the Red Cross. There is the slogan of a nation-wide drive launched by the American Red Cross. Sub-titles: The Seventh Stage. Captain Ramsey will bring back a volume of sunshine to some wounded boy over there. Have you given yours? Get a service card and order your purchase. Sub-titles: The Red Cross is a National Symbol of Liberty, Union, and Humanity. General Archibald visits their camp. Sub-titles: Brave fighters, too; they hang in, fight, and will not give up. Their ambition is to realize their dream of a free nation, free for all.

The Tower of Death. — Two Parts.—Dec. 9.—The cast:; Lillie (Mollie King); Harry Drake (A. P.); Adda (S. A.); Bary (B. A.). The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

Home again, Kismet warns Lillie and Harry that a surprise awaits him when by the Official for the return of the pearls and that if he fails to obtain them the seven pearls must be taken to the Sultan’s barge. They are not to go. The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

The Hidden Hand. (No. 4.—"The False Letter."—Two Parts.—Dec. 9.—The cast: Doris Whitney (Doris Kenyon); Dr. Scarf (Sheldon Lewis); Ramsay (Ralph Riker); Raymond (Mahan Hamilton); The Hidden Hand.

Doris is trying to escape from the Hidden Hand by hiding herself under an overpowered boat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party is formed with which they landed and Ramsey secures the packet containing the letter which the Hidden Hand brought into the bushes before his capture by the Hidden Hand. In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be written to her by her husband, Jack. In the envelope is the false letter prepared by the Hidden Hand. Ramsey goes to Doris' home goes to Doris' home and tells her to keep her hands off him. The letter is send from Ramsey and again becomes friendly with Dr. Scarf.

With the letter and the packet in her possession, Doris plans to have it opened and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the letter is a ruse one. He warns her and Doris puts the letter and the packet to the back and the long reign of the fake ends after a tender love passage between Doris and Ramsey.

THE SEVEN PEARLS (Episode No. 14.—"The Tower of Death."—Two Parts.—Dec. 9.—The cast:; Lillie (Mollie King); Harry Drake (A. P.); Adda (S. A.); Bary (B. A.). The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

Home again, Kismet warns Lillie and Harry that a surprise awaits him when by the Official for the return of the pearls and that if he fails to obtain them the seven pearls must be taken to the Sultan’s barge. They are not to go. The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

The Hidden Hand. (No. 4.—"The False Letter."—Two Parts.—Dec. 9.—The cast: Doris Whitney (Doris Kenyon); Dr. Scarf (Sheldon Lewis); Ramsay (Ralph Riker); Raymond (Mahan Hamilton); The Hidden Hand.

Doris is trying to escape from the Hidden Hand by hiding herself under an overpowered boat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party is formed with which they landed and Ramsey secures the packet containing the letter which the Hidden Hand brought into the bushes before his capture by the Hidden Hand. In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be written to her by her husband, Jack. In the envelope is the false letter prepared by the Hidden Hand. Ramsey goes to Doris' home goes to Doris' home and tells her to keep her hands off him. The letter is send from Ramsey and again becomes friendly with Dr. Scarf.

With the letter and the packet in her possession, Doris plans to have it opened and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the letter is a ruse one. He warns her and Doris puts the letter and the packet to the back and the long reign of the fake ends after a tender love passage between Doris and Ramsey.

THE SEVEN PEARLS (Episode No. 14.—"The Tower of Death."—Two Parts.—Dec. 9.—The cast:; Lillie (Mollie King); Harry Drake (A. P.); Adda (S. A.); Bary (B. A.). The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

Home again, Kismet warns Lillie and Harry that a surprise awaits him when by the Official for the return of the pearls and that if he fails to obtain them the seven pearls must be taken to the Sultan’s barge. They are not to go. The fourteenth episode opens with a surprise to the reader. The Tower of Death is a barge from over the rapids. He is greeted by his wife, Lillie, who, thought, was in the piano box that went over the fall. A very dangerous man, suffered severe injuries and was thrown into the river. He is in charge of the man.

The Hidden Hand. (No. 4.—"The False Letter."—Two Parts.—Dec. 9.—The cast:; Doris Whitney (Doris Kenyon); Dr. Scarf (Sheldon Lewis); Ramsay (Ralph Riker); Raymond (Mahan Hamilton); The Hidden Hand.

Doris is trying to escape from the Hidden Hand by hiding herself under an overpowered boat. Ramsey, who has been made a prisoner, escapes and rescues Doris. A search party is formed with which they landed and Ramsey secures the packet containing the letter which the Hidden Hand brought into the bushes before his capture by the Hidden Hand. In his den, the Hidden Hand plans to arouse Doris' jealousy. One of the female members of his gang is sent to Doris with a letter purporting to be written to her by her husband, Jack. In the envelope is the false letter prepared by the Hidden Hand. Ramsey goes to Doris' home goes to Doris' home and tells her to keep her hands off him. The letter is send from Ramsey and again becomes friendly with Dr. Scarf.

With the letter and the packet in her possession, Doris plans to have it opened and settle the question of her identity, when Ramsey warns her of the danger she runs, as he feels sure the letter is a ruse one. He warns her and Doris puts the letter and the packet to the back and the long reign of the fake ends after a tender love passage between Doris and Ramsey.
THE LEARNIN’ OF JIM BENTON—(Five-Parter).—The cast: Mrs. Newwyld (Betty Comyn); Miss Cartwright (Mrs. Smith (Lois Leslie)); Mr. Smith (Bobby Hamilton); Governor (Earle Williams); Sue (Mary Riche); Bill (Bobby Hamilton); Lizzie Borden (Betty Edwards); Miss Budd (Lois Borden); Fritzi (Joy); Sadie (Samantha Woods); Emily (Evelyn Hartley); Billy (Bobby Hamilton); Dave (William Hattenberg); Sid Harvey (Thornton Edwards); Old Cow Man (Jim Benyon); Milliner (Mrs. Megs); Jennie (Bessie McVeigh). Jim Benton, owner of the biggest cattle ranch in South Dakota, is determined to recover the young white captive, who was kidnapped by the Winnebago tribe years before. He knows the tribe and its shrewd, shifty leader, Chief Benyon, and the two must battle in the arena of ancient tribal customs and modern justice.

GEORGE KLEINE SYSTEM.

SADIE GOES TO HEAVEN.—(Essasy Perfecion Picture—Five Parter—Dec. 21)—The cast: Mrs. Newwyld (Betty Comyn); Miss Cartwright (Mrs. Smith (Lois Leslie)); Mr. Smith (Bobby Hamilton); Governor (Earle Williams); Sue (Mary Riche); Bill (Bobby Hamilton); Lizzie Borden (Betty Edwards); Miss Budd (Lois Borden); Fritzi (Joy); Sadie (Samantha Woods); Emily (Evelyn Hartley); Billy (Bobby Hamilton); Dave (William Hattenberg); Sid Harvey (Thornton Edwards); Old Cow Man (Jim Benyon); Milliner (Mrs. Megs); Jennie (Bessie McVeigh). S. J. Newwyld is a child of the town district. In heaven, she sees her mother and father and her sweetheart, Bill. She then decides to make her peace with heaven and goes back to earth to help those in need. A young man, who had been working for the government, is now working for the orphan house, and he finds out the entire army take after them. From a strategic point of view, it is a question of how adventurers can throw out the entire army, including the Visier and the Sultan, and saves the girl like a regular hero.

SELECT PICTURES CORP.

THE HONEYMOON (Romantic Parter).—The cast: Susan Lane (Constance Talmaide); Richard Greer (Earle Foxe); Mrs. Lane (Maud Turner Gordon); Uncle Jimmy Lane (Rudolf Basset); Philip Lane (Harris Gordon); Marion Starr (Lillian Cook); Mastiff Middleton (Julian F. Brum); Robert Woody (Sam Cott). Directed by Charles Gibly.

Susan Lane has an unaccountable streak of jealousy which infuriates her within fifteen miles after the ceremony which makes her Mrs. Richard Greer; for she sees her husband give his hand and his heart to a girl who should be her rival. Susan’s brother, Phil Lane, has fallen in love with Miss Constance Talmaide, an engagement of the year’s making. She has become engaged after a wine supper, refuses to release her lover from her claim of love.

Dick draws Dick side and tells him the whole story, and also informs him that Malise’s troupe will be in Niagara Falls, with the homecoming of condos and the return of Dick to buy her off. Dick protests, but Phil declares that he intends to save his sister, and is as it is. Dick goes on his first day without a cloud in the sky. Dick, however, has a case to win, and on a lame excuse, he hires himself away to interview the would-be bride in her dressing room. On returning, she tells Dick to report the matter to Susan, who comes and sees for herself. Dick goes in, and when she dashes back to the hotel, demands a separate conference. She tells him that Susie will not be marrying Dick again. In a burst of good wishes she tells them on her second honeymoon.

GREAT VITRAGH.

THE MARRIAGE SPECULATION (Five Parter—Dec. 10)—The cast: Charlie Kent (Charles Wilkins); Thomas Mills (James McGowan); Dick Clay (Bill Perkins (Wallace MacDonald)).

Clay has worked twenty years in a pickie factory, and has the means to invest so as to insure him a competence for the remainder of his life. He has an acquaintance with a well-to-do fiddler, and with the fiddler’s store and who is the sweetheart of a fiddler’s store.

Clay tells her he will invest his $10,000 in a factory and invention into society—she, in return, will, to win and wed a rich man who will see that she (Clay) owns the remainder of her life. Clara accepts, although it wrenches her heart to give up the remainder of her life.

In two years Clara develops into a beautiful woman—let those that can follow, DEVELOPING—PRINTING TITLES—TINTING—TONING MANUFACTURERS ESPECIALISTS IN MOTION PICTURE PHOTOGRAPHY GUNBY BROS., INC. 145 West 45th Street New York City For the fullest and latest news of the moving picture industry in Great Britain and Europe. For authoritative technical men. For hearty and steady impartial criticisms of all films read THE BIOSCOPE The Leading British Trade Journal with its own Electric Theatre 85 Shaftesbury Avenue, London, W. Specimen on Application
METRO PICTURES CORP.

THE ETERNAL MOTHER (Five Parts—Nov. 29): directed by Roy William Neill; starring: Dwight Aiden, Maria's second husband (Frank Mills); Lynch, Maria's first husband, later known as Winch (J. W. Johnston); Minister (F. W. Durrant); Kate (Myra Keaton); Dolly McHugh (Louis R. Wolheim); Felice (Melissa Elliott Heke); Butler (J. Van Cortlandt); Di Mattia (Ernest Worringer); Margaret Marullo from the novel, "Red Horse Hill," by Spring Byington.

Maria has married against her father's wishes. Lynch, her husband, turns out to be a cad, and she leaves him. She takes her little girl, Felice, and Maris is forced to look for a new home. She secures a position as stenographer in the office of Alden, one of the prominent families in the city. He comes to Maris's door, and in a railroad accident, which Alden learns about, one is killed. He forces Maris to be his wife.

When her husband arrives he tells her it is no affair of hers, and hurries her away to be ready for a reception that evening.

At the ball that night a belt around the spoils, which has not been arranged for according to the law, breaks and Felice is injured. The police take possession of the child, and Maris is made to take her across town. At a dance Maris meets with Mr. Alden and they become lovers. When her husband arrives he tells her it is no affair of hers, and hurries her away to be ready for a reception that evening.

WONDERFUL CARBON CHANGES AT C.

This carbon eliminates that "terrible noise" that is so common with the "old roaring" A.C. Arc. It produces a pure white, steady light and improves A.C. projection of PICTURES.

PROMPT shipments. Write or Call for SAMPLES. Make your own test. PORTER handles the one test of everything for advanced projection.

B. E. PORTER, 1482 Broadway (on the Square), Times Square, New York.
cannot secure the coveted information himself.

Anckey has taken up his portfolio in Bel-
mark. He visits Paris, but avoids Jorn. Jorn
has aroused the suspicions of Morhangé, a
French military man who has been searching
the studio and discovers proofs that Jorn is a
spy for Morhangé. There is a struggle.
Morhangé is killed. Jorn takes a ring from
his own finger, places it upon Morhangé's
hand and burns the studio. The charred body
is identified as that of Jorn, and Marion, at
her father's request, asks Morhangé to give
Jorn reports to his own government. In
Belmark, Marion meets the Crown Prince
Jorn. They fall in love and Marion consents to a
morgue marriage.

Jorn, under an assumed name, goes to Bel-
mark at the command of his Emperor to in-
cite the people against war. Marion marries
Leopold. Jorn's master sends an ultimatum to
the King of Belmark that unless Leopold
Abandons, the Princess Sophia (the Emperor's cousin)
will be declared and Belmark devastated.
The people of Belmark, under Jorn's domina-
tion, demand peace. They throw the square
before the palace. Leopold refuses to renounce
Marion. Marion is summoned to the Council
Chamber. The Emperor's envoy warns her
Belmark will be laid in ruins. Marion makes
the supreme renunciation that Belmark may
have peace.

Then the envoy, triumphant, betrays the fact
that Jorn is a spy. Parson and Belmark is to be
liberated from the Imperial Government in a war of
greed. Marion repudiates Leopold. She refuses
up Leopold. The envoy plays his trump card.
Jorn is announced. Jorn is dazed at Marion's
realization that she has never been the
wife of Leopold. The Imperial Government will
now be free from all worldly demands. Marion
begins to tell the good news to the surging
crowd in the square. On the balcony of the
Leopold building, a woman's voice, saying
Belmark will protect his Kingdom and theirs.
Jorn gives up the ruse that has been decided on is an
event of failure of the Imperial plans. Leopold
is to be killed. A bomb is thrown at Leopold
by one of Jorn's confederates. Marion sees it,
hurts herself in front of Leopold. The huge
balcony collapses as Jorn enters from the
palace at the side and is killed by a section of
calling marks. In the ruins of the palace
Marion's body is found. She is badly hurt.
Leopold is unscathed. There is a period of un
consciousness and suffering. The people of
Belmark mourns for the brave American girl-
then they know that Marion's life will be saved

WORLD PICTURES.

THE AWAKENING (Five Parts—Dec. 3).—The cast: Jacques Revilly (Montague Love);
Marguerite (Dorothy Kelly); Horace Chavassier (John Davidson); Varny (or Maxine) (Frank
Isambard); Prosper Chavassier (Herbert Earley); and Celestine (Josephine Earle). Directed
by George Archainbaud.

Twenty-five years ago Jacques Revilly was found
on the church steps in a small French village.
He grows up into a dashing young farmer.
His abstinence from rough play after his father's
work makes him a soil, surreptitiously cultivates his skill at painting within the sacred portals of the church.
One of Jacques territorial discovers his art at
tempts, which suggest a new mode of attack,
and then his co-workers make an issue of a
little delinquency and refuse to stay at the
larger unless he is discharged. Jacques,
engaged at this injustice, leaves the hamlet for
ever.

Three years later in Paris Jacques is able to produce some very good canvases. His
undeniably artistic life is a parent distaste for the society of his fellow-
men. He begins to call himself "The Beast." He goes to the Cafe Brussels Murer
where the artists are enjoying themselves,
among them was a young man named
Varny, who had been his only friend. "The Beast" observes
Varny a young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.

The story deals with Jack Burkashaw, a
young man who has plenty of character and is ex-
tremely sympathetic. "The Beast" makes
a good in business. Out West he has a
sudden change of heart, leaves his home,
and becomes a business man. However,
the girls who had been his admirers,
Misses Ostrich and Barbara's mother (Eugene Wood-
worth) The two young women have an love story by Alexander Thomas. Directed
by Carl Laemmle.
The Foremost Trade Organ of Great Britain, covering the whole of the British Film Market, including the American imported films. Read by everyone in the industry. Specialist writers for Technical Matters; Legal, Musical, Foreign Trading (correspondence throughout the world)—and every section devoted to the Kinematograph Periodicals. Special Export Numbers in French, Italian, Dutch, Spanish, and Portuguese. Specimen copy on application to


PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawings and description of your invention, and I will give you a honest report as to securing a patent and whether I can assist you in the matter. First-Inventors only. Established 2 years. Personal attention.


Cremona ORCHESTRA-ORGANS
Write for information to The Marquette Piano Co. Chicago

EXHIBITORS SUPPLY CO., Inc. Mallers Building, CHICAGO, I1L. Exclusive Distributors Simplex Machines Illinois Wisconsin

"As good as gold." "As white as snow." "As fine as silk." Why do authors in their field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

La Cinematografía Italiana ed Estera Official Organ of the Italian Cinematographic Union PUBLISHED ON THE 15TH AND 30TH OF EACH MONTH Foreign Subscription: 20 francs, per annum

The Original and Leading Moving Picture Journal in Europe

December 22, 1917 THE MOVING PICTURE WORLD 1847

after he causes to be circulated the report of this to his wife.

In a short time the manservant comes to him at a nearby hotel with the report that his wife and another man have been seen together, and that they had just deserted their two children…

The picture fades from the pleasant room and the fairy story is shown on the screen. Hansel and Gretel are given into the hands of a young Indian by their cruel stepmother. They are to be brought in the forest. The cruel stepmother, who cannot kill the children, so they leave them in the forest to die.

The children wander in the wood for some time and then lie down near a tree and fall asleep. The Good Fairy, who watches over the children in the wood, brings for her fairy to dance around the lost ones to make their dreams pleasant.

The next morning the children are found by the Bad Prince, but Hansel and Gretel flee and are assisted by the Good Fairy, who, when the children reach a strange castle, builds them two swans and on the backs of these Hansel and Gretel escape and marry.

The Bad Prince then goes to an old Witch and bundles her wealth if she captures Hansel and Gretel. The Witch is so greedy she goes into the wood to guide the children to her. The children see the raven. They marvel at it, and the Witch talks the raven into her dwelling.

While the children are纳税ing at the gingerbread house, the Witch comes out and invites them inside. She makes them eat the food intending to fatten Hansel so that she can eat him. While the roaring day comes, the Witch tells the children to work hard.

The picture then returns to John Hamilton's farm. The children are still on his knees. The little girl is crying softly and the boy looks angry. For a time the wife and stepmother look at her husband. The father then turns the story sinks into her heart, she bows her head, and smiles and takes a child back in her bosom. She loves the children now and by her act regains the affection of her husband.

THE PRIDE OF NEW YORK (Five Parts—Dec. 9).—The cast: The Son, (George Walsh); the Father (James Harcourt); the Mother (Violet Fanslau); the Nurse. The story opens with George, the son of a building contractor as a new talent for a New York structure. He's hard working and happy. In New York there is another type, one often found—a rich man's son who is an idler, who loves the night life and the spending of his father's money. Next to a typical so. This character is attracted, probably because of their stations in life, the daughter of a millionaire. But one day when she watches George standing smiling on the end of an iron beam, being drawn up twenty stories, with nothing more than a broken window, that her life is worth, and that she would never again be the same. She falls from his window. When George, battling for all he's worth, fear nothing in his fight to uphold the honor of his country, saves this girl from
A MERICAN
Fotoplayer
(Trademark Registered)
The Musical Marvel. Write for Catalogue.
AMERICAN PHOTO CO.
62 West 65th St.
New York City

FOR SALE
Mailing Lists
MOVING PICTURES THEATRES
Every State Total 5,000
1499 Film Exchange $6.00
750 Manufacturers and Dealers $1.50
155 Picture Machines and Supply Dealers $1.50

Particulars.

A. F. WILLIAMS, 166 W. Adams St, Chicago

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of agitators, hurries, mysteriosos, short platitudeurs, and other things.

Particularly useful in serial pictures for bringing out the dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices:

Piano (sold), 1st, 2d or 3d series, 35 cents. Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St.
Chicago, Ill.

"OTHERS"
The late General Booth's message to his Officers all over the world: "OTHERS"

There are numbers of people in all our big cities who depend upon
The Salvation
Army for assistance during the long Winter months.

Will You Help
Us
Help "OTHERS"
I am not as fortunate as you?

Send Your Gift to Commander Evangelie Booth
120 West Fourteenth Street, New York City
Or Commander Eulali, 100 N. Dearborn Street, Chicago

Complete Picture Theatre Equipment
CARBONS AND SUPPLIES

EVANS' DEVELOPING and PRINTING has kept pace with the rapid strides towards photographic perfection.

Now, more than ever, competition demands that you employ the best of service—EVANS' SERVICE of course.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City

1848
THE MOVING PICTURE WORLD
December 22, 1917

death at the hands of the Germans, she places her hand and her heart in George's keeping.

When the rich man's son sees that his business and his snobbish ways have caused him to lose this girl, whose real worth he had never appreciated, his whole disposition changes. He changes his patterns his acts and his conduct after George's and by return to himself, to his family and to his country.

AN INTERNATIONAL SPY (Mack Sennett studio—Silent)—Max Davidson (The Spy); A Foreign Spy (Chester Conklin); The Juvenile (A Pretty Detective (Ethel Teare)); The Juvenile's Sweetheart (Lillian Biron); Her Father, the Puwee King (Earle C. Keaton).

It is Conklin's job to get the formula for a highly explosive weapon the Powder King is using. If he can't get it, he is to blow up the entire munition plant. Ethel learns all this while the Conklin's daughter is removed to a new home. Conklin's job is to "get the goods" on Conklin. Ethel is a beautiful little girl, and the Conklin's cannot find everything and even tips her off to a meeting of International Spies. Of his own caliber and Ethel, in order to get the goods on them, puts on a great show.

Comes then a series of mixups in the middle of which Conklin saves the Powder King's daughter from drowning and becomes a "hero" to the girl.

The affair got Conklin the inside track to the powder man and the coveted formula. Ethel also made a strong enemy of Billy, Lillian's suitor. This is the story of another Conklin or Billy was the biggest boondog. Between them they distanced all competitors for the girl's hand. It culminated in the mutual possession of a bomb with a lit fuse at the bottom of the lake. The result of that devastating bomb, and the unique manner in which said bomb refused to be handled at a place of safety are one of the laugh climaxes of the picture. There is a whirlwind finish that would spook the judges. This does not stop until after a sequence of the most surprising and stirring adventures imaginable.

MOLLY ENTANGLED (Five Points—Nov. 19)—Molly Malone (Ethel Teare); Barney Malone (Harold Ford); Shaw (Nora Conklin); Jim Barry (G. F. Spaulding); Mrs. Barry (Helen Darrah); Ol' Man (Tommy Godwin); Mrs. O'Mara (Jane Keckley); Lena (A. Cerrone). Conklin's grip. Her Thorndy.

Molly Shawn lives with her old grandmother and her father, the big smith. We see little Molly bustling around the thatch-roofed cottage preparing a loothsome apple turnover for big Barney Malone, her sweetheart. While this work was going on in the cottage two carriages of nearby gentry, one the Barry's, the other the O'Mara's, arrive in huge domes the blacksmith's shop. There was a bitter feud between the two families, who were distant cousins. This was heightened by the fact that the vast Barry lands would fall to the O'Maras if Jim did not marry. At Jim Barry's present furious pace, this seems unlikely.

The next day, Jim and Barry at the Barry house Jim, in a drunken stupor, falls down the steep cobble stairs, seriously injuring himself. It seems that the doctor declares he will not live the night out. The mother fears, as much as his death, the fact that the lands will go to the hated O'Maras, and suggests marrying someone—anyone to save the house. Little Molly Shawn is Jim's choice, and she is summoned. A midnight wedding takes place. Molly had done the thing only at the urgent request of her father, who thought it a fine chance to repay the debt of gratitude to the Barrys, who had granted the rights of his little house to him. A second doctor summoned from the city, ordered removed to a city hospital, whence he promises Jim will live in a week as good as new. Molly is bewildered and frightened. On Jim's return she finds it increasingly hard to forget Barry and refuses to recognize Jim as her husband. Jim has not told any of his bad habits, and one night at the tavern engages in a fight with young O'Mara and it is only through the timely intervention of the Puwee King, that he is rescued and taken to the Barry house, home, is overpowering by the lambing to see his boy again. Jim, slips away and creeps back to the tree in front of her father's smithy.

There she finds no one but Barney. While they are talking, Jim appears. He tells Barney and Molly that he has not discovered, that he and Molly have never been really married. The punishment of the hard-hearted and cruel war is a new-found happiness and it is Jim himself who ordains the fiddler and banjo players are making preparations for a big celebration of their betrothal.

TOM SAWYER (Five Points—Dec. 10)—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and her cousins, Sid and Mary, living in such harmony as was possible for any boy. Tom's other big achievement is that he meets a goody-goody boy of the town and the sight of his apple brushished by a white collar so affects Tom that he challenges him to a duel. Then Tom's mother, and the fight ends when Tom has made the goodgoody blow off his clothes.

Tom hates to go to church. He also rebels ineffectually against the practice of his Cousin Mary who goes to the pool for a swim, meetings a goodly boy of the town and the sight of his apple brushished by a white collar. However, it is Tom that challenges him to a duel. Then Tom's mother, and the fight ends when Tom has made the goodgoody blow off his clothes.

Tom hates to go to church. He also rebels ineffectually against the practice of his Cousin Mary who goes to the pool for a swim, meetings a goodly boy of the town and the sight of his apple brushished by a white collar. However, it is Tom that challenges him to a duel. Then Tom's mother, and the fight ends when Tom has made the goodgoody blow off his clothes.

TOM SAWYER (Five Points—Dec. 10)—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and her cousins, Sid and Mary, living in such harmony as was possible for any boy. Tom's other big achievement is that he meets a goody-goody boy of the town and the sight of his apple brushished by a white collar so affects Tom that he challenges him to a duel. Then Tom's mother, and the fight ends when Tom has made the goody-goody blow off his clothes.

TOM SAWYER (Five Points—Dec. 10)—Tom Sawyer is a mischievous boy. He is seen with Aunt Polly and her cousins, Sid and Mary, living in such harmony as was possible for any boy. Tom's other big achievement is that he meets a goody-goody boy of the town and the sight of his apple brushished by a white collar so affects Tom that he challenges him to a duel. Then Tom's mother, and the fight ends when Tom has made the goody-goody blow off his clothes.
SITUATIONS WANTED.
VIDALIST, musical director, solist, now located, desires change. Experienced high class settings for pictures. Large library. Address DIRECTOR, care M. P. World, N. Y. City.
AT LIBERTY—Experienced motion picture theater manager desires position. References. A. R. Meyer, 73 Título Ave., Bexcen, N. Y.
FIRST-CLASS ORGANIST desires position Experienced, reliable man, thorough musician. Fine library. Good organ and salary essential. Box 472, Hagerstown, Md.
MANAGER, ten years' experience with pictures and vaudeville, expert on projection, began as operator. Want place where hard work will show results. Now employed, not subject to draft. No small house considered. Will manage or lease show. References fine. Address F. X. S. care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.
If you have a moving picture house for sale, consult Lewis, the moving picture broker of Buffalo, 540 Elicott Sq., Buffalo, N. Y.

THEATERS FOR SALE OR RENT.
VAUDEVILLE and photoplay house, Pennsylvania town of fifty thousand. Admission, ten and fifty cents, six days week, receipts up to fifteen hundred per week, expenses $70 to $1,100, according to show. Price, $12,000. Would consider selling half interest. Lewis, Moving Picture Broker, 540 Elicott Sq., Buffalo, N. Y.

EQUIPMENT WANTED.

BOUND VOLUMES OF THE MOVING PICTURE WORLD
You Need Them in Your Business!

Each issue of THE MOVING PICTURE WORLD represents the fruit of studied effort on the part of experts to provide just what the average reader of trade publications in the moving picture field can use to best advantage in his business.

Since this is true, the bound volumes of THE MOVING PICTURE WORLD, each comprising the complete issues printed during a period of three months, take immediate standing as

The Reliable Reference Book of the Trade
The Record of Moving Picture History in the Making

NOW READY—VOL. 33.—JULY TO SEPTEMBER, 1917

WE HAVE AT YOUR DISPOSAL
Bound Volumes for the years 1912, 1913, 1914, 1915 and 1916. Four volumes each year. Shipped as per your instructions at $1.50 per volume—transportation charges additional.

INVEST $4.50

and have at your hand for ready reference every issue of THE MOVING PICTURE WORLD which has been printed since January 1, 1912. These issues are in bound volume form, and are invaluable to the wide-awake moving picture man.

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City
The Standard Light Exhibition Projector

VICTOR ANIMATOGRAPH
Exclusively Equipped with Mazda Lamps

Intended and Guaranteed for
Traveling Exhibitions
Small Theatres
School Auditoriums
Church Auditoriums
Lodge Halls
Road Shows
Private Exhibitions, or

For any showing of standard film for any purpose not requiring an image of more than twelve feet in width, and a throw of more than 100 feet.

THE PIONEER MAZDA LAMP PROJECTOR

In the Animatograph incandescent lamps give more light on the screen than in any other existing projector. The patented optical system, improved intermittent, and shutter, designed for use with Mazda lamps, save a large percentage of the light wasted in all other machines.

Motion Pictures Whenever and Wherever You Want Them

The Model 2 Victor Animatograph is a standard film projector, with standard slide attachment. Lamps and lenses are interchangeable, to conform to requirements of size of picture and distance of throw.

For quality of image—steadiness, lack of flicker, illumination—no machine of any size or type, is superior to the Animatograph. This is guaranteed.

To Operators Private exhibitions are becoming popular everywhere. There's good money in running them. It is a one-man job to carry, set up and run the Animatograph. Lamp socket attachment saves time and wiring trouble. Write for other information.

A new illustrated descriptive catalog is ready. Write today to

VICTOR ANIMATOGRAPH COMPANY
162 Victor Building

DAVENPORT, IOWA

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates

(For Daily Calendar of Program Releases See page 1838.)

SELIG.
Selig World Library No. 20 (Educational).
The Ruster’s Vindication (Two parts—Drama).
The Woman for the Part—Wana.
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Educ.),

SILHOUETTE COMEDIES.
(Piedmont Pictures Corporation)
Hubby’s Holiday (Two parts—Comedy).
Tom Eleven (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.
(Fifth Series).
On the Love Line.
The Detective.
Smashing the Plot.
After the Marriage.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES
His Watery Waterloo.
Pat and Foxy (Two parts—Comedy).
A Harem Romance.
His Winning Plan.
A Boarding House Battle.
Stealing a Sweetheart.
A Flash House Romance.
The Hod Carrier’s Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NO. 25.
Sylvia of the Secret Service (Five parts—Drama—Astra).

ANOTHER COMEDIES.
The Tumble Ascent and the Shining Table Land (George Ade Afloat—Two parts—Drama).

EPAF SCENICS.
Salmon Fishing in New Brunswick.
Lighthouses.
Banff National Park.
The Great National Industries of Canada.
Water Powers—One reel—Drama.
Through Canada from Coast to Coast.

FALCON FEATURES.
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Mission Plot (Daughter of Daring Series—One part—Drama).
The Cute Clean (Four Parts—Drama).
Four Feet—(Four Parts—Drama).
Brand’s Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.
Camille (Helen Hesler—Six Parts—Drama).
The Marvelous Machine (Six parts—Drama).

JAXON COMEDIES.
(First Series).
Blundering Booby.
Disappointed Love.
He’s in Again.
How He Works.
Their Model Careers.
His Flabby Footage.

KALEM.
A Race to the Bridge (Daughter of Daring Series—One part—Drama).
The Lady in the Library (Daughter of Daring Series—One part—Drama).
The Mission Plot (Daughter of Daring Series—One part—Drama).
The Cute Clean (Daughter of Daring Series—One part—Drama).
The Kite (Daughter of Daring Series—One part—Drama).
The Deserted Eagle (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.
Physical Culture Magazine (Monthly).

RAY COMEDIES.
A Peaceful Flet.
Cheating His Wife.
A Bathtub Marriage.

SELIG.
Selig World Library No. 20 (Educational).
The Ruster’s Vindication (Two parts—Drama).
The Woman for the Part—Wana.
Selig-World Library No. 21 (Educational).
Selig World Library No. 22 (Educational).
Selig-World Library No. 23 (Educational).
Selig World Library No. 24 (Educational).
Selig World Library No. 25 (Educational).
Selig World Library No. 26 (Educational).
Selig World Library No. 27 (Educ.),

SILHOUETTE COMEDIES.
(Piedmont Pictures Corporation)
Hubby’s Holiday (Two parts—Comedy).
Tom Eleven (One part—Comedy).
Wedding Bells and Lunatics (One part—Com.).

SPARKLE COMEDIES.
(Fifth Series).
On the Love Line.
The Detective.
Smashing the Plot.
After the Marriage.
Double Cross.
The Best of a Bargain.

THREE C COMEDIES
His Watery Waterloo.
Pat and Foxy (Two parts—Comedy).
A Harem Romance.
His Winning Plan.
A Boarding House Battle.
Stealing a Sweetheart.
A Flash House Romance.
The Hod Carrier’s Million.

Pathe Exchange, Inc.

RELEASES FOR WEEK NO. 25.
Sylvia of the Secret Service (Five parts—Drama—Astra).

ANOTHER COMEDIES.
The Tumble Ascent and the Shining Table Land (George Ade Afloat—Two parts—Drama).

EPAF SCENICS.
Salmon Fishing in New Brunswick.
Lighthouses.
Banff National Park.
The Great National Industries of Canada.
Water Powers—One reel—Drama.
Through Canada from Coast to Coast.

FALCON FEATURES.
The Best Man (Four Parts—Drama).
The Lady in the Library (Four Parts—Drama).
The Mission Plot (Daughter of Daring Series—One part—Drama).
The Cute Clean (Four Parts—Drama).
Four Feet—(Four Parts—Drama).
Brand’s Daughter (Four parts—Drama).
His Old-Fashioned Dad (Four Parts—Drama).
Zollenstein (Four parts—Drama).

HANOVER FILM COMPANY.
Camille (Helen Hesler—Six Parts—Drama).
The Marvelous Machine (Six parts—Drama).

JAXON COMEDIES.
(First Series).
Blundering Booby.
Disappointed Love.
He’s in Again.
How He Works.
Their Model Careers.
His Flabby Footage.

KALEM.
A Race to the Bridge (Daughter of Daring Series—One part—Drama).
The Lady in the Library (Daughter of Daring Series—One part—Drama).
The Mission Plot (Daughter of Daring Series—One part—Drama).
The Cute Clean (Daughter of Daring Series—One part—Drama).
The Kite (Daughter of Daring Series—One part—Drama).
The Deserted Eagle (Daughter of Daring Series—One part—Drama).

PHYSICAL CULTURE PHOTOPLAY CO.
Physical Culture Magazine (Monthly).

RAY COMEDIES.
A Peaceful Flet.
Cheating His Wife.
A Bathtub Marriage.

BLACK DIAMOND COMEDY.
Oct. 7—Susie Silpa One Over.
Oct. 15—Nearly a Biker.
Nov. 12—A Wife of a U.S. Navy Officer.

KLEVER COMEDY.
Nov. 5—Faint Heart and Fair Lady.
Nov. 25—Nutty Knitters.
Dec. 1—Touche the Heartaches.
Dec. 17—The Inevitable Plan.
Dec. 31—O. U. Best.

PARAMOUNT MACK SENNETT COMEDIES.
Nov. 4—Pullman Bride.
Nov. 19—Her Wartiness Safe.
Dec. 2—An International Sneak.
Dec. 17—That Wagn.
Dec. 30—Taming Target Center (Two parts).

PARAMOUNT ARBOUR COMEDIES.
Aug. 29—His Wedding Night (Two parts).
Sept. 5, 6, 7, 8, 9, 10, 11, 12—Leave.
Oct. 2—Patty at Coney Island.

PARAMOUNT FEATURES.
Nov. 5—Our Hungry Friends (Five parts—Dr.).
Nov. 5—The Clever Mrs. Caffix (Five Parts—Drama).
Nov. 12—The Antics of Ann (Five Parts—Dr.).
Nov. 12—Jack and Jill (5 Parts—Drama).
Nov. 13—Monty Hecox (Five parts—Drama).
Nov. 19—The Judgment House (Five parts—Comedy— Jackie’s Production).
Nov. 25—Bab’s Magazine Idol (Five parts—Dr.).
Dec. 3—The Eternal Tempstes (Five parts—Drama).
Dec. 3—The Secret Game (Five parts—Dr.).
Dec. 10—The Land of Promise (Five parts—Drama).
Dec. 17—The Fair Barbarian (Five parts—Drama).
Dec. 24—Love Letters (Five parts—Drama).
Dec. 24—His Best Boy (Five parts—Drama).

PARAMOUNT SERIAL.
Nov. 12—Who Is Number One? (Episode No. 3—“The Sea Crawler”—Two parts—Dr.—Drama).
Nov. 19—Who Is Number One? (Episode No. 4—“A Million Miracle”—Two parts—Drama).
Nov. 26—Who Is Number One? (Episode No. 5—“The Bali of the Balis” —Two parts—Drama).
Dec. 10—Who Is Number One? (Episode No. 7—“Hearts in Torment” —Two parts—Drama).
Dec. 17—Who Is Number One? (Episode No. 8—“D bulls of Gaul”—Two parts—Drama).
Dec. 24—Who Is No. 1? (Episode No. 9— “Struck Down”—Two parts—Drama).

PARAMOUNT BURR HOMES.
Nov. 12—Around Fulgurama (Scenic).
Nov. 15—Kreis, the Ancient Capital (Scenic).
Nov. 25—Three Marvelous Mazurki (Scenic).
Dec. 3—Okaba to Naganaki (Scenic).
Dec. 10—Canidate Mills in California (Educ.).
Dec. 17—In Glacier Park (Scenic).
Dec. 24—Going to the Sun in Glacier Park.
Dec. 31—On the Farm Where the Food Comes From.

PARAMOUNT-BRAY PICTORIALS.
Nov. 11—Issue No. 18—The Sands of Pat—Eastern Arts: Farming for Furs—Putting Volcanoes to Work.
Nov. 15—Issue No. 19—The Washers of the Tropics; Uncle Sam’s Hints No. 5—How to Care for your Eggs: Over the Jumps With Army Tractors; Bobby Bump’s Octopus.
Nov. 25—Issue No. 20—The World’s Greatest Mounted Police; Torch Torches; The Gasoline Engine.

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
You Theater Owners and Managers; Do You Realize You Are Retail Dealers?

You have a theater—that’s your retail store. Your business is to sell pictures. Like any other retail store, you make it attractive, well lighted inside and out.

Suppose you built and equipped a beautiful store, and then employed impudent, careless, shabby salesmen? How long would you keep your patrons?

You sell pictures, stories, acting. Your equipment is the salesman that places them before your patrons. Your operator is only your director, for without proper equipment he is handicapped.

Putting all the light on the screen, clear, WHITE LIGHT, steady and ever dependable, is the duty of the Wagner Converter—economical in current, reasonable in price; it is the silent salesman that will fill the vacant seats.

There are facts and details in Bulletin 10923 and booklet "Ghosts."

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
List of Current Film Release Dates
ON UNIVERSAL, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED FILM MFG.
Nov. 1—Number 97 (Topical).
Nov. 8—Number 98 (Topical).
Nov. 14—Number 99 (Topical).
Nov. 21—Number 100 (Topical).
Dec. 5—Number 1 (Topical).
Dec. 12—Number 2 (Topical).
Dec. 19—Number 3 (Topical).

HISON.
Oct. 15—The Temple of Terror (Two Parts—Drama).
Oct. 22—The Getaway (Two Parts—Drama).

GOLD SEAL.
Oct. 1—The Storm Woman (Three parts—Drama).
Oct. 8—The Ninth Day (Three Parts—Drama).
Oct. 15—The Taming of Lucy (Three Parts—Drama).
Oct. 22—The End of the Run (Three Parts—Drama).

JOKER.
Oct. 1—Her Naughty Choice (Comedy).
Oct. 7—The Masked Marlin (Comedy).
Oct. 8—There'll Be a Wire (Comedy).
Oct. 9—Raisinstorms and Brainstorms (Comedy).
Oct. 15—The Name Game (Comedy).
Oct. 19—Who Done It (Comedy).
Oct. 21—Tight Laced Mad (Comedy).
Oct. 22—A Wise Dummy (Comedy).
Oct. 29—I Quit (Comedy).

L-KO.
Sept. 17—A Prairie Chicken (Two parts—Com.).
Sept. 24—Scapaulders and Sirens.
Oct. 1—Count Olaf is on the Count (Two parts—Com.).
Oct. 8—The Nurse of an Aching Heart (Two Parts—Com.).
Oct. 15—Vamping Reuven's Millions (Two Parts—Com.).
Oct. 22—Fat and Furious (Two Parts—Com.).
Oct. 29—Dr. and Mrs. (Two Parts—Com.).
Nov. 5—Deaf Doves (Two parts—Com.).
Nov. 12—Hula Hula Hughees (Two Parts—Com.).
Nov. 19—The Joy Riders (Two Parts—Com.).
Nov. 26—Kid Snatchers (Two Parts—Com.).
Dec. 3—A Hero for a Minute (Two Parts—Com.).
Dec. 10—Deep Seas and Desperate Deeds (Two parts—Com.).
Dec. 17—Bullets and Boneheads (Two Parts—Drama).

NESTOR.
Sept. 17—Welcome Home (Comedy).
Sept. 24—Taking Their Medicine (Comedy).
Oct. 1—Pete the Frustrator (Comedy).
Oct. 8—A Prairie Romeo (Two Parts—Drama).
Oct. 15—Hot Applications (Comedy).
Oct. 22—Wild and Woolly Women (Comedy).
Oct. 30—A Fire Escape Finale (Comedy).
Nov. 7—A Red Little Good Man (Comedy).
Nov. 15—Caught in the Draft (Comedy).
Nov. 22—The Roar of the Bullhorn (Comedy).
Nov. 19—Strike One (Comedy).
Nov. 26—Water On the Brain (Comedy).
Dec. 2—The Robber (Comedy).
Dec. 10—A Munition Worker's Cure (Com.).
Dec. 17—Secret Service (Comedy).

POWERS.
Aug. 13—Devin His Hit (Cartoon Comedy, and Alettra, Old and New) (Stenio).
Aug. 20—Colonel Pepper's Mobilized Farm (Cartoon Comedy, and "The Home" (Peach's Edumac Edu) (Split Rail).

SPECIAL PRODUCTIONS.
Oct. 15—49-17 (Five Parts—Drama).
Oct. 22—Society's Driftwood (Five Parts—Drama).
Oct. 29—A Marked Man (Five Parts—Drama).
Nov. 5—John Ermine of Yellowstone (Five Parts—Drama).
Nov. 12—The Irish (Five Parts—Drama).
Nov. 19—The Man from Montana (Five Parts—Drama).
Nov. 26—Pear Not (Five Parts—Drama).
Dec. 3—Fighting Mad (Five Parts—Drama).
Dec. 10—The Silent Lad (Five Parts—Drama).
Dec. 17—Beloved Jim (Five Parts—Drama).

STAR FEATURETTE.
Sept. 5—A Dream of Egypt (Two parts—Dr.).
Sept. 10—Casey is Hit (Two Parts—Comedy).
Sept. 17—The Right Man (Two Parts—Drama).
Sept. 24—A Romany Rose (Two Parts—Drama).
Oct. 1—A Rescue for a Day (Two Parts—Drama).
Oct. 15—The Cross-Eyed Submarine (Two Parts—Drama).
Oct. 22—Little Mariana's Triumph (Two Parts—Drama).

VICTOR.
Aug. 27—Scandal Everywhere (Comedy).
Sept. 3—The Curse of a Flirting Heart (Com.)
Sept. 10—In the Garden of Milk (Comedy).
Sept. 17—Marathon Maniacs (Comedy).
Sept. 24—The Big Bus (Comedy).
Oct. 1—Kicked in the Kitchen (Comedy).
Oct. 8—A Wooling Time (Comedy).
Oct. 15—Back to Back (Comedy).
Oct. 22—What'll We Do With Uncle? (Comedy).

UNIVERSAL SCREEN MAGAZINE.
Oct. 22—Issue No. 42 (Educational).
Oct. 29—Issue No. 43 (Educational).
Nov. 5—Issue No. 44 (Educational).
Nov. 12—Issue No. 45 (Educational).
Nov. 19—Issue No. 46 (Educational).
Nov. 26—Issue No. 47 (Educational).
Dec. 3—Issue No. 48 (Educational).
Dec. 10—Issue No. 49 (Educational).
Dec. 17—Issue No. 50 (Educational).

UNIVERSAL SPECIAL FEATURE.
Nov. 9—The Red Ace (Episode No. 5—"The Undercurrent"—Two parts—Dr.).
Nov. 16—The Red Ace (Episode No. 6—"In Mid Air"—Two Parts—Drama).
Nov. 23—The Red Ace (Episode No. 6—"Flighting Bloon"—Two Parts—Drama).
Dec. 1—The Red Ace (Episode No. 7—"The Lion's Claws"—Two Parts—Drama).
Dec. 8—The Red Ace (Episode No. 8—"The Lair of the Beast"—Two Parts—Drama).
Dec. 15—The Mystery Ship (Episode No. 2—"The Secret of the Tomb"—Two Parts—Drama).
Dec. 22—The Mystery Ship (Episode No. 2—"The Grip of Hate"—Two Parts—Drama).

TRIANGLE PRODUCTIONS.
Oct. 28—Man Hater (Five Parts—Drama).
Nov. 4—Fighting Back (Five Parts—Drama).
Nov. 11—The Medicine Man (Five Parts—Drama).
Nov. 18—Indiscreet Corinna (Five Parts—Drama).
Nov. 25—A Case at Law (Five Parts—Drama).
Nov. 28—Fuel of Life (Five Parts—Drama).
Dec. 2—The Ship of Doom (Five Parts—Drama).
Dec. 9—Families (Five Parts—Drama).
Dec. 16—The Learned of Jim Benton (Five Parts—Drama).

TRIANGLE COMEDY.
Oct. 28—Their Husband.
Nov. 25—Somebody's Wife.
Nov. 30—A Hero's Fall.
Nov. 4—An Interpolated Honeymoon.
Nov. 11—A Businessman's Frame-Up.
Nov. 15—His Household Butterfly.
Nov. 21—The Soul of a Plumber (Two Parts).
Nov. 28—A False Alarm.
Dec. 5—A Tough Turkish Trot.
Dec. 12—An Officer Miss.
Dec. 19—Sauce for the Goose.
Dec. 26—Their Straying Feet.
Dec. 3—When War Meant Peace.

KEYSTONE COMEDY.
Oct. 7—His Crooked Career (Two Parts).
Oct. 14—Pearls and Perils (Two Parts).
Oct. 21—A Hindu Hoodoo (Two parts).
Oct. 28—When Darkness Falls (Two Parts).
Nov. 4—Haunted by Himself (Two Parts).
Nov. 11—False to the Finish (Two Parts).
Nov. 18—The Soul of a Plumber (Two Parts).
Nov. 25—Won by a Bow! (Two Parts).
Dec. 2—An Officer Miss.
Dec. 9—The Grave Undertaking (Two Parts).

Triangle Film Corporation.

METRO PICTURES CORP.
Oct. 22—More Truth Than Poetry (Five parts—Drama).
Nov. 5—The Adepted Son (Six parts—Drama).
Nov. 8—The Outsider (Six parts—Drama).
Nov. 15—The Man from Montana (Five parts—Drama).
Nov. 19—The Voice of Conscience (Five parts—Drama).
Nov. 30—The Eternal Mother (Five parts—Drama).
Dec. 3—The Square Deceiver (Yorke Film Corp)—Five parts—Drama.
Dec. 10—Alian Mrs. Jessop (Five parts—Dr.)
Dec. 17—An American Widow (Five parts—Drama).
Dec. 24—Red, White, and Blue Blood (Five parts—Drama).

METRO SPECIALS.
October—The Blacker (Eight Parts—Drama).
Nov. 13—Draft 298 (Seven Parts—Drama).
Dec. 10—Blue Jeans (Seven Parts—Drama).

METRO COMEDIES.
Oct. 8—His Double Life (Drew).
Oct. 15—The Bump (Drew).
Oct. 22—Hust! (Spies (Drew).
Oct. 29—The Eight Good Hens and True (Drew).
Nov. 5—His Deadly Call (Drew).
Nov. 12—The Rebellion of Mr. Monor (Drew).
Nov. 19—A Soothing Salve (Drew).
Nov. 26—Amar Others See Us (Drew).
Dec. 2—A Feud Too Touchy (Drew).
Dec. 10—Wages No Object (Drew).
Dec. 17—The Spirit of Merry Christmas (Drew).
Dec. 24—The Unmarried Look (Drew).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Produced by the Moving Picture World.
Exhibitors

What are YOU doing now? What have YOU done in the past?

To Support a National Fraternity of Motion Picture Exhibitors?

For about eight years, Exhibitors of this country
As a very general thing Have Not
Given their whole-hearted support
To any National Organization of Exhibitors

National Organizations lived from
funds raised by a few officials,
By giving Balls, Expositions, Trade Shows, and through
a Trade Paper and on propositions where mostly the film
manufacturing interests gave freely to these affairs.

Now mostly
You GET what you PAY FOR,
As you individually did mostly nothing,
Therefore you individually receive mostly nothing.
And furthermore, what could you expect under the circum-
stances?

Yes --
All Motion Picture Organizations should work for the best
interests of the entire Industry. Agreed

But --
Sometimes—yes, oft times—questions arise whereby there
must be decided
What shall be rendered to the Exhibitor?
What shall be rendered to the Film Producer?

At such a time
A National body of Exhibitors
Must be free from entangling alliances.

If a National Body officially
Owns a Trade Paper
That lives by the advertising of Film Producers
Can that Body protect the interest of the
Exhibitor, first, last and always or—
Give the Exhibitor the benefit of the doubt?
A Fraternity that lives entirely by the aid of its mem-
bership can protect. To have such a Fraternity

A few weeks ago the
American Exhibitors' Association
was organized.
This new Body of Exhibitors
Have no entangling alliances
No one man controls our destiny

No Official receives a cent of salary
We allow only Motion Picture Theatre Owners or Ac-
ccredited Managers to become members.

Every Exhibitor is welcome and requested
to join.
Every Local Body is invited to affiliate.
The moment you join you at once become a power for your
own good.
This Organization will do big things for you and the
Industry.
When the majority of Exhibitors are enrolled in our
membership.

The reason of past failure
Was because so few took any interest in National affairs.
An organized few are doing much for themselves
While an organized majority struggle blindly
A large Organization of Exhibitors will do the right thing
Because it is large.

Now is the time to join the AMERICAN EXHIB-
ITORS' ASSOCIATION. WE ARE ARRANGING
TO KEEP A REPRESENTATIVE IN WASHING-
TON ON THE TAX QUESTION. That is why you
should HURRY.

We want you to join now because we want to know
what you want
So as to give you just what you want.
## List of Current Film Release Dates

### MUTUAL PROGRAM AND MISCELLANEOUS FEATURES

(For Daily Calendar of Program Releases See page 1838.)

### Feature Releases

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>BLUEBIRD PHOTOPLAY, INC.</td>
<td>Nov. 12—Princess Virtue (Five parts—Drama). Nov. 18—The Savage (Five parts—Drama). Nov. 25—The Wind's Wishes (Six parts—Drama). Dec. 1—The Banded Queen (Five parts—Drama). Dec. 10—the Door Between (Five parts—Drama). Dec. 17—My Little Boy (Five parts—Drama).</td>
</tr>
</tbody>
</table>

### GREATEST VITAGRAPH

| Nov. 10—The Grett Mystery (Five parts—Drama). Nov. 12—Favorite Film Features—"Sisters All" (One reel—Drama) and "Never Again" (Two parts—Comedy). Rough Touches and Rough Times (Five parts—Drama). Hustle and Harmony (Comedy). Nov. 20—Who Goes There? (Five parts—Drama). Nov. 20—Favorite Film Features—"The Fort" (Five parts—Drama). "How Pappy Made Good" (Comedy). Grit and Gratitude (Comedy). Nov. 29—The Fighting Trail (Episode No. 12—"The Desert of Torture") (Two parts—Drama). Dec. 3—The Tenderfoot (Five parts—Drama). Dec. 3—The Fighting Trail (Episode No. 13—"The Water Trap") (Two parts—Drama). Dec. 10—The Marriage Suspension (Five parts—Drama). Dec. 10—The Fighting Trail (Episode No. 14—"The Two Million"") (Two parts—Drama). |

### JEWEL PRODUCTIONS, INC.


### GEORGE KLEINE SYSTEM


### PARLA PLAYS, INC.


### SELECT PICTURES CORP.


### WHOLESOME FILMS CORPORATION

| Sept. 5—The Penny Philanthropist (Five parts—Drama). Sept. 5—Cinderella and the Misch Slippers (Five parts—Drama). His Awful Downfall (One reel Comedy). Little Red Riding Hood (Four parts—Juvenile). |

### WORLD PICTURES

| Oct. 22—The Dormant Power (Five parts—Drama). Oct. 27—The Burglar (Five parts—Drama). Nov. 5—the Millionaire (Five parts—Drama). Nov. 12—the Adventures of Carol (Five parts—Drama). Nov. 19—Maxie Money (Five parts—Drama). Nov. 26—Her Hour (Five parts—Drama). Dec. 1—the Awakening (Five parts—Drama). Dec. 10—the Great Journey (First reel—Drama). Dec. 17—the Tent Case (Five parts—Drama). |

### U. S. EXHIBITORS' BOOKING CORP.

| The Zepplin's Last Raid. Those Who Pay. |
Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook
for Managers and Operators
By F. H. RICHARDSON
Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Motion Picture Electricity
By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Technique of the Photoplay
By EPES WINTHROP SARGENT
Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Picture Theatre Advertising
By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc. 300 pages, $2.00, postage paid. F. 5—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Modern Theatre Construction
By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Screencraft
or the Making of a Photoplay
By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of these publications sent promptly upon application to

Chalmers Publishing Co.
Publishers of the MOVING PICTURE WORLD
516 FIFTH AVENUE, NEW YORK CITY

Schiller Building Chicago, Ill.
Wright & Callender Bldg. Los Angeles, Cal.
Order from Nearest Office
List of State Rights Pictures

(For Daily Calendar of Program Releases See page 1838.)

Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

BERNSTEIN FILM PRODUCTION.
June—Who Knows? (Six parts—Drama).
The Natural Law (Seven parts—Drama).

J. FRANK BROCKLIS, INC.
U. S. Navy (Five parts).

Kerensky (Russian Revolution, Three parts).
Land of the Rising Sun (10,000 feet—Issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle’s Wings.

BRENNON PRODUCTIONS.
 Lone Wolf (Seven Parts).
Fall of the Romanoffs (Eight Parts).
Empty Pockets (Seven Parts).

JULES BURNSTEIN.
December—Shame (Produced by Dunlea Films, Inc—Seven parts—Drama).

CENTURY COMEDIES.
Oct. 1—Automateland (Two parts—Comedy).
Nov. 1—Neptune’s Naughty Daughter (Two parts—Comedy).
Dec. 1—Hello, Back There (Two parts—Comedy).

BENJAMIN CHAPIN PRODUCTIONS.
(The Lincoln Cycle Pictures.)
My Mother (Two parts).
My Father (Two parts).
Myself (Two parts).
The Call of Arms (Two parts).

CHRISTIE FILM CORP.
July 23—Skirts (Comedy).
July 30—Won in a Cabaret (Comedy).
Aug. 17—His Merry Mix-Up (Comedy).
Aug. 14—A Smokey Love Affair (Comedy).
Sept. 2—Local Color (Comedy).
Sept. 8—Love and Locksmiths (Comedy).

Hoffman-Poursquare Pictures.
The Bar Sinister.
The Silent Witness (Seven Parts—Drama).
Her Fighting Canary.
She Should Be Obed.
The Great White Trail.
Mada Meony Sherry.
One Hour (Six Parts—Drama).
The Fringe of Society (Seven Parts—Drama).

INTER-ALLIED FILMS.
Aerial Photograph (Box Kittes and Captive Balloons with Camera). Falcons of the Sea (Hydroplanes for Coast Patrol).

INTER-ALLIED FilMS.
Aerial Photograph (Box Kittes and Captive Balloons with Camera). Falcons of the Sea (Hydroplanes for Coast Patrol).

IVAN FILM PRODUCTIONS.
August—Bubbling Tongues (Six Parts—Dr.).
Married in Name Only (Six Parts—Drama).

KING-BEE FILMS CORP.
Sept. 1—The Goon (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two Parts—Comedy).
Nov. 1—The Hojo (Two Parts—Comedy).
Nov. 15—The Feet (Two Parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).

MARINE FILM CORP.
August—Lorelei of the Sea (Drama).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MCLEURE PICTURES.
Mother (Drama).

MOE STREIKER.
June—A Daughter of the Don (Ten parts—Drama).

ODGEN PICTURES CORP.
August—The Lost of the Ages (Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The Whip (Eight parts—Drama).

P. T. A. EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six Parts—Drama).

PETER PAN FILM CORP.
Mo-Toy Troupe (Release No. 9, “Golden Locks and the Three Bears”).
Mo-Toy Troupe (Release No. 13, “Fuss is Boots”).
Mo-Toy Troupe (Release No. 14—“Jimmie the Soldier Boy”).
Mo-Toy Troupe (Release No. 15—“Jimmie and Jam”).

PIONEER FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.

PYRAMID COMEDIES.
In and Out (Two parts).
Love and Laughter (Two parts).
Beach Birds (Two parts).

HARRY KAYER.
The Public Defender (Drama).

RENEWED PICTURES CORP.
June—In Treasure’s Grip (Five parts—Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six Parts—Drama).

SIDNEY OLCOTT PLAYERS, INC.
The Belgian (Drama).

JULIUS STEGEL.
May—Redemption (Six Parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten Parts).

TRIUMPH FILM CORP.
Just a Woman.

PRODUCERS.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Given a good scenario,
a capable cast and a clear picture, the result is bound to be capacity houses.

Our part in your success is the manufacture of film that assures the clearest pictures.

The right film is easily identifiable by the stencil

“EASTMAN”
in the margin.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

The Capacity House
is not found where the pictures are not clear and sharply defined.

While a good lens can not make up for inferior films, it is an absolute necessity for the complete success of even the best films.

The spectators only see what the lens shows.

Simplex and other first class projectors, which are only sold with the highest quality of equipment, are furnished with the

Marlux

lens when specified, because the optical and mechanical perfection of the Marlux insures invariably satisfactory results.

Ask your Dealer about the distinctive merits of the Marlux, or write direct to

CROWN OPTICAL COMPANY
Rochester, N. Y.

NECESSITY
IS THE
Mother of Invention

SPEER ALTERNO CARBONS
FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS
FOR D.C. WORK

Are not only two of the latest inventions of the Motion Picture Industry, but also a necessary means whereby your projection can be vastly improved and perfected.

PARAMOUNT FEATURES
ALTERNO CARBONS
Perfect Projection—Wanderless Arc.
Noiseless Operation—Brilliant Illumination.
Bright, Flickerless, Eye-Restful Light.
No Change Required in Booth Equipment.

ESSENTIAL ADVANTAGES
HOLD-ARK CARBONS
Permanent Arc Long Life
Perfect Crater Minimum Adjustment
Hard Core and Metal Coating Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

“THE CARBONS WITH A GUARANTEE”

SPEER CARBON COMPANY
ST. MARYS, PA.
REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by NEW PARTS. All orders subject to prior sale.

POWERS, NO. 6A—Complete, with lens and Rheostat, hand drive .................. $175.00
POWERS, NO. 6A—Motor Drive .................................................. $200.00
MOTORGRAPH—1905, Complete, with lens and Rheostat ................................ $150.00
MOTORGRAPH—1909, Complete, with lens and Rheostat ................................ $175.00
EDISON—Est. Model, Complete, with lens and Rheostat ................................ $95.00
STANDARD—1915 Model, Complete, with lens and Rheostat .......................... $75.00
POWERS NO. 5—Complete, with lens and Rheostat .................................... $200.00

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade
Dealers in Motorgraph, Simplex, Edison and Standard machines, Transmitters, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatre.

Third Floor, Mallers Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.

Thirty-five Years' Practical Experience

Foreign and Domestic Stained Glass

for Theatres, Public Buildings, Churches, etc.

Estimates and Special Designs furnished on application on Ledged Lights for Doors, Halls, Staircases, Skylights or any stained glass effect desired in your theatre.

Benjamin Sellers & Sons
79-84 Bible House, New York City

Taking A Chance?

Do you look any picture for your theatre, without knowing what it is about and whether it will appeal to your patrons? It's a pretty big chance to take, especially when you can secure full information on any picture produced by subscribing to

"Screen Opinions"

The Independent, Comprehensive Reviewing Service

"Screen Opinions" comes to you each week and each month. The weekly issue contains reviews, synopses, etc.—in fact full information on all pictures released during the week. The monthly issue contains all the information contained in the preceding weekly issues with additional data. Let "Screen Opinions" acquaint you with the Moving Picture Market.

Write for Full Information

Cahill-Jgoe Co, Chicago
117 W. Harrison St. - THE HOME OF CIDO PRODUCTS

"NEWMAN" BRASS FRAMES AND RAILS

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres,

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.
2—Because of their richness in beauty and design, they lend the entrance and render the lobby more inviting than any other kind of frames.
3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1917 Catalog.

Established 1852
717-19 Sycamore St., Cincinnati, O.
65 W. Washington St., Chicago, Ill.
Canadian Representatives—J. T. Malone, Rialto Theatre Rf., Montreal, Canada
Pacific Coast—A. M. Metcalfe, San Francisco, Calif.

The Second Anniversary Number of

CINE MUNDIAL

(Spanish Monthly Edition of the MOVING PICTURE WORLD)

Goes to press
On December 15th

516 FIFTH AVENUE, NEW YORK

Be sure you let the South American buyer hear from you in this issue
Send For Our
New Theatre Catalog

EIGHTY full-page illustrations—many in colors—of theatres we have ornamented.

ADELPHI THEATRE, CHICAGO
ASCHER BROS., Owners

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of
Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archler Ave. and Leo St.   CHICAGO, ILL.

Gundlach
Projection Lenses

give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

Gundlach-Manhattan Optical Co.
808 So. Clinton Ave., Rochester, N.Y.
The Red Cross Asks the Exhibitors’ Aid

to get 10,000,000 new members for the Red Cross by Christmas.

It means millions of dollars for those patriotic souls—perhaps it is your father, your son, your brother, or your friend, who has laid down his arms, perhaps to die, perhaps to live—but deserving of the best on earth as long as the breath of life lingers.

Showing the Red Cross trailer in your theatre is your part

1,000 trailers have been prepared by the Red Cross, declaring the immediate necessity of getting these new members.

20,000,000 at least will see this trailer and get the Red Cross appeal for help, if you exhibitors do your part in this great cause with its tremendous appeal to humanity.

You can get these trailers at any of the exchanges listed below. Remember, the money must be had by Christmas—that means you must get busy NOW—tomorrow will be too late.

Committee of the National Association of the Motion Picture Industry, co-operating with the Red Cross.

MITCHEL MARK—Strand Theatre
E. S. PORTER—Precision Machine Co.

PETER J. SCHAEFFER—Jones, Linnick & Schaeffer Co.
DOUGLAS FAIRBANKS—Douglas Fairbanks Productions.
JESSE L. LASKY, Famous Players-Lasky Corporation, Chairman.

Distribution in charge of Al. Lichtman.

Demand your trailer at the following exchanges:

ARTCRAFT PICTURES CORP. PATHE EXCHANGE
FOX FILM CORP. PARAMOUNT PICTURES CORP.
GOLDWYN PICTURES CORP. SELECT PICTURES
METRO PICTURES CORP. TRIANGLE DISTRIBUTING CORP.

UNIVERSAL FILM CORP.
VITAGRAPH
WORLD FILM CORP.
PRESENTATION OF MOTION PICTURES

means more than the customary exhibition of pictures as seen in most M. P. theatres. It is up to you, Mr. Exhibitor, to arrange for proper music and effects with your film and it is an art which must be studied and carried out with care.

UNITED THEATRE EQUIPMENT CORPORATION

has in its employ many experts to help you to secure the best effects with your pictures, and this service is free to you—

WE ARE THE LARGEST, MOST RESPONSIBLE AND EXPERIENCED EQUIPMENT CONCERN IN THE WORLD.

WE GUARANTEE ABSOLUTE RESULTS.

THIS IS OUR TRADE MARK

AND IT IS YOUR GUARANTEE OF PERFECT PROJECTION

"Everything for the Motion Picture Theatre Except the Film"

Powers machines—Hallberg motor generators—Velvet gold fibre screens—National carbons, etc.

New York, N. Y.—729 Seventh Ave.
Boston, Mass.—129 Pleasant Ave.
Philadelphia, Pa.—1233 Vine St.
Pittsburgh, Pa.—940 Penn Ave.
Cincinnati, O.—115 W. 7th St.

Detroit, Mich.—57 E. Elizabeth St.
Omaha, Neb.—13th and Harney Sts.
Minneapolis, Minn.—16 N. 7th St.
Cleveland, O.—Columbia Bldg.

U. T. E. SALES AGENTS:

Des Moines, Ia.—K. C. Machine & Supply Co., Utica Building
Chicago, Ill.—F. E. Fulton Co., 154 West Lake St.

"Edison" Mazda lamps, regular and projector type, in stock at all branches

UNITED THEATRE EQUIPMENT CORPORATION


Executive Offices: 1604 Broadway, New York
Perfect Projection is absolutely shown wherever the Cameograph is used.

NICHOLAS POWER COMPANY IN CORPORATED
Pioneers of Projection
90 Gold Street
New York, N.Y.
The record-breaking box-office attraction of the year is the first screen appearance of MARY GARDEN in THAIS

By Anatole France
Directed by Frank H. Crane
RELEASED: DECEMBER 30
WITH wealthy young Winfield's hand on hers and his wonder-ful offer of six Arabian Nights in her eager ears, is it any wonder that little shopgirl Linnie takes no thought of the price she may have to pay?

Together, Mildred Harris and Lois Weber—*the Belasco of the Screen*—have created the most absorbing, heart-clutching, universal-interest drama of many years. Reserve dates for "The Price of a Good Time" for at least twice an ordinary run. And do it now. Tomorrow may be too late. First come—first served.
TEN MILLION people have read this story in the Saturday Evening Post.

TWENTY MILLION people will know the star and play from the Billboards all over the United States.

THIRTY MILLION in all will expect to see this excellent comedy in your picture theatres.

Arrange your play dates NOW at the nearest George Kleine Exchange.

Lee K. Spoor
Did you see our big double page ad. in last week's MOVING PICTURE WORLD and MOTION PICTURE NEWS, on the Nation Wide Best Ending Contest for Boys and Girls on our Smashing Big Serial Winner—"THE MYSTERY SHIP"? If you didn't—get a copy now and read every word of that important announcement. It brings to Exhibitors a plan tied up to this Universal Serial Winner—"THE MYSTERY SHIP"—in such a manner and of such a power as to actually guarantee every Exhibitor using this plan, in connection with "THE MYSTERY SHIP," eighteen weeks of capacity crowds. It should be read by every Exhibitor in the entire country, for "THE MYSTERY SHIP" Serial with the "Best Ending Contest" plan makes a winning combination that surpasses anything in the profit getting line on the market. Write to your nearest Universal Exchange and get more facts on this Big Winner—NOW. Universal Film Manufacturing Company, Largest Manufacturers of Films in the Universe, 1600 Broadway, New York City
HERBERT RAWLINSON

HERO OF THE SENSATIONAL SUCCESS "COME THROUGH" WITH BROWNIE VERNON IN THE THRILLING 5 ACT ROMANCE "THE HIGH SIGN"

Scapegrace college boy against King—all for the love of fascinating Hulda called back to the kingdom of Burgonia! See Herbert Rawlinson turn from a rollicking scamp in a freshwater college into a steel-nerved "go-getter" who won't stand for any funny old potentates coming between himself and the only girl. Mile-a-minute thrills in a sleepy old kingdom and a peach of a romance. Ready now. Hook it!

Book Thru Any Universal Exchange

Universal Film Manufacturing Co.
CARL LAEMMLE, President

Universal Film Manufacturing Co.
"The Largest Film Manufacturing Concern in the Universe"
1600 Broadway, New York
BILLIE BURKE
The Land of Promise
By arrangement with Florenz Ziegfeld Jr.

By W. Somerset Maugham
Directed by Joseph Kaufman

NEW YORK HERALD says:
"The regular photoplay feature was 'The Land of Promise,' in which Miss Billie Burke is more delightful than in any of her previous pictures."

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK
Controlled by FAMOUS PLAYERS-LASKY CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
ADOLPH ZUKOR Presents

LINA CAVALIERI

in

The ETERNAL TEMPTRESS

By Mme. Fred de Gresac
Scenario by Eve Unsell
Directed by Emile Chautard

A sure box-office value

—Exhibitors' Trade Review

A T the Rialto the beauteous Lina Cavalieri proves her fitness for the screen.

—New York Times

The whole cast is more than adequate.

—New York Tribune

Demonstrated her fitness for such a title role.

—New York Herald

Will cause the other temptresses to look to their laurels.

—New York Sun

The way it has been offered together with the name of a star of sure box-office value will make this release, from the exhibitor's point of view, a good attraction.

—Exhibitors' Trade Review

This picture will start your town talking. The longer you show it, the more people will talk. The more they talk the greater will be the success of all future Cavalieri pictures.
December 29, 1917
THE MOVING PICTURE WORLD 1873

Paramount Pictures Corporation
FOUR EIGHTY FIVE
FIFTH AVENUE
NEW YORK, N.Y.

Presents

Benjamin Chapin
IN
"A SON OF DEMOCRACY"

A series of dramatic film stories of America in the making.

Written, directed and produced by Benjamin Chapin

Hundreds of exhibitors have been waiting for these pictures. They have brought forth literally thousands of requests for booking dates.

"The Lincoln Cycle" crowded the Strand Theatre and played at the Globe Theatre, New York, for 245 performances. They have never been shown anywhere since—pending distributing arrangements with Paramount Pictures Corporation.

It is now combined with the new Lincoln Pictures, to make a series, which, for drawing power, entertainment and prestige-building force, has never been equaled.

A Tremendous Business Stimulator

10 Chapters of 2 Reels each, released January 21st

This "make-'em-laugh, make-'em-cry drama" will be second only to the great national advertising campaign in developing new friends for Paramount and Arctraft Pictures.

New Ideas get new Patrons.

Special Advertising Campaign to the public.

Chapin's Showmanship.

Paramount considers it necessary to do more than distribute the best pictures. Big new ideas for promoting new and permanent friends and patrons for the pictures are quite as necessary.

An unsurpassed advertising and promotion campaign devoted exclusively to "A Son of Democracy" will also be inaugurated to tell the people about the wonderful pictures you are going to show.

Benjamin Chapin's superb characterizations and fine ideas of showmanship and experience in exhibiting these pictures at big prices have resulted in these tremendous attractions. Prints will be in all Paramount Exchanges by January 1st. See the chapter for each week—twenty reels—but the treat of a life time.

You will become immediately enthusiastic on the possibilities of this epoch making series.
Joseph M. Schenck presents

Roscoe "Fatty" Arbuckle
in
"A Country Hero"

Like a Kansas cyclone

He's done it again. Landed harder and faster than ever before in his money-making career.

It's Christmas now—they want to laugh. If you want to get all the Christmas crowds you'll have to book a "long run."

Paramount Pictures
always—
at picture houses where they show Paramount-Mack Sennett Comedies—
of course they might laugh themselves to death
—and what good would a dead waitress be—
—there are times—however—
when as Pope says—
—Oh death! where is thy sting—

Don't You be stung—
book this wonderful "joy producer"
“ARE WAITRESSES SAFE?”

with

Louise Fazenda
Ben Turpin

and

Slim Summerville

produced under the personal supervision of

MACK SENNETT

“the man who put satire in overalls”
JOSEPH M. SCHENCK presents
NORMA TALMADGE in
“GHOSTS OF YESTERDAY”
Adapted by Mildred Conidine from the Play
“Two Women”
By RUPERT HUGHES
Directed by Charles Miller

DISTRIBUTED BY
SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
SELECT PICTURES CORPORATION

extends

Greetings of the Season
to the Exhibitors of the United States

and acknowledges with appreciation the cordial reception extended to

SELECT PICTURES

embracing the productions of

CLARA KIMBALL YOUNG
And Her Own Company

NORMA TALMADGE

CONSTANCE TALMADGE

ALICE BRADY

New offerings of each of these stars in the Select Star Series will be ready for distribution by the twenty Select Exchanges in January

SELECT PICTURES CORPORATION
729 Seventh Avenue, New York City
Of One Accord! All Praise
"THE HONEymoon"
By E. Lloyd Sheldon Directed by Charles Giblyn
in which Lewis J. Selznick presents
Constance Talmadge

"Miss Talmadge's performance of Susan Lane was captivating!" — Sunday Telegraph.
"'The Honeymoon' is a riot of fun, with very fine work by Constance Talmadge." — Exhibitor's Trade Review.
"Constance Talmadge is a fascinating little actress and never looked prettier or more winsome than she does in this picture." — New York Review.
"A well-directed picture, with an adequate production and devoid of all unnecessary footage." — Variety.
"The singular beauty and personal charm of Constance Talmadge... in a story that will bring a laugh every time." — Moving Picture World.
"The Auction Block"
A Huge Hit

Attendance records for the entire year 1917 have been broken throughout North America by Rex Beach's greatest story, "The Auction Block." This sensational success proves the Goldwyn statement that "good pictures cure bad times in the theatres." Read these reports of exhibitors and powerful daily newspapers:


Joseph Grossman, Standard Theatre, Cleveland: "Broke all records for the year." Cleveland Leader: "A tremendous picture that has packed the Standard." Cleveland Press: "One of the few pictures worthy of particular recommendation." Edward A. Zorn, Temple Theatre, Toledo: "Drawing bigger crowds than any of Rex Beach's other great pictures."

Chicago Examiner: "The Auction Block is the 'honey' that will draw the people in swarms to box offices." Chicago Post: "It thrills one even more when seen a second time than it does the first time." Aaron J. Jones, Chicago: "It is a tremendous hit." Chicago American: "The Auction Block has the heaviest booking ever recorded in the Chicago territory."

Atlanta American: "Tremendous in its appeal, The Auction Block instantly drew the crowds. It is what motion picture showmen call 'a clean-up picture.'"

There can be no "holiday slump" or depression if you play "The Auction Block" and other powerful Goldwyn productions.
December 29, 1917

THE MOVING PICTURE WORLD

**Goldwyn Pictures**

Mae Marsh's Triumph in “The Cinderella Man”

Released today throughout North America, Goldwyn’s production starring Mae Marsh in “The Cinderella Man,” by Edward Childs Carpenter, has the advance approval of the powerful trade journals and more than two-score important exhibitors who predict that it will make more money for theatre-owners than any Goldwyn production thus far released. The following reviews of the greatest Mae Marsh picture ever made will interest all exhibitors.

**M.P. WORLD**

Louis Reeves Harrison: Goldwyn presents a sympathetic adaptation of Edward Childs Carpenter’s story, “The Cinderella Man.” Mae Marsh again shows her half-compassionate, half-whimsical talent. This production makes a charming Christmas story and will prove an attractive addition to any program the year round.

**VARIETY**

Jolo: “The Cinderella Man,” Goldwyn’s eighth release, marks a mile-stone in the advance of this company. Mae Marsh is as elusively charming as always. George Loane Tucker, the director, has far out-distanced any work he ever did in England. One of the smartest pictures of the year that ought to bring the money.

**MORNING TELEGRAPH**

Frances Agnew: “The Cinderella Man” is a credit to the delightful charm of Mae Marsh, the genius of George Loane Tucker and his technical staff, and the abilities of an all-star supporting cast. This picture will get the money.

**M.P. NEWS**

Peter Milne: If the name of Goldwyn had not been popularized long before this, “The Cinderella Man” would turn the trick with ease. It is the most delightful film drama that the writer has had the good fortune to see.

**DRAMATIC MIRROR**

D. A. Balch: Exhibitors will find “The Cinderella Man” a safe booking proposition because of its “legitimate” source and the firm excellence of its production. One wonders how it could possibly be better.
The Reason Why

exhibitors are rushing to book “For The Freedom of The World” and the reason why it plays to capacity business, breaking all box-office records everywhere for the year 1917, is that

FOR THE FREEDOM OF THE WORLD

by Capt. Edwin Bower Hesser

contains in vivid and overwhelming dramatic sequence the great human element that exerts the never failing appeal

To the conscience of all humanity.
To the love for bravery and heroism.
To the mothers who give their sons to the nation.
To the patriotic men and boys eager to tread the Path to Glory.
To the girls who would go through the fires of Hell to reach the men they love.
To the world’s millions who love the lands they live in.

Every exhibitor desiring to book at once a production that will banish all depression and wipe out the effects of the war tax can obtain “For The Freedom of The World” exclusively through the offices of

Goldwyn
Distributing Corporation
16 East 42d Street New York City
MONTAGU LOVE
justly renowned for his master character impersonations—brilliant as he was in "Rasputin," "The Awakening," "The Brand of Satan," etc.,—reaches the highest of dramatic art as
"CARDINAL MERCIER"
New York is the world's principal film distributing market. The output of the leading American and foreign studios is screened, on release, for J. Frank Brockliss, Inc.

We are thus in a position to supply buyers at a distance with the best films on the open market.

It is vital to your success in the motion picture distributing business, that you should be represented in New York by a house of the standing of J. Frank Brockliss, Inc., whose knowledge of conditions and requirements in foreign countries is based upon long experience.

World's Largest Foreign Film House

J. FRANK BROCKLISS, INC.
SIDNEY GARRETT, Pres.
GENERAL EXPORT and IMPORT
729 SEVENTH AVE., NEW YORK.

Sensible business men are not publishing the biggest, most costly advertisement ever issued in this magazine on a single play, unless that play is an unquestionable money-getter—a long-run production—a cost-cutting, self-advertising repeater.

First come—first served.

Jewel Productions, Inc
1600 Broadway, New York
A trifling matter of a thousand dollars for an hour's pleasure. Mrs. Winfield, social climber, gives an engagement luncheon in honor of aristocratic Miss Schuyler, fiancée of Preston Winfield. And "old man" Winfield's great chain of Department Stores pays the bill.
Linnie—saleswoman in Winfield's, with a paralytic for a father—a soap-box Socialist for a brother, a sordid home of poverty and unhappiness. Oh—for just a little of the pleasure and pretty clothes that other girls had!
In a fit of secret revulsion, Miss Schuyler says the ring "doesn't fit."
And Preston sees the truth through her lie.
Deceived, disillusioned, lonely—Preston sees equally unhappy little Linnie in his father's big store.

"Did you ever have a good time?"

"The Price of a Good Time"

Jewel Thayer
His family away, Preston takes Linnie to the palatial Winfield home.

"I'd give anything to stay in this wonderful home just for one night!"
"LINNIE!" Her brother's shout of rage rings through the halls. Guiltless, yet with all evidence against her, the dream week crashes into tragedy as her would-be savior leaps at her lover's throat.
DISGRACED! And in her brother's pocket lies a deadly weapon. "His life for your good name."

Only an hour now and the price of little Linnie's good time will be paid.
"The Price of a Good Time"

The Perfect Photoplay

Book, for once, a photoplay that more than fulfills every possible requirement of yourself and your patrons—from the box-office angle down to the last costly refinement of setting and atmosphere, screen ed by a Pasimaster of photodramatic detail, Lois Weber—universally acknowledged, the Belasco of the Screen.

Book the biggest story ever screened—the Great Temptation known to every working woman, every woman of leisure, every woman you know, whatever her age or situation in life.

Book the most sympathetically conceived, the most artistically staged photodrama obtainable at any price from any source today.

Book a sure, profitable, repeating, self-advertising, heart-throbbing drama—whose moving story told and retold by everyone who sees it will bring in hundreds of new patrons at only a fraction of your original advertising cost.

Book on
Unbiased Opinion

At the same time that "The Price of a Good Time" was creating a furor with its first performance on the Pacific Coast, a critic in the East went on record with a straight-from-the-shoulder appreciation of this Jewel wonder-play. Said he:

"We have only a few directors who are capable of doing big things in a big way. One of these is Lois Weber. Seldom have I seen a subject more deftly handled in registering a delicate subject with telling pathos and forceful power without at any time over-reaching in the dramatic moments and without ever losing sight of the fact that after all a picture should first be artistic."

Again he said:

"PROPERLY handled as to exploitation (Exhibitor's advertising) "The Price of a Good Time" should be a very successful production. It has the box-office value of propaganda appeal with the ability to make good as an entertainment and the prestige of Lois Weber as the producer back of it all."

What Peter Milne said in
The Motion Picture News

"A HUMAN story, well told and strong, preying heavily on the sympathies and entertaining from the very first. It should certainly prove a complete box-office success."

"Mildred Harris gives a wonderfully appealing characterization. Her rise to prominence during the past years has been most meteoric and certainly her performance in this picture is her crowning achievement, sufficient alone to raise her to the ranks of stardom."

Lois Weber
—the Belasco of the Screen

Known to every Exhibitor in the country as the producer of those artistic, money-making triumphs of past years "Shoes"—"Where are My Children?"—"Hypocrites". Lois Weber has created in "The Price of a Good Time," adapted from "The Whim" by Marion Orin, a still greater drama.

Words only baffle attempts to describe the magic of the Lois Weber touch in "The Price of a Good Time." Youth's thoughtlessness—Love, Joy, Sorrow, Tragedy—to the sensitive portrayal of these by Miss Mildred Harris. Lois Weber's addition is a marvelous enrichment.

In every moment of this masterpiece Lois Weber is the truest of the few, rare artist-directors of the Screen, for her perfect sympathy has endowed this mighty, throbbing drama with the priceless gift of universal appeal.

Go Your Advertising Limit on
"The Price of a Good Time"

Here is a drama of such amazing power, such tremendous heart-interest that you will be doing yourself a rank injustice unless you avail yourself of every publicity help offered, and make "The Price of a Good Time" your biggest profit play of the year.

Advertise this Jewel wonder-play to your last limit. Don't play "table stakes" with "The Price of a Good Time"—the story is too big. And realize this—everything about "The Price of a Good Time" will be working for you—its wonderful title—its Producer's Name—the lure of its Theme, and its amazing Power as a "Repeater." All that is necessary is ordinary business co-operation in order to get full value out of a money-getting combination but seldom encountered in a photoplay.
Make Use of Every One of These Big Publicity Helps

Don't fail to get from Jewel Productions, Inc all the following powerful publicity assistance. It tells and pictures the tremendous story of "The Price of a Good Time" so that none can overlook it, none forget it.

READY-MADE ADS.
Like samples shown, in any size from single column up to full page—dominating and compelling.

PUBLICITY CUTS. In sets of Twelve. Six 1-col, Five 2-col, One 3-col.

POSTERS. The very acme of modern art. One, Three, Six and Twenty-four Sheet. Also, Window cards.

LOYEBY DISPLAYS. In color, Eight, 11 x 14 and One, 22 x 28. Black and White, Twelve 8 x 10.

HERALDS. Beautiful rotogravures of striking scenes that reach every heart.

PRESS MATTER. Written with extra care, in great volume, from every conceivable angle.

Admit This Fact

On your women patrons alone rests your failure or success. And women want plays about a woman. Preferably, a woman they know. A woman whose great temptation they can fully understand. Most important of all, a woman of good instincts, holding their sympathy right through to the end.

This woman whom every other woman knows, is little shopgirl Linnie, in "The Price of a Good Time."

First Come—First Served

Let nothing interfere with prompt action on "The Price of a Good Time." No matter where you are, your success with this great drama of pathos and power is just as certain as tomorrow's sunrise. Let nothing take this profit away from you. Act today. First come, first served. Get ready for a long run—a biggest profit run—a wonderful repeat. It will be a positive shame if you don't book this picture to run at least twice as long as you ever ran a picture before. Reserve your dates on "The Price of a Good Time" NOW!

Book thru any Jewel Exchange, or the Home Office

JEWEL PRODUCTIONS, Inc.
1600 Broadway, New York
THERE will be no delays in carrying out the policy recently announced by the W. H. Clifford Photoplay Company. Twelve five-reel comedy dramas under the trademark of the SHORTY HAMILTON series will be issued with a release of one on the first day of each month beginning January 1st, 1918. Two of the series are now ready for negotiation. The State Rights buyers have been previously advised regarding the first—"Denny from Ireland"—and we would now call attention to the second release—"The Snail"—a Chinese-American story filled with big red-erfervescing with opportunities, all of natural blooded heroics and mirth-provoking op which are taken full advan "SHORTY" HAMILTON, the comedian, whose legitimate meth tracting laughs has established him as a prime favorite with the movie fans, and a box office magnet in the minds of the exhibitors. "The Snail" is a big story of absorbing interest and has been selected by the W. H. Clifford Photoplay Company for its intense dramatic value, comedy situations and opportunity for its effective and beautiful locations. Opening in the land of the poppy—Oriental scenes, character and atmosphere are most attractively introduced and followed by a further unfolding of the story amidst the wild and mountainous region of our own land of the setting sun.

THE "SHORTY HAMILTON" series are now offered to the State Rights Buyers under a franchise or upon a co-operative basis, and with a guaranteed timely reissue—should prove most attractive to the exhibitors permitting in consequence their ability of announcing a definite program of a Quality feature, with a real star.

ADMINISTRATION OFFICES are located at—
No. 17 West Forty-fourth Street, with ERNEST SHIPMAN as sales manager for all domestic and foreign rights.
The greatest picture on earth for Holiday runs is **BLUE JEANS**

Get in touch with your Metro Exchange for trade showings.

**P.S. VIOLA DANA** with this production becomes a new **100 percent box office attraction**.

Presented by B.A. Rolfe

Directed by John H. Collins
RECEIVED AT
143NA N 15 N L 1 EX
MINNEAPOLIS MINN DEC 2 1917
METRO PICTURES CORPN
1476 BROADWAY NEW YORK
DRAFT 258 BROKE ALL ATTENDANCE RECORDS AT LYRIC THEATRE MINNEAPOLIS
OPENING TODAY
JAMES A. KEOUGH MANAGER
1212AM

THE RIALTO THEATRE, NEW YORK RUNS A METRO-DREW COMEDY EVERY WEEK.

Do you know the reason?

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
A new departure—in the American Widow, motion picture audiences will see the ETHEL BARRYMORE of the STAGE.

This is a comedy-drama by Kellett Chambers directed in Five Acts by Frank Reicher and is released by METRO DECEMBER 17th.

Maxwell Karger, Manager of Productions.
The Handwriting on the Wall

You have recently read statements about the many changes that are about to take place in the motion picture industry. Complaints are made of over-production, extravagance and waste, unreasonable salaries paid stars, duplication of exchanges, etc.

There is no doubt but that conditions in this business will change. Any business which has grown to the size of the motion picture business in such a short time is bound to have developed extravagances that need elimination. It is exactly such conditions as those existing at present which prompt men in the industry to stop and reflect. It is from such conditions that changes come and methods adopted which establish a business on a more stable basis.

Triangle will not make any prophesies at present concerning the future of the motion picture business. We realize that there is and always will be a demand from the public for this type of entertainment. Our policy is simply that of developing better pictures and of so systematizing the business that high grade motion pictures can be sold to exhibitors at a price that will show them a profit.

We believe we have already done some things towards systematizing, economizing and eliminating waste in the distribution of motion pictures—but we also appreciate that there is much more to be done. We intend to keep working until a lot more is accomplished.

The Triangle Studios at Culver City are being operated under plans which have proven successful in the largest industries in the country. A maximum of return is procured from every dol-

(Continued on opposite page)
lar invested in equipment. System, efficiency and economy are rigidly enforced in every department of the studios.

This increase in efficiency and elimination in waste means better pictures at smaller costs. *The money thus saved means lower prices to exhibitors.* Taking into consideration the unexcelled quality of Triangle pictures, there are none on the market today selling at more reasonable prices.

We are advising exhibitors to book the Hart and Fairbanks reissues. Reports prove that these pictures are drawing even larger crowds than when first issued. This is due to the fact that no better pictures have been made. Remember, these are the pictures that made Hart and Fairbanks so universally popular. The large number of bookings we have made, and the constant stream of testimonials to our exchanges, indicate that every exhibitor should book the Hart and Fairbanks reissues.

We repeat that we want to make a regular business of the distribution of moving pictures. We are using our time, money and best efforts in endeavoring to give exhibitors better service. We are trying to play the game perfectly fair and square. This is evidenced by the fact that *we do not transfer to exhibitors the war tax levied by the government on film manufacturers.*

So watch Triangle. Watch Triangle pictures and Triangle service. If we can be of service, write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway, New York

S. A. Lynch   Fred Kent   R. W. Lynch   Y. F. Freeman
President    Treasurer    Vice-President    Secy. and Gen. Mgr.
FOX SPECIAL FEATURES
FOX FILM CORPORATION

THE
SUPERIOR
SERVICE
THAT BUILDS
BUSINESS
FOR
EXHIBITORS

TOM MIX
in
CUPID'S
ROUND UP
A THRILLING TALE OF THE
GOLDEN WEST

GEORGE WALSH
in
THE PRIDE OF
NEW YORK
A STIRRING PATRIOTIC DRAMA

MOST
POPULAR
STARS ON
THE SCREEN

GREAT
DIRECTORS
POWERFUL
STORIES.

CONTRACT
NOW AT
NEAREST
BRANCH

SUNSHINE COMEDIES
LIFE SAVERS FOR SAD PROGRAMS
BOOK THESE NOW
ROARING LIONS AND WEDDING BELLS
A MILK-FED VAMP
HIS SMASHING CAREER DAMAGED - NO GOODS.

JEWEL CARMEN
in
The KINGDOM OF LOVE
A Radiant New Star

LEHRMAN'S SUNSHINE COMEDIES
STANDARD PICTURES

THE FOREMOST PRODUCTIONS OF THE YEAR

WILLIAM FARNUM IN A DE LUXE PRODUCTION

THE HEART OF A LION

MAKING GOOD TO THE EXHIBITOR AND TO THE PUBLIC

A DAUGHTER OF THE GODS

WITH THE WORLD'S MOST PERFECT WOMAN

ANNETTE KELLERMANN

BACKED BY NATIONAL ADVERTISING

WHEN YOU BOOK THESE PICTURES YOU ARE GIVING YOUR PATRONS THE BEST THAT IS

MAKE DATES NOW

FOX BRANCHES IN EVERY STATE

TREASURE ISLAND

ROBERT LOUIS STEVENSON, THRILLING STORY

THEDA BARA in DU BARRY

A THEDA BARA SUPER PRODUCTION

MOST INTERESTING ADVENTURES IN HISTORY OF FRANCE

WILLIAM FOX PRODUCTIONS
ONLY A FEW TERRITORIES LEFT

ON

The Greatest of the Hart Productions

WILLIAM S. HART

AS

THE TWO-GUN MAN

IN

'THE BARGAIN'

6 REELS
Produced by THOS. H. INCE

Requests Now being considered for the Second and Third of the Hart Super-Feature Productions.

IN PREPARATION

"THE BANDIT AND THE PREACHER"

and

"THE HELL-HOUND OF ALASKA"

W. H. PRODUCTIONS CO.,
71 W. 23rd St., New York

PHON'S—GRAMERCY 3927

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
PRODUCED BY
MACK SENNERT

WESTERN IMPORT CO.
PRESENTS-

MABEL NORMAND

Mickey
HERE AT LAST!!

THE LONG WAITED FOR MACK Sennett $300,000.00 PRODUCTION

MABEL NORMAND IN "MICKEY"

"MICKEY" WILL HAVE A UNIVERSAL APPEAL - PULSATING WITH LOVE, PATHOS, HUMOR, HEART, INTEREST, HAIR-REAPTH ESCAPES, DRAMA, SENSATION AND MYSTERY.

MICKEY WILL BE EPOCH-MAKING IN THE INDUSTRY AND WILL ESTABLISH A NEW STANDARD IN PRODUCING.

"THE LITTLE GIRL YOU WILL NEVER FORGET"

TO BE RELEASED SOON.
2 reelers
28 subjects
including
3 of the funniest
Charlie Chaplins
TAKEN FROM
ORIGINAL NEGATIVES

$80.00
PER REEL
WE PAY
THE
WARTAX
THE GREATEST VALUE
EVER OFFERED

The World's
Greatest
Laugh makers
Boil and Bubble
in
Mirth's Melting
Pot!!

THESE 28 ARE SELECTED FROM the ENTIRE OUTPUT

AT LAST—
Exchanges can secure
the greatest program
of stars and pictures
at a price to warrant
profit, not only for
themselves, but also
for the Exhibitors.

Communicate immedi-
ately for quota for your
territory.

W·H·PRODUCTIONS CO
71 WEST 23rd ST.
NEW YORK CITY
PHONE GRAMERCY 3027
Ivan presents

"SINS OF AMBITION"

IVAN'S CROWNING CREATION

Portrayed by an Ensemble of Brilliant Stars, including

WILFRED LUCAS,
BARBARA CASTLETON, LEAH BAIRD,
JAMES MORRISON, MADALINE TRAVERSE,
ANDERS RANDOLF

"Beware of unrighteous ambition, the iron wheel on which hearts are torn, the stony road on which men's souls are crushed."

FOR TERRITORIAL RIGHTS ADDRESS

IVAN FILM PRODUCTIONS INC.
130 W. 46TH ST.
N.Y.
Another winner coming in.

Known and admired by millions.

He will soon be seen in the best theatres everywhere.

Christie Film Co.
Los Angeles.
There Is Urgent Need For the Services I Offer

To Independent Producers
I will procure in the United States and Canada the maximum worth of your productions within a reasonable time.

To State Right Buyers
I will offer only those attractions that are of positive box office merit and at prices that will insure you at least a reasonable profit.

To Both Independent Producer and State Right Buyer
I offer a sale and exploitation policy that will build a permanency of business relations and permit of your continuing because both will be doing business on a reasonable return and no inflation of values and no "bunk."

Address
Jesse J. Goldburg,
Times Building,
Broadway at 42nd St.,
New York City.
Telephone Bryant 847.
An Advertisement
by
W. W. Hodkinson

Quality Insurance

The announcement last week of my arrangements for using the shipping and other exchange facilities of the General Film Company on PARALTA PLAYS and other product which I shall distribute answers the immediate questions of the trade.

It also now allows me to express my real message to the industry.

This message is that I expect to tie together responsible elements within the business to promote and insure quality as the basic principle of our progress and our profit.

The means for tying these elements together I do not find in the industry at present.

Analysing the whole situation, I have therefore picked upon the neglected spot in the industry as the means for uniting all responsible elements now existing, and as the critical point upon which to bring my new leverage to bear. I have obtained the rights to what has been called

THE Motion Picture PLUS,

which is an improved medium for photographing and projecting motion pictures, a medium which is to the motion pictures of today what the modern disc phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon.

A four-page supplement describing the process in detail will be issued with the Moving Picture World of next week, January 5, 1918 (published December 26).

In this new process, and in its absolute control by my organization, you will see not only a bigger and better product on the screen, something which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but you will also see in it—

A Guarantee and Control of Quality,

a means by which the wheat of quality pictures can be sifted from the chaff of mediocre pictures. This leverage will let us go to the public with an assurance of QUALITY WHICH THE PUBLIC WILL RECOGNIZE. This is the all-important thing at this time.

The Motion Picture PLUS will therefore be the first true stabilizer of quality production, for upon the screen itself, every moment the picture is shown, the audience will recognize our process, and that process must and will be confined to the highest type of pictures made, with all the quality elements now recognized.

It is for this reason, more than any other, that I am tying my forces to the Motion Picture PLUS as THE ONE MEANS BY WHICH QUALITY CAN AGAIN BE STAMPED UPON A PRODUCT, for only by going to the public with the leverage of unmistakable quality, can we turn this business back into substantial, sane, profitable business channels.

W. W. Hodkinson

Distribution: The first PARALTA PLAYS, "A MAN'S MAN," featuring J. Warren Kerrigan, and "MADAM WHO?" featuring Rosalie Burriscale, are now ready for bookings at the various General Film Company Exchanges. Address: "Attention W. W. Hodkinson, Representative."

Our representative for the foreign distribution of PARALTA PLAYS and all our other products throughout the world (excepting Canada) is the INTER-OCEAN FILM CORPORATION, 220 West 42d Street, New York. PARALTA PLAYS are now being distributed in Canada by GLOBE FILMS, LTD., at their various exchanges.

W. W. HODKINSON CORPORATION
527 Fifth Avenue  :  : New York

TELEPHONE: MURRAY HILL 2123
The First Paralta Play

J. Warren Kerrigan in "A Man's Man"

Screen Version by THOMAS G. GERAGHTY

DIRECTED BY OSCAR APFEL

ROBERT BRUNTON, Manager of Productions

Without fanfares, smashing of cymbals, or flares of trumpets, we booked "A Man's Man" into Clune's Auditorium, Los Angeles, Calif. It crowded that theatre — which seats over 3,000 — four times every day for a full week. And it broke the Saturday night record. That is the only booking "A Man's Man" has had. It was our acid test for merit, and "A Man's Man" proved 100% net. Any truth can be checked up by test and experiment, and on the result you take no chances.

The Proof of a Picture is in the Box Office

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-Pres.
HERMAN KATZ, Treas.
NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY W.W. HOOKINSON CORPORATION
The Second Paralta Play

**Bessie Barriscale in** "Madam Who?"

Written by HAROLD MacGRATH

Directed by REGINALD BARKER

Robert Brunton, Manager of Productions

The prime essential
of a good picture
is 90% action and speed.
Well, "Madam Who?"
has the speed of a shooting star,
and the action of a race horse.

The remaining 10%
consists of romance
and pure, unadulterated mystery.

And it all is permeated
by the sovereign art,
transcendent spirit,
and exquisite personality
of Bessie Barriscale.

A crystal gem
upon liquid gold.

—Will draw the Crowds as the Moon draws the Seas—

PARALTA PLAYS, Inc. 729 SEVENTH AVENUE NEW YORK CITY

CARL ANDERSON, President
JOHN E. DeWOLF, Chairman Directors

ROBERT T. KANE, Vice-President
HERMAN KATZ, Treasurer

NAT. I. BROWN, Secretary and Gen'l Manager

DISTRIBUTED BY W.W. HODKINSON CORPORATION

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE KAISER’S SECRET ARMY IN AMERICA

While American manhood takes up the challenge of the Kaiser's armed forces on the seas and on the fields of Europe, the very sources of its support in this country are menaced by furtive, non-uniformed armies whose weapons are spying, sabotage, bomb-planting, incendiary, murder and a hundred forms of insidious and demoralizing propaganda.

WHAT ARE WE GOING TO DO ABOUT IT?—LITERARY DIGEST.

WHAT HAS BEEN DONE ABOUT IT IS THE SUBJECT OF

AMERICA’S SERIAL SUPREME

"The
EAGLE’S
EYE"

BY WILLIAM J. FLYNN
CHIEF OF THE U. S. SECRET SERVICE

THE STORY OF THE IMPERIAL GERMAN GOVERNMENT’S
SPIES, PLOTS AND PROPAGANDA IN THE UNITED STATES

PRESENTED WITH THE POPULAR STARS

KING BAGGOT
as Harrison Grant, the hero

MARGUERITE SNOW
as Dixie Mason, the heroine

A PRODUCTION THAT COMMANDS NATIONAL INTEREST

Produced by
THE WHARTONS
315 Longacre Building
1476 Broadway, New York

Distributed by
M. H. HOFFMAN, Inc.
FOUR-SQUARE EXCHANGE
729 Seventh Avenue, New York
TOTO

to New York means laughter. Now, as the star of PATHÉ comedies, he is to have a wider audience; he will mean laughter in your theatre.

COMING SOON
And Now the Four Star Serial

The HIDDEN HAND

with

DORIS KENYON

SHELDON LEWIS, ARLINE PRETTY and MAHLON HAMILTON; with national advertising, with feature production, with thrilling story and with box office cast. A serial for you!
Arthur B. Reeve wrote

The **HIDDEN HAND**

A sufficient guarantee that the story will hold your audiences from start to finish. — **PATHE** made it — that guarantees first class production.

**A PATHE** serial has to be good; it is made for you.

*SHELDON LEWIS*
The stars of the PATHÉ PLAYS are selected because of their real box office value; for their talent, personality and screenability. The PATHÉ PLAYS are distinctly superior. They are offered to you at prices that enable you to make money.
A GREAT STAR IN THE BEST PLAY SHE HAS YET APPEARED IN

IRENE CASTLE
is announced in
CONVICT 993
A FIVE PART PATHÉ PLAY

Written by W.C. CLIFTON.... Directed by Wm. Parke.... Produced by ASTRA

This is the best Castle picture yet. It will keep audiences breathless wondering how it's all going to come out. RELEASED JAN. 6th..........................
PATHE SERIALS MAKE HIM MORE MONEY THAN ANY FEATURES ON THE MARKET — and he has played them — since 1915 ...

"I believe PATHE understands the technique of making a serial that brings the people back. PATHE serials have made me more money than any brand of features on the market to day.

K.P. Durford, m.q.r.
REX Theatre ....
Arkansas City, Kans.

There are hundreds of exhibitors who like Mr. Durford book every PATHE serial. They know how to pick the winners. They have all picked ...

The SEVEN PEARLS

with

...MOLLIE KING......
and
...CREIGHTON HALE.....

Produced by ASTRA .......
Written by CHAS. W. GODDARD
Directed by DONALD MACKENZIE
"Keep still and let me face it out—I'll stand by you."

OLIVE TELL
the exquisite Charles Frohman actress, supported by David Powell and a notable cast in "HER SISTER"
A story of love and intrigue with a glimpse of the mystic—laid in New York today, adapted from the Charles Frohman play produced by Empire All Star Corporation

Available December'24
at all exchanges of the Mutual Film Corporation
Whose box office value is built on stage and screen success, in a series of seven pictures of consistent merit—

"A GAME OF WITS"
"SOUTHERN PRIDE"
"THE BRIDE'S SILENCE"
"SOULS IN PAWN"
"THE UPPER CRUST"
"THE SERPENT'S TOOTH"
"WHOSE WIFE?"

Produced by American Film Company, Incorporated

Juliette Day

The delightfully happy little actress, playing this season on the Broadway stage in "The Riviera Girl," proved her box office value in—

"THE RAINBOW GIRL"
"THE CALENDAR GIRL"
"BETTY AND THE BUCANEERS"

Produced by American Film Company, Incorporated

Gail Kane

Whose box office value is built on stage and screen success, in a series of seven pictures of consistent merit—

"A GAME OF WITS"
"SOUTHERN PRIDE"
"THE BRIDE'S SILENCE"
"SOULS IN PAWN"
"THE UPPER CRUST"
"THE SERPENT'S TOOTH"
"WHOSE WIFE?"

Produced by American Film Company, Incorporated

Available at all exchanges of the Mutual Film Corporation.
Charles Chaplin says: "There is nothing funny about a homely woman."

So, pretty

BILLIE RHODES must be about the funniest girl ever seen on the screen.

She appears, once a week, in STRAND COMEDIES

Distributed by THE MUTUAL FILM CORPORATION

Mutual pays the war tax

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
THE
Gaumont-Mutual Weekly
THE REEL OF LIVE NEWS

ANOTHER BIG "SCOOP" THIS WEEK

THE HALIFAX HORROR

Fully pictured in all its devastating completeness in
GAUMONT-MUTUAL WEEKLY NO. 155

Furnished to theaters throughout the United States

2 Days Ahead of All Other News-Weeklies

Just one example of Gaumont enterprise which
makes the MUTUAL WEEKLY always the leader

The Battle of the Aisne

Which the French troops won with such intrepid valor.

ALSO SHOWN IN THRILLING DETAIL IN THIS ISSUE

You can't afford to omit the
GAUMONT-MUTUAL WEEKLY from your program

Gaumont Co.
PARIS
New York
LONDON
Mr. Foreign Buyer

WE OPERATE EVERYWHERE

WE ARE NOW CLOSING CONTRACTS FOR

PARALTA PLAYS

PICK OF THE PICTURES

FEATURING
J. WARREN KERRIGAN
BESSIE BARRISCALE
HENRY B. WALTHALL

GET IN TOUCH WITH US IMMEDIATELY FOR YOUR TERRITORY

Mr. Manufacturer

WE HAVE JUST SOLD THE ENTIRE OUTPUT OF

CHRISTIE COMEDIES FOR THE UNITED KINGDOM

WE CAN DO THE SAME FOR YOU

EXCLUSIVE EXPORTERS OF SPEER CARBONS

INTER-OCEAN FILM

PAUL H. CROMELIN
PRES. & GEN. MGR.

CORPORATION

LARGEST DISTRIBUTORS OF FILM IN FOREIGN FIELDS.

220 W. 42nd ST.
NEW YORK CITY

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
UNUSUAL—ABOVE THE ORDINARY—PRODUCTIONS

Bessie Barriscale in Those

BOX-OFFICE VALUE

SPECIAL THOS. H. INCE SEVEN PART FEATURE.
BESSIE BARRISCALE
MOST POWERFUL "STAR"
VEHICLE OF THE SEASON.

SIDNEY OLCCOTT'S STUPENDOUS SPECTACULAR PRODUCTION

WALKER WHITESIDE AND
VALENTINE GRANT

BOX-OFFICE VALUE

TREMENDOUS APPEAL OF SUBJECT—MARTYRED BELGIUM.
WALKER WHITESIDE AND VALENTINE GRANT.
UNLIMITED ADVERTISING POSSIBILITIES.

The ZEPPELIN'S

U.S.-EXHIBITORS' BOOKING CORPORATION
EXECUTIVES FRANK G. HALL—WILLIAM OLDKNOW
TOP O'THE TIMES BLDG. NEW YORK
FOR SPECIAL DRIVES AFTER BIG BUSINESS

WHO PAY

Even the Critics Advise You to Book It

EXHIBITORS' TRADE REVIEW:
"THOSE WHO PAY" is a worth-while feature from every viewpoint. It should be a money-maker and a picture that will cause all who see it to speak well of your theatre.

DRAMATIC MIRROR:
Exhibitors who book "THOSE WHO PAY" will be "wise in their generation," for the picture is in all ways a winner.

Belgian

By FREDERIC ARNOLD KUMMER

BREAKING BIG-BUSINESS RECORDS EVERYWHERE!

LAST RAID Thos. H. Ince's NEWEST AND GREATEST SPECTACLE

Written by C. GARDINER SULLIVAN
Directed by IRVIN V. WILLAT

Book Through the Following Exchanges:

HOFFMAN-FOURSQUARE:
NEW YORK—720 Seventh Ave.
BUFFALO—417 W. Swan St.
DUPONT—301 Joy, Market Bldg.
CHICAGO—287 S. Wabash Ave.
DENTON—1125 Welton St.
SEATTLE—514 Third Ave.
PITTSBURGH—117 Fourth Ave.
LOS ANGELES—414 W. Biltmore

PHILADELPHIA—125 Vine St.
CINCINNATI—201 Strand Theatre Bldg.
ST. LOUIS—201 Empress Theatre Bldg.
CLEVELAND—218 Sloan Bldg.
WASHINGTON—6 F St., N.W.
KANSAS CITY—125 Walnut St.
SAN FRANCISCO—333 Golden Gate Ave.
MINNEAPOLIS—304 Film Exchange Bldg.

SOUTHERN STATES FILM CO.: ATLANTA—111 Walton St.
BALLEH—1900 Commerce St.
GLOBE FEATURE FILM CO.: NEW ENGLAND—26 Winchester St., Boston, Mass.
FRANK GERSTEN, Inc.: NEW JERSEY—729 W. 42nd St., New York City

FOREIGN RIGHTS: ROBERTSON-COLE CO., 22RD FLOOR, TIMES BLDG., NEW YORK
L. Lawrence Weber Photodramas (Inc.) Offers State Rights —
Never Before Such Overwhelming Press Praise!
Never Before Such Unanimous Exhibitor's Acclaim!

"Must grip audiences for many seasons. It is a superpicture, too big and fine to be limited to a regular programme." (Variety)

"An absorbing drama in every sense of the word. This production ranks as a big state rights attraction." (Exhibitors Trade Review)

"John Barrymore gives a dashing and attractive portraiture of the amateur cracksmen." (Morning Telegraph)

"Eugene W. Presbrey's dramatization of E. W. Hornung's gripping tale of a social highwayman with a conscience." (Wed's)

"Staged beautifully. Snappy, classy suspense. Action with clever star moves rapidly with enough twists to keep it very interesting to the final scene." (Wed's)

"Mr. Hornung's drama is known to millions. It ran to packed houses. The screen version should get the start to finish and can be recommended sure bet." (Motion Picture News)

John Barrymore
Raffles
The Amateur Crackman

Exclusive Selling Agents
Hiller & Wilk Inc.
912 Longacre Bldg.
New York
The Prize Baby of 1917 taking all medals for laughter — Watch him Grow in 1918

It's bound to be a happy New Year — if you book Billy West King-Bee Comedies

King Bee Films Corporation
Louis Burstein, Pres & General Mgr
L. L. Miller, Treasurer
Nate H. Spitzer, Sales Manager
Longacre Bldg, New York

Sole Foreign Representative
J. Frank Brockliess
720 Seventh Ave, New York

DIRECTION OF ARVID E. GILLSTROM

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Clune’s Cinema Productions

THE EYES OF THE WORLD

Success of State Rights Features Hinges Upon One of Three Things Author Novelty Story

In These Two Attractions You Have All Three Elements

By HAROLD BELL WRIGHT Positively the Finest Photo-Dramatic Work of the Times

RAMONA

By HELEN HUNT JACKSON The Love Story of the Ages

Address

Shallenberger & Priest Arrow Film Corporation Times Building, New York, N. Y.
The Halifax Disaster!

First as always IN UNIVERSAL TWO-A-WEEK NEWS SERVICE

The BIGGEST News picture in years—the tremendous HALIFAX DISASTER. Of extraordinary world-wide interest THIS VERY MINUTE.

EXTRA! EXTRA! The great Halifax holocaust filmed by the Universal's "TWO-A-WEEK NEWS SERVICE" cameramen at the risk of their lives amid smouldering ruins and wreckage. The picture that surpasses all features. The picture that will stand them out in line for blocks—the picture millions are waiting eagerly to see.

You get the whole film if you are on contract for the Universal's "TWO-A-WEEK NEWS SERVICE" (Universal Animated Weekly) and (Universal Current Events), and you get this crowd-puller WITHOUT ONE EXTRA CENT OF COST. If you are not fortunate enough to be on contract for the U. Two-a-Week News Service, you can book this picture in Universal Current Events—thru any Universal Exchange. GET IT WHILE IT'S RED HOT.

TWO-A-WEEK NEWS SERVICE
1600 BROADWAY, NEW YORK

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
The Thomas A. Edison Studios present

JAMES MONTGOMERY FLAGG'S

"GIRLS YOU KNOW"
(Types of Attractive Americans)

A DISTINCTIVE series of twelve single-reel "social satires" by Mr. Flagg, produced under his personal direction.

Each picture features a type of attractive American girl, in a series of amusing situations, with humorous subtitles written in Mr. Flagg's best style.

Pretty girls, unusual costuming and elaborate sets.

First Release—"The Screen Fan"—Jan. 2, 1918.

Succeeding releases every two weeks thereafter.

One-sheet posters reproducing Mr. Flagg's original drawings of the units featured, attractive director photographs, eastern slides, press sheets, novel sales tools, etc.

NOW BOOKING
The George Kleine System
63 East Adams Street
Chicago
BRANCHES IN ALL PRINCIPAL CITIES

Produced by JACK EATON

Released by THE GEORGE KLEINE SYSTEM
LITTLE
MARY McALISTER

The winsome child actress who made such a tremendous success in the “Do Children Count” series and in “The Kill-Joy,” “Pants” and “Young Mother Hubbard”
is presented in

“Sadie Goes To Heaven”

Taken from a story full of humor and pathos by Dana Burnet in Good Housekeeping.

Screen Time 62 Minutes

TAYLOR HOLMES

the star with the widest smile who took the film world by storm in “Efficiency. Edgar’s Courtship,” “Fools for Luck” and “Two Bit Seats” now is presented in the greatest comedy of them all—

“The Small Town Guy”

Taken from the fascinating story by Freeman Tilden in Munsey’s Magazine.

Screen Time 65 Minutes

“THE DREAM DOLL”

Written and directed by HOWARD S. MOSS

Did you ever know of dolls coming to life and falling in love? These do. The most unique and fascinating picture ever made, in which dolls play real flesh and blood parts just as human beings.

Screen Time 60 Minutes

JACK GARDNER

the famous comedian and hero of the great western pictures, “Land of Long Shadows,” “The Range Boss,” “Open Places” and “Men of the Desert” is presented in his latest comedy success—

“Gift O’ Gab”

From the side-splitting comedy published in Ainslee’s Magazine.

Screen Time 63 Minutes

Distributed through the George Kleine System

1333 Argyle St., Chicago

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
COMMONWEALTH PICTURES CORP.

PRESENTS

CHARLOTTE

IN

"THE
FROZEN WARNING"

IN SIX PARTS
DIRECTED BY
OSCAR EAGLE

Read What The
New York Star Says

THUMB NAIL REVIEWS
FOR EXHIBITORS

One Hundred Words That Will Help Exhibitors
to Keep Seats Filled With Satisfied Patrons.

CHARLOTTE
Queen of Ice and Romance

The best picture shown in some time, and one
of the best dramas ever screened is that, as
yet untitled, in which Charlotte, famous ice
artiste, was starred by Commonwealth Pictures
Co. at trade showing last week. Charlotte
pervades the atmosphere with personality, acts
superbly, and is beautiful in face and figure.
Her cast was selected with a keen eye to beauty,
vivacity and ability, but even these many at-
tributes are dwarfed by the unusual art of
the star. Without fear of contradiction it is
safe to predict that this picture will be among
the foremost money-makers of the screen, and
if you are wise, Mr. Exhibitor, you will be the
first to get it for your town.
It's a picture every man will go to see more than
once. Charlotte is one of the best screen
actresses of the day.

STATE RIGHTS
SELLING

COMMONWEALTH PICTURES CORP.
H. A. SPANUTH
PRES.

JOHN KEANE
VICE PRES.

C. C. PYLE
TREASURER
MISS BERGERE'S First Independent Announcement to Producers, Directors, Authors, Stars and the Profession.

Producers supplied with list of best available directors, stars and supporting talent, scenario editors and continuity writers. Personal perusal given plays to insure intelligent casting. Screen tests made of new talent, etc.

Directors conferred with at the various studios on procuring of talent, casting, etc. Pictures of past successes privately projected for manufacturers and producers who desire the services of established directors.

Authors represented. Books, plays and original stories converted into scenario form for practical selling purposes. Desirable material or original ideas purchased.

Artists will receive dignified and efficient representation. New departments assuring every applicant a thorough and immediate registration with all established firms. A specialty being made of the Professional Test Library for insuring quick engagements.

Scenarios available for all classes of photoplays. Recent affiliation with authors of established reputation and skilled scenario writers insure the fulfillment of rapid orders on special stories.

Musical Department is planned for an early opening for the benefit of musical artists. Music room will include a complete library of all latest scores.

Publicity supervised, constructed and placed for stars of repute and ambitious artists desiring to forge ahead. Arrangements already entered into with publicity writers of standing to take charge of this department.

Service includes legal and confidential advice on all matters of importance. Direct connections established with well-known manufacturers and new concerns whereby independent productions may be exploited.

Ouida Bergere Inc.

516 FIFTH AVENUE
NEW YORK CITY
PHONE MURRAY HILL 7138

Affiliated with
Mabel Condon Exchange
6035-37 Hollywood Boulevard
Los Angeles, California

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
Louise Lovely

FEATURES

The Unique Little French-Australian Star With the Sweet and Winsome Personality

Exhibitors Everywhere
Write
"Louise Lovely Features Ensure Capacity Business"

Her Lovable Personality
has endeared her to millions of movie fans throughout the world.

Her Unique Methods
and magnetism have made her one of the Screen's unparalleled box office attractions.

Her Remarkable Talents
(combined with her rare beauty and a versatility even rarer) have placed her features amongst the year's best sellers.

Louise Lovely Is.

Watch for Important Announcement
THE world's foremost impersonator of the fair sex, JULIAN ELTINGE, wishes to acknowledge, with thanks, letters of encouragement and congratulations received from the motion picture exhibitors throughout the country on his Lasky-Paramount pictures, and through the universal encouragement received, wishes to state that he will remain in pictures permanently.
TO CONTENTS

Howells Returns from Trip to Orient....1923
How It Is Done at the Strand....1932
Illuminating Engineers Meet....1928
Indianapolis Operators Lose Test Case....1930
"In the Balance" (Vitagraph)....1934
Joint Exhibitors' Convention at Washington....1910
Kansas City, Fourquare's New Exchange in.....1927
Kennedy, Madeleine....1926
"Land of Promise, The" (Paramount)....1933
Loew's Princess Theater Opens Xmas Week....1908
Manufacturers' Advance Notes....1908
Marion, Ill., Three Cheaters Combined In....1930
Michigan Ex., Amos, Agrees, Committee on....1934
Tax....1924
Minnesota Exhibitors Making No Money....1909
Motion Picture Educator....1907
Motion Pictures and Photography....1946
Motion Picture Exhibitor, The....1924
Music for the Picture....1934
"My Unmarried Wife" (Bluebird)....1935
"Non of Music Mountain" (Paramount)....1953
"Narrow Trail, The" (Artcraft)....1928
New England, Filmed During....1927
New York and Philadelphia....1947
New Year's Forecast....1915
"New York Luck" (Mutual)....1937
Ohio Theaters Struggle with Market Slump....1981
Oregon Patrons Shun Coppers....1922
Paramount-Arcoart Expands in South....1925
Paramount Secures Fred Stone....1940
Pennsylvania Film Men Named....1979
Photoplaywright....1942
Pictures to Train Rosie....1926
Pittsburgh Film Trade News....1923
Polar Pictures....1915
Projection Department....1943
Raver Has Energetic Plans for 1918....1968
Reviews of Current Productions....1933
Roth, Eugene, Tenders Banner to Film Men....1989
"Runaway Romeo" (Pathé)....1954
Selig Pictures Enthusiast Troopers....1922
Soldiers in France Need More Pictures....1919
"Song and the Soldier, The"....1930
State Rights Department....1963
Stories of the Films....1907
Sympathy Versus Description....1917
Texas, Cold Weather and Fair Business in....1888
Toronto, Five Minute Speakers Welcomed In....1907
"Two Renegades" (General Film)....1930
"Uneasy Money" (Essanay)....1905
"Victim, The" (Catholic Art)....1934
"Vulgarize, The" (World)....1906
"Wages No Object" (Metro)....1900
"Walls of Gas" (Paramount)....1945
War Tax Burden, Where It Falls Heaviest....1900
Washington Exchanges Can Rest Till....1990
Washington Managers Meet....1924
"Whistling Dickens Christmas Stocking" (General Film)....1958
"Without Honor" (Triangle)....1906
Wright, Fred, RejoinsPathé....1950

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES,
National Carbon Co....2012
Spleted Carbon Co.1926
CH AIR AND SEATING MANUFACTURERS,
Steel Furniture Co....2002

ELECTRICAL AND MECHANICAL EQUIPMENT,
Amusement Supply Co....2015
Exhibitors Supply Co....2005
Moving Picture Machine Co....2005
Porter, R. F....2005
Swash, Lewis M....2005
Typhoon Fan Co....2001
United Theater Supply Corp....2017

FILM EXCHANGES,
Bradenburgh, G. W....2000
Film Exchange, The....2005

LENS MANUFACTURERS,
Hausch & Lomb Optical Co....2013

LOBBY DISPLAYS,
Kraus Mfg. Co....2000

MANUFACTURERS OF INDUSTRIAL PICTURES,
Dulmen, M. P. Co....2000
Erhard Bros....2000
Evans Film Mfg. Co....2002
Guilby Bros....1945
Rothacker Film Mfg. Co....1901
Standard M. P. Co....2005

MANUFACTURERS OF MOVING PICT.
Brooklin, J. Frank, Inc....1882

CARBONS AND CARBON ACCESSORIES,
National Carbon Co....2012
Spleted Carbon Co.1926

CH AIR AND SEATING MANUFACTURERS,
Steel Furniture Co....2002

ELECTRICAL AND MECHANICAL EQUIPMENT,
Amusement Supply Co....2015
Exhibitors Supply Co....2005
Moving Picture Machine Co....2005
Porter, R. F....2005
Swash, Lewis M....2005
Typhoon Fan Co....2001
United Theater Supply Corp....2017

FILM EXCHANGES,
Bradenburgh, G. W....2000
Film Exchange, The....2005

LENS MANUFACTURERS,
Hausch & Lomb Optical Co....2013

LOBBY DISPLAYS,
Kraus Mfg. Co....2000

MANUFACTURERS OF INDUSTRIAL PICTURES,
Dulmen, M. P. Co....2000
Erhard Bros....2000
Evans Film Mfg. Co....2002
Guilby Bros....1945
Rothacker Film Mfg. Co....1901
Standard M. P. Co....2005

MANUFACTURERS OF MOVING PICT.
Brooklin, J. Frank, Inc....1882

Advertising Aids for Busy Managers....1994
Advertising for Exhibitors....1930
"Alas Mrs. Joseph" (Metro)....1933
American Troops Overseas Need Pictures.
New....1917
Among the Picture Theater....1931
At Nothing Picture Theaters....1930
"Auction Block, The" (Goldwyn)....1937
Australian Paramount in New Offices....1927
Baltimore Film Trade News....1979
"Beloved Jim" (Universal)....1933
"The Jeans" (Metro)....1939
Buffalo Film Business Waits on Blitzard....1982
Calendar of Daily Program Releases....1922
Calvert, Catherine, to Be Starred....1928
Chenal News Letter....1929
Cincinnati, Unseasonable Cold Wave Hits....1985
Comments on the Films....1931
Cret Repudiates Funhausen....1901
Cromelin Tells What Inter-Ocean is Doing....1921
Dayton, Cold Weather and Little Coal In....1984
Des Moines, K. C. Features Fine Exchange
In....1988
Enter Toto, Comicain....1926
Exposition Plans Progressing....1918
Facts and Comments....1915
"Fair Barbarian, The" (Paramount)....1956
"Fighting Trail, The" (Vitagraph)....1960
First National of Ohio Incorporates....1927
"German Curse in Russia, The"....1928
"Hand of the Hun, The" (Raver)....1937
Hempel, Frieda in Pictures....1956
Hodkinson Will Explain....1918

MISCELLANEOUS,
Allied Exhibitors' Legislative Committee....1977
American Amateur Film Makers....1926
Automatic Ticket S. & C. R. Co....1900
Biograph, The....1908
Cine Magazine....2012
Cinema, The....2015
Classified Advertisers....1901
Dintenfass, Mark M....2013
Eastman Kodak Co....2013
Frederick Julian....1912
Kinematograph Weekly, The....2001
La Cinematografia Italiana....2001
Lovelou Lulius....1913
Miller Bros....1900
Minctions, Inc....1908
M. F. Directory....1905
M. P. Electric Co....1934
National Ticket Co....1908
Guida Brosco, Inc., The....1911
"O R" care M. F. World....2023
Our Boys in France Tobacco Fund....2016
Richardson, M. P., Handbook....2015
Salvation Army....2001
Sellers, Buaj, & Sons....2011
Stereoscope....2011
Williams, A. F....2003

MOVING PICTURE CAMERAS,
Bas Camera Co....2003
Burke & James, Inc....2014

MUSIC AND MUSICAL INSTRUMENTS,
American Photoplay Co....2001
La Cinematografia Italiana....2001
Sinn, Clarence E....2005

PROJECTION MACHINE MANUFACTURERS,
Marquette Piano Co....2001

PROJECTON SCREEN MANUFACTURERS,
Gold King Screen Co....1977

TEATRICAL ARCHITECTS,
Decorators Supply Co....2015

In Answering Advertisements, Please Mention THE MOVING PICTURE WORLD
Facts and Comments

THE Season’s Best Wishes to every reader. May the old year close with no regrets. Another page carries our Christmas Greeting to friends and readers everywhere. * * *

EXHIBITORS in all parts of the country are becoming aware of the possibilities for co-operation in their business with the Government. When a six hundred seat theater can tell its patrons that its check to the Government for the war tax for the month of November alone was over four hundred dollars, when the Government check for the tax from one of our big Broadway houses will be close to the ten thousand mark for the same month, any one can be made to see how much the tax collected through the industry is going to mean to the United States. Tell your patrons all you can about this and thereby secure their co-operation. It can and should be done. * * *

GRANTED that the solution of all picture problems now confronting the trade lies in lessened production and fewer exchanges, which will volunteer to commence cutting on the production end and which manufacturer is optimistic enough to feel sure that a co-operative exchange will push his particular products as energetically as would his own individual exchange sales force? * * *

APROPOS the so-called contemplated boycott of the Brooklyn exhibitors and the resultant legal action of the distributors. It’s a poor rule that won’t work both ways. If the distributors have taken steps to protect themselves against fellow members of a trade organization, did not some of those same members first conspire together against their fellow members in the same organization? What is the meaning of co-operation, getting together, mutual benefit, better understanding, etc., etc.? In the minds of some, these phrases, it seems, literally mean the old David Harum axiom, “Do the other fellow and do him first.” * * *

COMMENCING with this issue we inaugurate the publication of a new help to the busy exhibitor; a compact but comprehensive campaign scheme given in such a form that, if desired, the material may be filed upon the common catalogue cards, by turning the excess over to the back. Efforts will be made to suggest stunts not too expensive to be employed by the smaller houses, which is something that does not always seem to be taken into consideration in the press books. We hope to improve this department until it becomes the most valuable feature of a paper filled with invaluable aids. We are indebted for the general idea to the very excellent series books written by Philip Wright Whitcomb of the London office of the Triangle, and to him we make grateful acknowledgement. * * *

MADE in the U. S. A. but export controlled from London or Barcelona. Sounds ridiculous and is just as ridiculous as it sounds, yet we find an exporter in London adding his “bit” to the begging of the whole question and avoiding the real issues in a late copy of a British trade paper. Judging from this writer, it would be better to encourage the ratemakers and exporters of Barcelona than to permit the American manufacturers to control the export rights of their own productions. Does the London exporter uphold the contemptible duping methods of the last few years that have robbed the rightful owners of films, both British and American, of their legitimate profit and of which both London and Barcelona know more than they should? * * *

THE resolutions passed at Washington by the gathering of exhibitors a few days ago should meet with the keen approval and the active support of the whole industry. Surely the Government needs every ounce of encouragement, every grain of moral backing and support that every citizen can muster. There is altogether too much carping criticism rampant, much of it emanating from those who should know better. Let this industry crystallize the sentiments of these resolutions into deeds and actions of genuine support for the Government of the United States. We refer exhibitors to page 1977 as an evidence of practical results from the meeting at Washington.
New Year's Forecast

By Louis Reeves Harrison

ONE thing is reasonably certain—it is going to be harder for a newcomer to achieve success in any department of motion picture production, distribution or exhibition than ever before. There is something new every year, because we are progressive in nearly all we do. We choose the best and preserve it, while we let what is inferior perish. There is natural selection going on in this new art, just as there is in Nature. The men who win out during 1918 will do so through foresight, experience and intelligent direction of their efforts.

There are some very serious faults to correct in distribution and exhibition, but in production, on which all else depends, we may look for the most decided changes. A very large number of producers who felt they could look forward to a future of continued success have fallen down because they were indifferent to the demands of increasing audience intelligence. Just as they differed immensely in their ideas of what they should produce, so there will be a variation in present ideas of what the future may bring forth. Just as in the past, energy and capital will be wasted on vain effort.

When a man fails during 1918 he will ascribe it to the war, or to hard times, and no one will deny him the privilege of consoling himself in that way, but the real reason will be that he thinks he has nothing to learn, whereas the truth is that he has reached the limits of his intelligence. To have put out a product in response to a pressing demand has led many a producer to feel competent to respond to all future demands—he sits tight on the unshakable conviction that the mass of mankind is quite as stupid and non-progressive as himself.

There are ebbs and flows in motion picture production which involve incalculable waste. On one side we may have a flood of studio building and "star" gazing carried to ruinous extremes, on the other a reaction toward economy which destroys useful artistic elements along with useless overhead charges. Thus the cost of real progress becomes enormous through a perpetual strife between parties of extreme views. The follies of extravagance and parsimony do not balance each other—they are equal only in destructive effects on the entire business.

It is a peculiarity of motion picture production that it requires first a study of the whole subject from a broad viewpoint before men become occupied with the problems of detail to be solved in turn by themselves. Before the play, the direction and the interpretation are given attention, the question arises of suit ing them all to popular demand. There is to be gravely considered at the outset the supplying of what the audience will cordially indorse as soon as presented.

Outside of the "get-rich-quick" idea, no thought, no plan, no purpose, has entered the production of motion pictures in many cases. Having some capital to invest is about as good an excuse as going to church Sunday furnishes for people to commit all manner of wrong six other days in the week. When it is not grasped that moving pictures represent a language, a means of communication, the industry of making them not only becomes a waste of money but gives rise to consequences of a disadvantageous character, neutralizing many of the benefits which might otherwise be secured. Part of their destiny, as will be seen before the new year expires, is that equalizing intelligence, which means the elevation, not the degradation, of our people.

It would be foolish not to expect that men will labor as hard as ever, and scheme as cleverly, to get possession of property other men have created—avarice is a part of human nature—but an end is coming, if it has not already come, to fraudulent pretense of bubble companies, to cooking accounts and financial prospectuses for the sake of stock jobbing deals. Wall Street has had its full of that sort of thing, and one result has been that new companies will find it exceedingly difficult to enlist the confidence of investing capitalists.

The future objective will be that of marketing a product of genuine merit and on its merits, and this means greater consideration for branches of artistry heretofore neglected or but little encouraged. It has been discovered that commercial methods alone are not successful, that individual effort in the departments of artistry is essential. The reason why people love moving pictures is beginning to be understood. The novelty long worn off, people go to the picture show to increase their enjoyment of life and to widen, though unconsciously, their knowledge.

Fine screen stories address a sympathetic sense of justice. We contemplate in others what we ourselves feel. We love the victory over cruelty and deception, the righting of wrongs, the human struggle for increased happiness, particularly when it is adequately rewarded. There is not the slightest doubt that those who feel the sting and humiliation of poverty revel in screen stories illustrating the principle of right when opposed to the cunning and cruelty of might. The temper of our people and their development under trying conditions will be more carefully studied in the future than an attempt is made to provide them material calculated to excite their interest.

Of the fine arts which appeal to the eye, sculpture, painting, architecture and landscape-gardening are expressions of the motionless, and there is limit of movement in the stage play, but there is an endless variety of it in the New Art, with a possibility of calling forth the truest aesthetic sentiments of the still arts in a harmonious union of them all. Even a true reflection of Nature can be combined with all the visual arts in moving pictures and present the dramatic story as well, a blend of them all to excite pleasure of the purest and most exalted kind. It is just dawning on the best producers that so much can be woven into the general motion picture fabric.

We may reasonably expect leading producers, during the coming year, to give intelligent recognition to those story creators and art directors who are capable of seeing deep into the structure and treatment of the drama and its portraiture. We may reasonably expect that scientific departments will give us some wonderful appliances for supplementing the purely aesthetic elements. There will be some exact representations of startling clarity for educational purposes and some others of vague suggestiveness and dreamy beauty for flights of the imagination.

It is not at all impossible that we shall achieve a finer harmony than ever between the pictured story and that which stirs our sense with sound. The cultivation of music at picture shows has been the most startling development of 1917 presentation. More people are hearing fine examples of musical composition in this way than at all other forms of entertainment put together. Grand organ and grand orchestra have made fine music popular and are giving classic symphonies for common people. We are really just starting in to show what we can do.
American Troops Overseas Need Pictures—Now

Two appeals have come to the Moving Picture World in the course of the last week. They are eloquent appeals. They plead for motion pictures for the entertainment of soldiers—American soldiers, thousands of miles from home and kin; American soldiers, who by the time any shipments of film can reach them will be seeking relaxation from the shock of conflict, for a wholesome change from the condition of tense concentration such as can exist only in trench warfare, in night patrol work, in "going over the top" in the chill of the dawn, in hand-to-hand battle where the dominating motive must be "kill or be killed."

One of these appeals is contained in the unusually interesting story from the pen of C. L. Grant, the Albany correspondent of the Moving Picture World, printed in this issue. Mr. Grant has just returned from a journey along the battlefront in France, where as a member of the New York State special election commission he aided in the collection of the votes of soldiers and sailors from the Empire State. The other appeal is from a chaplain in the United States service in France; owing to the prohibitions of the national military authorities against revealing the identity of regular units or of the men composing them his name cannot be printed.

Both of these communications agree in whole and in part that motion pictures are vital for the entertainment of American soldiers, that the number of prints available for showing to the troops are far below the barest necessities. "The work is just beginning and the need increases every day," says the chaplain. "Moving pictures are doing more to keep our men in camp and out of temptation than any other thing."

"Motion pictures are the best thing to maintain the morale of the camp that I know of," an American officer tells Mr. Grant. "My observations justify the statement that they are second only to a letter from home," says the correspondent at the end of his article. "No greater compliment can possibly be paid to moving pictures than that."

Mr. Grant writes from the viewpoint of the trained observer, a sympathetic observer, to be sure. The chaplain writes as an officer to whom the moral welfare of the soldiers is an every minute problem. His knowledge of the requirements of the situation is intimate, first-hand, vital. The question of getting motion pictures to the troops is a matter very much on his mind, it is very near his heart. His appeal is for the benefit of men who are very much on the mind of all Americans, whose welfare is very near their hearts.

The chaplain tells us he has twelve operators but not that many machines, although more are coming. In time, he says, they will have many machines and plenty of operators, but not enough films, for a big army is coming. "Lumber and supplies are scarce, and moving picture houses come slowly and are not large enough," the chaplain points out in his letter. "The Y. M. C. A. expects shipments of film from the United States and England, but the supply of American films will never be adequate. None of the Paris exchanges has films with English titles— they charge $20 for a poor program for one night. We cannot charge admission, as most of our soldiers draw only $3 a month, the balance being in allotments for dependents."

"The films given me by W. A. Brady, Metro and Atlas have been a godsend to us. Three chaplains and three Y. M. C. A. groups have co-operated in making those films available to many thousands of French and American soldiers. Titles are announced in French."

It is clear that the need of American soldiers for films is urgent. Likewise is it clear that the agencies which later on will be in a position to supply these demands are not at present in working order, that if films are to reach the men in France now they will have to come from those manufacturers and exchangers who will give them.

To those manufacturers and exchangers who may be willing to contribute heartening films to the soldiers in France the Moving Picture World will be glad to advise as to details of forwarding. Should such film be sent to the New York office of the World we will see that it is promptly forwarded to the chaplain who has appealed to us; and as we pointed out in our issue of September 1 he has made arrangements with other chaplains that will insure the widest circulation among the camps of any films that may reach him.

Take a look over your shelves. It may be you will find there some films, wholesome, clean and in good condition, which you will be willing to give to the men in France. There can be no worthier object. There can hardly be any nobler gift.

Sympathy versus Description

By Edward Weitzel.

Edmund Burke, in his essay "On the Sublime and Beautiful" devotes a portion of his article to words and their effect upon the passions. After giving an example from Milton, where he describes the travels of the fallen angels through their dismal habitation:

—O'er many a dark and dreary vale
They passed, and many a region dolorous;
O'er many a frozen, many a fiery Alp,
Rocks, caves, lakes, fens, bogs, dens, and shades of death,
A universe of death.—

the essayist points out the sublimity of the mental image raised by the last four words—A universe of death. He then continues:

"Here are again two ideas not presentable but by language, and a union of them great and amazing beyond conception, if they may properly be called ideas which present no distinct image to the mind; but still it will be difficult to conceive how words can move the passions which belong to real objects, without representing these objects clearly. This is difficult to us, because we do not sufficiently distinguish, in our observations upon language, between a clear expression and a strong expression. These are frequently confounded with each other, though they are in reality extremely different. The former regards the understanding, the latter belongs to the passions. The one describes the thing as it is; the latter describes it as it is felt. * * * The truth is, all verbal description merely as naked description, though never so exact, conveys so poor and insufficient an idea of the thing.
described, that it could scarcely have the smallest effect, if the speaker did not call to his aid those modes of speech that mark a strong and lively feeling in himself. Then, by the contagion of our passions, we catch a fire already kindled in another, which probably might never have been struck out by the object described."

The crux of the matter is displayed by Burke in one sentence: "We yield to sympathy what we refuse to description." And this analysis of the power of words is quite as applicable to the art of the moving picture. The thing sought is known by a number of names, "heart interest," "human interest," "dramatic feeling," "grip," and the like; but it is always something beyond the mere descriptive power of its medium. The best proof of this in the photoplay is the closeup and the intimate scenes where the sympathetic characters of the story reveal their inner feelings. The most elaborate reproductions on the screen of great historic events, battle scenes in which thousands of men contend with each other, have nowhere near the ability to move the spectator, to make the lump rise in his throat, that a simple incident often possesses.

This is true even of the pictures now being taken of the Great War. We watch with amazement a view of the battle front, showing the mighty guns hurling tons of metal at the unseen foe; but our eyes are wet with tears at seeing some minor happening with its touch of "human interest"—the face of a dying soldier as he dictates his last message to his loved ones, or the pride and trust of the little French lad marching, hand in hand, with the captain of a company of American soldiers as they pass through the village.

In "The Woman God Forgot" and photoplays containing similar scenes of conflict, the pictures never close with the biggest spectacular effects produced by the directors. The focus of events is narrowed down until only the destiny of two human beings is shown, as the "fadeaway" brings the story to an end. The finest moment in the Geraldine Farrar picture just mentioned is the moment she dismisses the man who has been forced to flee from her people, looks out from the door of the mountain hut and sees approaching the man for whom she sacrificed home and kindred.

Were Edmund Burke alive today he would probably modify his remark about the "two ideas not presentable but by language," in view of the resources of the camera. His analysis of the photoplay would also make interesting reading.

BEN H. GRIMM NOW CADET AVIATOR.

Ben H. Grimm, one of the Moving Picture World's brightest young men, who enlisted in the army in September, has been transferred to the Army School of Military Aeronautics at Cornell University. He is undergoing a course of training to become a flyer, and when he reaches that stage he will be ready to write an authoritative letter for a friend in the Air Service. Mr. Grimm is studying and working about fifteen hours a day—and at that sort of stuff we know he will be right on the job.

ADOLFI LEAVES FOX FILM.

John G. Adolfi, director of the new William Fox-Annette Kellermann subsea fantasy, has resigned from the Fox Corporation, which ended December 15, during which time he took June Caprice, inexperienced, and developed her into a box-office attraction of magnitude.

A desire for a rest was Mr. Adolfi's chief reason for tendering his resignation to Mr. Fox, as he has continually been in harness for more than three years, and although he has made plans for the future he is not yet at liberty to state just what they are. But it is known from reliable sources that he is contemplating an engagement with another big producing concern.

**Exposition Plans Progressing**

Twenty-one Companies Already Have Taken Space and Many Contracts Are Pending.

CONSIDERABLE progress has been made during the past fortnight in securing contracts for space allotments for the Motion Picture Exposition in Grand Central Palace, February 2 to 9, 1918. The exposition will be held under the joint auspices of the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America, and will occupy three entire floors. Twenty-one companies already have taken space, and negotiations are pending with nearly a hundred others. Contracts signed thus far are for larger individual spaces than has been the case at any similar exposition of the past and all of the present entrants plan to make comprehensive and attractive displays that will be shown in themselves—not mere subbyehole exhibits. Indeed the plans for the big show will embrace many new ideas in promoting an exposition to draw the public.

Among the largest companies exhibiting are the Famous Players, Lasky, Artcraft, Paramount, Metro, Pathé, Vitagraph, Fox, Universal, World Film, Frohman Amusement, Wharton and Triangle.

Supply and equipment exhibitors to date include the Nicholas Power Company, Precision Machine Company, Edison Lamp Works, National Carbon Company, American Coin Register Company, Dalton Adding Machine Company, Sampiner Advertising Company, Cooper Hewitt Electric Company and Marconi Company. Plans for particulars and space diagrams are being received daily at the headquarters in the Times Building, New York City, and correspondence indicates that by New Year's the bulk of the available space will have been sold. General Manager H. H. Elliott's plan has been accepted by the leading manufacturers first in order to have the exhibition representative of the best that is in the industry. There is still desirable space to be obtained on both the main floor and second floor, although the bulk of it has been reserved.

**Hodkinson Will Explain**

In Next Week's World He Will Tell About "The Motion Picture, Plus."

W. HODKINSON announced last Friday that he will issue next week a supplement to the Moving Picture World explaining fully the new process film which he is preparing to release. This new process, which is called "The Motion Picture, Plus," Mr. Hodkinson describes as "Quality" pictures that cannot find in the industry, as at present constituted, any vehicle which can act as a guarantee to the public of quality.

"The new process picture," Mr. Hodkinson says in his announcement to the trade, "will bring you the results of better production and screening, which will lift motion pictures to a higher plane of public entertainment than it has ever reached or ever could reach in its present form, but also a guarantee and control of quality.

"The process will be described as an "improved medium, a medium which is to the motion pictures of today what the modern disk phonograph is to the old wax cylinder, what the broad gauge railroad is to the narrow gauge line, what the motor truck is to the one-horse express wagon."

Next week's description of the new process will cover four pages, and will not only describe the nature of the "Motion Picture, Plus," but will answer, before they can be asked, all questions which will arise in the mind of the average exhibitor.

In addition to the supplements in the trade papers, the Hodkinson Corporation will have additional folders for mail distribution, upon request. Such of these requests as are received in time will be mailed from New York on December 20th, in order to reach the tremendous number of people in the industry who are interested as soon as the trade papers arrive.

**Berman on Business Trip.**

Harry M. Berman, sales manager of Jewel Productions, Inc., left Monday last for an extensive sales trip through the East, South and West. Mr. Berman will visit all Jewel exchanges and will establish a new branch office in St. Louis. He will personally study business conditions in the various sections of the country with a view to finding the exact situation due to the war.
Joint Exhibitors' Convention at Washington

Harmonious Gathering of Theatemen at Capital Discusses Trade Conditions and Adopts Resolutions Committee on Amalgamation Appointed

The "joint" exhibitors' convention was held on December 11 and 12 at Perpetual Hall, Washington, D.C. The weather was the coldest experienced by Washington in part of the country, and the trains bearing delegates, even from New York City, were from six to thirteen hours late.

Tuesday, December 11.

The opening session was called to order at 2 P. M. by Lee A. Ochs, who presided throughout. The chair appointed a rules and resolution committee, to go into caucus immediately. A motion to adjourn was made by William Blair. The seconded the motion. Mr. Germain said that it would be unwise to adjourn, as there was so much that could be said on general business conditions, that he thought an expression by representatives from different parts of the country would greatly assist the resolutions committee in their work. Mr. Brandt thereupon withdrew his motion.

F. D. Eager, of Nebraska; Sam Bullock, of Ohio; Joe Hopp, of Chicago; Ernest Horstmann, of Massachusetts; A. F. Black, of Maine; Frank Rembusch, of Indiana; Sam Berman, of Brooklyn; R. D. Craver, of North Carolina; C. H. Bean, of New Hampshire; Harry Bernstein, of Virginia; E. M. Clark, of Mississippi, and Ben Schindler, of Illinois, all gave their views of conditions as they exist in their territories. The general opinion was that the exhibitors were in a bad way, particularly the smaller exhibitors who controlled the situation. A motion to adjourn was made by Jacob Conn, of Rhode Island and New Hampshire, said he thought it was a mistake to exclude the five-cent theaters from taxation. A great many exhibitors, whom he termed slackers, were taking advantage of this and opening up cheaper and poorly kept houses to the detriment of those who had tried to raise motion pictures to a higher level. His views were endorsed by a great many, who expressed themselves in favor of including the five-cent theater in the tax. Some advocated making all five-cent admissions free from the tax.

A resolution against the "15-cent-tax" placed by distributors on all reels was very strong. It was considered unjust and unfair. Some were in favor of taking drastic measures against such distributors; others were in favor of getting together and trying to adjust matters, leaving anything radical as a last resort.

Rudolph Sanders, of Brooklyn, said: "Why should the manufacturers claim the power of the screen when they do not contribute a cent to the Government, but pass their taxes to us. Instead of drawing $100,000 a year salaries why don't they take $5,000. They could live on that and help bear the burden. Exhibitors have shown themselves to be patriots and they have what the Government needs—their screens.

Schindler, Levine and Pettijohn advocated that whatever was done by the exhibitors to adjust the tax or secure redress should be done by the exhibitors independent of the manufacturers and the N. A. M. P. L. Mr. Eager said he thought it would be inadvisable to ask for a reduction of taxes at this time. It would be better to ask for an equalization of them. Levine agreed that there was little chance for reduction. What is needed is equitable application of the tax.

Mr. Conn stated that he had derived an income of $40 a week showing commercial slides. Now he had cut them out to give propaganda to government slides, for which he received nothing. W. F. Crawl, of Norfolk, Va., was a strong advocate of increasing prices of admissions. He had found it successful. It was brought out that many theaters were located in villages. Notwithstanding he was in favor of higher prices.

Rembusch and Grossmann said most exhibitors were not so fortunate. Higher prices were impractical as the lower prices had made the industry what it is.

Motion to adjourn at 4 P. M. was adopted.

Wednesday, December 12.

The second session was opened at 11.30 A. M. By unanimous consent of the officer it was agreed to call in the representation of manufacturers who were in Washington with a proposition to the exhibitors in convention assemble be granted a hearing. Ike Hartstall was appointed a committee of one to escort the high representative. After the high representative he returned with the following gentlemen: Wm. L. Sherrill, Jos W. Farnham, J. E. Chadwick, Harry Rapf, Joseph A. Golden, Lester Park.

Mr. Farnham acted as spokesman for those with him and his part was accepted by the exhibitors. It included producers and exchange man, who gets the profits. We sold a picture to an exchange man in a southern territory for $3,000. He made $11,000. A producer was offered $1,500 for a picture, he wanted $3,000 for it. He tried the direct sales from producer to exhibitor. In eleven states in the South he showed a result of $2,275, and basing his results on the eleven states in the South he could count a net sale throughout the country of $85,000.

"The five companies represented by us here today can give the exhibitors fifty-two features a year, to be released over a circuit of exhibitors from our office in each state. A feature is the essence of nothing. The permanence of these pictures is so tremendous that the exhibitors will be furnished exhibitors at cost, while under present conditions most exchanges make from 100 to 200% profit on advertising matter." In reply to a question by Black, of Maine, Mr. Farnham said the question of first runs could be decided by lot, or drawn at the slips. Mr. Eager said the companies were giving the theaters a Great. He estimated their total cost of production, which would be at a minimum of $25,000 and a maximum of $50,000 for a feature.

Pettijohn moved that the plan presented by Mr. Farnham be considered by a special committee to be appointed by the chair.

Mr. Hopp said, in open discussing, that presidents of manufacturing concerns and managers of distributing companies were drawing fabulous salaries according to their ability to extract money from the coffers of the exhibitors.

Committee of Resolutions Reports.

After the producers had left the room the Rules and the Resolution Committees presented the following:

RESOLVED, By the Joint Convention of the members and representatives from the various motion picture organizations present, that the various companies and exhibitors, at the close of the convention, would be asked to present their returns showing the cost of producing the various motion pictures.

RESOLVED, By the Joint Convention of the members and representatives from the various motion picture organizations present, that the various companies and exhibitors, at the close of the convention, would be asked to present their returns showing the cost of producing the various motion pictures.

RESOLVED, That the National Council of Defense and the Bureau of Public Information be forthwith notified that a permanent committee of exhibitors is hereby selected as follows: E. A. Ochs, H. B. Varner, J. H. O'Donnell, Ernest Horstmann, P. J. Rembusch to present to said National Council of Defense and the Bureau of Public Information a copy of these resolutions and to assist in every way in devising ways and means to carry into effect such plans as have already been determined upon or adopted by the various companies and exhibitors.

RESOLVED, That it is for the best interests of all motion picture organizations for the following principle to be adopted by all the exhibitors and exhibitors' organizations shall in the future stand united and work harmoniously together for our common cause to the end that the present organizations may be extended and be shown such united action, and that the committee designated by the United Council of Motion picture Exhibitors in the United States, hereinafter, and the National Motion Picture Organization, and that a committee be forthwith selected, representative of all motion picture exhibitors' organizations present, to formulate definite plans to effectuate the objects and intent of this resolution. And be it further

RESOLVED, That, in order that the motion picture exhibitors of the United States may know some of the subjects upon which the various exhibitors' organizations agree to stand against and oppose, it
Harry Crandall, of Washington, said: "Another serious question faces us. The fuel commissioner says he may have to shut off all theaters and churches in the use of coal three days a week." He suggested referring the matter to the House Legislative Committee for Mr. Varner's attention.

Mr. Horstman spoke about the Internal Revenue Commissioner's attitude in regard to an amendment, which the price of his admissions. He thought it presumptuous to question an exhibitor's right to charge five or ten cents more for admissions if he saw fit, any more than the right of a man to paint his own house.

P. C. Levy, of Fort Worth, Texas, was asked to recite conditions in Texas. He said they were not very flourishing at present, but whether it was just owing to general war conditions or drought he could not say. When they had a drought in Texas business was bad, and they had only a certain price of his admissions. He thought investments in Liberty Bonds had made people more saving, particularly where they paid small amounts each week. All he could say was that business was not good in Texas, and that the Entertainment District paid the war tax cheerfully in some cases, where it could not get penguins, the exhibitors accepted postage stamps.

W. H. Smyth, of Seattle, Washington, being called upon to speak, said he thought conditions were fair in his territory, and that not what he had heard of the admissions had been paid willingly. The fifteen cents manufacturers' tax on each reel had been opposed by the exhibitors as a body and prices had been so adjusted by the distributors that it worked to the advantage of the exhibitors.

On motion made and seconded the "joint convention" of exhibitors was brought to a close.


Paul H. Cromelin.

ing much noise about it, that the best time to go ahead and get established in the foreign business is when the other fellow is shortening sail on account of the war. After establishing New York headquarters we opened our own branch in London and began operating in those territories more conveniently reached from England. At the same time we gathered around us men familiar with the conditions in and the languages of other countries, so as to give the foreign buyer when he visited us the feeling that he was more or less at home. We have closed contracts for World Film in every country; except Italy and the Balkans, and a contract is pending now for them.

“Our aim has been to make agreements covering a whole year. In some instances we gave the licensee the right to take thirty-nine out of a possible fifty-two World productions and in others the contract is for one feature a week.

“In addition to the World subjects we have taken on various serials and comedies and placed them to best advantage wherever there was a prospect of doing business. Some contracts are at present in a condition of suspense because of the difficulty of shipments. For instance, we are temporarily unable to ship from here to Scandinavia. The necessity for obtaining export licenses has further complicated an already rather complex problem.

“Business has been very good with us, and we have been watching the growth of film distribution abroad with much interest. In order to supply gaps in time we have found it necessary to add features which were peculiarly adapted to certain territories. To get a less expensive grade of feature we recently took on twenty-seven Art Dramas, which have been successfully placed in England.

“Last week we closed a deal for fifty-seven Christie com-

Paul H. Cromelin.


dies in the United Kingdom. The first twelve negatives are now on the water, and the rest are to be taken up at the rate of one a week.

“Heretofore it has been cheaper to print in England from negatives sent over from this country, paying duty on the negative going into England, but in recent weeks there has been an increase in the cost of raw material of 3 farthings a foot (about 1/14 cents United States), which makes the cost of printing in England about equal to the printing in this country plus the raw stock tax here. There is also the additional tax on the leasing of films printed in England for use there or for shipment from London to any foreign territory.

“The Inter-Ocean made a most important addition to its business by closing with pictures of Paralta Plays by which we become the sole foreign distributors of that company. We have seen the first four productions of the company and they really are high-grade productions. The alliance has put us in the position in every country of having a complete line from the cheapest to the highest-priced subjects. We have also been appointed the sole foreign distributors of the Hodkinson Corporation.

“In order to get established in these respective territories we have sent travelers out and have done some very interesting pioneering during a rather difficult period and have laid the foundation for what we expect will be a very large international trade, destined to be greatly increased when the world’s affairs become normal.

“The idea and theory back of our organization is to become a clearing house under which we will stand between the American manufacturer and the foreign buyer. It would be difficult and unprofitable in most instances for an individual manufacturer to attempt to do with the Inter-Ocean is taking on. It becomes a perfectly practical, reasonably economical operation when we undertake the economical and scientific distribution of a number of lines that do not conflict.

“The expense is equitably divided and pro rated, and in this manner it is an American manufacturer to procure a larger net profit after paying for the services of the expert middlemen’s organization than he would get were he to attempt exporting on his own account with all of the complexities and problems which arise in each of the territories in which he seeks to do business.

“We have recently opened our own offices in Paris, at 43 Rue La Bruyere. From this point we expect to handle in the European countries. All these territories are in good shape and hungry for more material.

“Mr. Cromelin might also mention we have the exclusive rights for Speer carbons outside the United States and Canada. Owning to the German product, which formerly was such an overwhelming factor in the world supply, no longer being available, we are shipping out Speer carbons as fast as they can be made.”

KING PERRY MADE BUSINESS AGENT.

The Detroit branch of the A. E. A. has appointed King Perry, Business Agent of the organization. He will devote most of his time to association work, thrashing out complaints, getting new members, collecting dues, etc.

Ray Branch, State Organizer, will soon announce a Detroit office. He is still holding meetings in certain zones and endeavoring to get all the exhibitors together in the various zones. He is after members and he is getting them. Dues are only $2 per month or 48 cents per week, and the films are needed to carry on the great amount of work being outlined. Michigan will surely have to combat Sunday closing and censorship in the next legislature, and a strong organization is the one way to combat.

DISTINGUISHED CAST SURROUNDS NAZIMOVA.

A distinguished cast has been engaged to support Miss Nazimova in her second Metro production, which represents a strong drama of gypsy life, now in preparation in St. Augustine, Florida, under the direction of George D. Baker. Imperial is in the starring role and Miss Nazimova, Charles Bryant, Irving Cummings, Dodson Mitchell, E. J. Connelly, Frank Currier and Nila Mac.

December 29, 1917 THE MOVING PICTURE WORLD 1921

Cromelin Tells What Inter-Ocean Is Doing

Foreign Representative of American Manufacturers Making New Alliances, Enlarging Home Offices and Opening Quarters in Paris

PAUL H. CROMELIN, president and general manager of the Inter-Ocean Film Corporation, in a conversation with a World man last week outlined some of the things accomplished by his company in recent months. Mr. Cromelin is planning to take over the entire tenth floor of the Candler Building, where the offices of his company are now situated—and somewhat cramped. There are in operation here two fully equipped projection rooms, one of goodly size and the second one devoted to examination purposes. Offices in Paris have been established.

Among the recent contracts executed by Inter-Ocean are for fifty-seven Christie comedies in the United Kingdom, with the first dozen negatives now on the way for Paralta Plays, under which the Inter-Ocean will distribute abroad all the productions of this company. Mr. Cromelin’s company also will be taking foreign distributors for the productions of the Hodkinson Corporation, which in the United States is handling Paralta Plays, and the Inter-Ocean has the exclusive rights to the sale of Speer carbons outside of the United States and Canada.

“We have been concentrating for a year and a half,” said Mr. Cromelin, “on what we conceive to be a highly specialized job. We take the position, although we have not been making much noise about it, that the best time to go ahead and get established in the foreign business is when the other fellow is shortening sail on account of the war. After establishing New York headquarters we opened our own branch in London and began operating in those territories more conveniently reached from England. At the same time we gathered around us men familiar with the conditions in and the languages of other countries, so as to give the foreign buyer when he visited us the feeling that he was more or less at home. We have closed contracts for World Film in every country; except Italy and the Balkans, and a contract is pending now for them.

“Our aim has been to make agreements covering a whole year. In some instances we gave the licensee the right to take thirty-nine out of a possible fifty-two World productions and in others the contract is for one feature a week.

“In addition to the World subjects we have taken on various serials and comedies and placed them to best advantage wherever there was a prospect of doing business. Some contracts are at present in a condition of suspense because of the difficulty of shipments. For instance, we are temporarily unable to ship from here to Scandinavia. The necessity for obtaining export licenses has further complicated an already rather complex problem.

“Business has been very good with us, and we have been watching the growth of film distribution abroad with much interest. In order to supply gaps in time we have found it necessary to add features which were peculiarly adapted to certain territories. To get a less expensive grade of feature we recently took on twenty-seven Art Dramas, which have been successfully placed in England.

“Last week we closed a deal for fifty-seven Christie com-
Soldiers in France Need More Pictures

By C. L. Grant

World Correspondent, Just Back from France,
Tells How Important Films Are to American Troops

[As a member of the New York State special election commission, which handled the soldier and sailor vote abroad in November, C. L. Grant, who served as representative of the Moving Picture World at Albany during the session of the Legislature last winter, covered all the American camps in France and spent a week along the active British and French fronts. Mr. Grant made special inquiry in the American camps as to what the men wanted in the way of pictures. In one ruined city on the western front he enjoyed the novel experience of attending a movie in the early evening while the roar of cannons shook such walls as remained of the ruined cathedral where the pictures were being shown.]

It was a late afternoon in November. I was driving through the ruined city of Arras. Barbed wire entanglements across the streets, crowds of the city told their own story. Rifle shells in little clusters at street corners repeated the tangle of the enemy's wire and became witness of the hand to hand fighting but a comparatively short time ago. The roar of artillery resounded through the streets. Soldiers passed, apparently giving it no thought. With me it was a different proposition. I was wondering what would happen if the enemy should raise their cannon a point or two.

My attention was attracted to a novel sign in French and English, "Cinema Tonight, 6.30." A hand directed the way. I concluded to attend. In Arras, as well as in many of the cities and villages not only along the active front, but far inland, lights are absolutely under the ban. One sort of feels his way through the country and the fogs that hang everywhere in the late afternoon and through the night. The heavens are lighted by the flash of cannon, but it is not the sort of light that one wishes to travel by, except perhaps if he is traveling in the opposite direction. I made my way to the movie. It was in one of the old cathedrals, a common white cloth serving as a screen, the audience being made up of a strange mixture of humanity, French, English, Scotch, Algerian, New Zealanders and Australians. Myself and my driver were the only Americans. The picture was good and, even without orchestra accompaniment, or plush covered chairs, one enjoyed it. The show lasted perhaps forty minutes and the men went out with better controlled nerves, and there is no question in my mind that the effects of that picture and the hundreds of other pictures that are being shown in the war zone today improved the morale of the troops.

The problem of supplying motion pictures to the men at the front is an interesting one from any angle. I remember on reaching London a rather novel sign appearing over one of the motion picture houses. It read "If you're a fool or no moon, we show tonight." That advertisement brought home to me conditions that confront the theaters of London at the present time. One of the nights I spent in England was clear and cold. I went to one of the leading vaudeville theaters of London and there were exactly twenty-three persons there besides myself. The movies fare better, chiefly, I presume, because of the less admission charged and the fact that one does not have to go any great distance from home to visit them. People are not doing any great amount of traveling on London streets on clear moonlight nights. They seem to have a hangover for home life, and after one views the holocaust in the pavement in Piccadilly Circus and the shattered store fronts, the result of the Zeppelin invasion of several weeks ago, one cannot blame them.

In connection with my work for New York State, I covered the American camps throughout France. I found efforts being made everywhere to furnish the men with moving pictures at frequent intervals. In some of the camps, the pictures were shown in Y. M. C. A. tents or in buildings and everywhere they were extremely popular.

"How do the men like the movies?" I inquired of the commanding officer of one of the camps.

"Like them," he said. "They are the best thing to maintain the morale of the camp that I know of. The only thing is that we cannot get a tent or a building big enough to accommodate the men. Two or three hundred can be accommodated one evening, and the remainder have to wait until the succeeding nights. The tent is generally packed to suffocation and the worst part of it is that the villagers are all flocking in. It's pretty hard to bar them, for they are doing everything possible for our comfort. Another night we had eight guards around the tent in order that the men inside might not be jammed into even a smaller space by those who were clamoring for admission."

American soldiers have told me time and time again that they prefer the weeklies above nearly everything else. Cut off to a large extent from the outside world, with an occasional newspaper from home, the men in many of the camps find it rather difficult to keep track of current events. It is a well known fact that we back home know more about the war than the soldiers who are now serving across the seas.

The Soldiers Want Comics.

The soldiers want comics. Every nation under the sun can easily appreciate and laugh their troubles away with
a ludicrous picture. They enjoy a drama, but of the sob

of the back room type, the men want none of it. They

have trouble of their own.

Some solution will unquestionably be made over the lack

of audience for the pictures. Where a camp is loca-

lated near a city that has been unspoiled by the hands

of the enemy, it is a comparatively simple matter to con-

vey power out to the camp in sufficient quantity so that

the pictures can be shown. Even though the screen

is not all that can be asked. In some places, a Delco

system is being transported from camp to camp with fairly
good results.

Officers are giving their heartiest cooperation in an effort

to provide motion pictures for the men under them. They

realize the beneficial influence. Suppose a soldier has been

training throughout the day, and the evening offers no

inducements except conversation, even though the con-

dversation is generally limited in the extreme. Given

an hour's entertainment with the movies and the men re-
t

tire with a feeling that they are not far from their friends

and that the other side of the seas is one which perhaps may have been carried to

members of their own family but a few weeks before.

I spent a day in Verdun. There are no movies there. I

snapped a picture of what was probably one of the city's

leading motion picture houses before the city was shelled

to utter destruction. The corrugated sheet iron door of

that movie, pierced in a hundred places by flying shrapnel,

told the story of the place.

Along the British and French fronts one frequently en-
counters unique motion picture houses, if they can be clas-

sified as houses. Crossing from Albert to Bapaume and

Parnicourt, the motion picture house is along the road.

An old building had been partially reconstructed by the

British. The road to the entrance was outlined by

whitewashed stones. Some closer person had even rigged an

entrance with bent boughs. Outside a sign boasted the fact

that movies were given each night as much as a person. Ac-

cording to some of the men in the camp the place did a

rushing business.

Any village of any size, destroyed or otherwise, occupied

by a French or British, has its movie. Sometimes they are in

a partially wrecked store, a factory, a dis-
mantled church, but always they are advertised so that

the men may attend and reap the benefits.

A picture of that picture horse that once served to attract many

American soldiers who manage to spend their week-ends in

the French capital. The houses appear to do a good busi-

ness throughout the week and some of them have some

noted figures of the camp who are always in their audience.

That the motion picture is bound to play a most important

part in maintaining the excellent morale of the American

troops in France is unquestioned, when one sees what the

pictures are today accomplishing among the men who are

"out of touch", ready and willing to serve their country.

My observations justify the statement that they are second

only to a letter from home. No greater compliment can pos-
sibly be paid to the moving pictures than that.

REGARDING SUNDAY OBSERVANCE.

Sensible statements of his position by Mayor Hart, of

Cumberland, Wis., which first appeared in a local paper,

are printed here:

"I have been criticised quite severely in some quarters

because I refused to use my authority as mayor of the city
to prevent the Unique Theatres from giving a performance on

last Sunday afternoon. I want my position in this matter

to be understood by all, and I therefore make the fol-

lowing statement:

"After the performance for last Sunday afternoon had

been advertised one of the most worthy citizens of the city

wanted a copy, and with the request that I take steps to stop

it, which I refused to do. Sunday a remonstrance signed by a

number of members of the Congregational church was

handed me and Monday I received a similar remon-

strance signed by a number of members of the Lutheran

church. A resolution of the governing body of the M. E.

church was also presented urging enforcement of the Sunday
closing law.

"The laws which make the distribution of motion picture

shows an illegal offense are not a city ordinance but a state

law which has been on the statute books with minor changes

since the state was organized. It is a very broad law and

covers many acts. It is not now, nor ever has been, ob-

served either in letter or in spirit, by the vast majority of the

citizens of this vicinity. I can go out any Sunday and

in an hour find a dozen or two violations. Some of the very

people who are insisting on its enforcement with reference

to the theaters are themselves persistent violators of it.

If a law is to be enforced, it should be enforced against all

and sundry, and not merely the showing of all garages and liv-

eray stables and many other places of business and the

stopping of activities along other lines.

"If any citizen wants the Unique closed or any other vi-

olation stopped, he has the same right that I have to com-

plain of the activities of the 25,000,000 people, and I don't

see any reason why I should punish them simply because

of that maxim which advises people who live in glass houses

not to throw stones, and one of the maxims of law is that he

who comes into equity must come with clean hands. I

have, I believe, done my part toward maintaining public

morals in this city, and I am in no different position from a large number of

the people of the community.

"I hold no brief for Sunday motion picture shows. I

agree with the individual or the group that they are permitted or not.

I merely decline to take the personal responsibility of at-

tempting to stop them."

PARAMOUNT-ARTCRAFT EXPANDS IN SOUTH

Organization Formed in Havana That Will Control Di-

stribution in West Indies and Central America.

THE completion of a new deal involving the distribution

of Paramount and Artcraft pictures in the West Indies

and Central America has been announced, and the new

organization has been formed, headed by five of the lead-

ing business men of Havana, which will control the dis-

tribution in that section of the Americas of every Paramount

and Artcraft motion picture ever made.

The territory to be covered includes all of Cuba, with

main offices of the company in Havana; all of Venezuela,

all of Porto Rico, with head offices in San Juan; all the

other islands of the West Indies and a large part of Central

America.

In this territory there are over 1,000 theaters. Porto

Rico has 62 motion picture theaters. There are 300 in

Cuba, 200 in San Domingo and the others scattered through-

out the rest of the territory. The new Paramount and

Artcraft productions before a new audience of over

15,000,000 people in this territory.

The new organization, produced by Para-

mount and Artcraft, including the serial, "Who is Number

One?" will be booked. This will bring to Central America

and the West Indies all the productions of the compa-

nies' stars, besides the specially produced pictures made

by Cecil De Mille, Thomas H. Ince, J. Stuart Blackton, the

Paramount-Sennett comedies and the Paramount-Ar-

buckle comedies.

Fletcher Engaged in a New Stage Play.

Cecil Fletcher, leader man for Elsie Ferguson in "The Song of Songs," now being produced for the Artcraft Pic-

tures Corporation, has been engaged by Charles Dillingham to play the leading juvenile lead in "General Post," a new

play which will have its premiere shortly. In "The Song of Songs" he plays the part of Steve Bennett.
Michigan Association Non-Comittal on Tax
President Moran Says Exhibitors May Use Their Own
Judgment in Paying Extra Film Rate.

There is now a feeling among the Michigan branches of the American Exhibitors, as far as the tax is concerned, that any exhibitor who feels that he must have certain programs is perfectly justified in paying the film tax. The problem has come up in connection with the tax of whether one exhibitor who has agreed not to pay the tax and yet who wants a certain program should lose to his nearest competitor who is ready to grab at the chance to secure the program regardless of the tax which he is glad to pay.

A number of exhibitors have written to S. A. Moran, of Ann Arbor, president of the state organization, asking what stance the association has taken. He wishes to make this statement:

"The state association is not taking any stand on this film tax. We are organized for the uplift of the industry and to meet the big thing problems as they arise. The film tax is fair or unfair— it all depends how you look at it— and furthermore, it will be paid or not paid depending on how much of a drawing attraction is the particular program that carries the tax. For instance, I know of some exhibitors who do not want to lose Hart, Fairbanks, Pickford and Clark at their theaters or would prefer to pay the film tax for protection. Then again I know of exhibitors who want to keep the Fox program; or they want to keep Vitagraph or Pathe, and so on right down the line.

"In justice to the exhibitors, and especially in view of the fact that there are nearly as many exhibitors willing to pay as are not willing, the state association does not feel that it has a right to take and stand one way on the other. The best way is to remain absolutely neutral and to let each exhibitor do just as he thinks best. Some are not paying the tax because they are glad to get rid of certain programs, and this gives them a good excuse to let it go. So again, I say to Michigan exhibitors, act as you individually think best."

SPECIAL NOTICE TO ALL SOUTHERN ILLINOIS EXHIBITORS.

The next regular meeting of the Southern Illinois Moving Picture Exhibitors' League will be held at Carbondale, Ill., on Sunday, December 23.

All members are requested to attend and exhibitors who are not members are cordially invited to be present, as plans which will be of interest to every exhibitor will be discussed.

James Arnette, Secretary.

Washington Managers Meet
Gathering at Seattle Largest on Record—Officers Elected for Ensuing Year.

The Washington State Theater Managers' Association was called to meet in Seattle on December 4th to discuss, with David L. Rodgers of Minneapolis, national organizer of the Exhibitors' League, the result of the 10 per cent. war revenue tax and to hold the annual elections. The exhibitors of the state were evidently quite ready to get together on this question, for several of the charter members declared the attendance to be larger at this meeting than at any in the history of the organization. There were not enough seats in the regular assembly room, and benches had to be brought in to accommodate the overflow.

After an address by Mr. Rodgers, outlining the disastrous effects of the 10 per cent. tax on theaters throughout the country and the plan to send delegates from every state to Washington to lay the matter before a committee from the internal revenue department, the association voted to send two delegates to represent the state at Washington. W. H. Smythe, manager of the Strand theater at Seattle, was the representative selected from the western part of the state, and Dr. Howard S. Clemmer, of the Clemmer theater, Spokane, for eastern Washington.

The association then turned its attention to the election of officers for the coming year. Those elected were: James Q. Clemmer, Seattle, president; John Hamrick, Seattle, 1st vice-president; Frederick Mercy, North Yakima, 2d vice-president; George Reizner, Raymond and South Bend, 3d vice-president; George Ring, Seattle, secretary; Louis Goldsmith, Seattle, assistant secretary; J. H. von Herberg, treasurer.

The last performance at the theaters that evening was a banquet given at the Butler Hotel in honor of Mr. Rodgers.

Mr. Rodgers left for Portland on December 6, and from there he will continue his tour of the principal cities of the coast, stopping at Sacramento, San Francisco and Los Angeles.

DIRECTORS' BALL TO BE BIG EVENT.

A regular meeting of the Motion Picture Directors' Association was held at the Studio, 234 West 55th street, on Tuesday evening, December 18, at eight o'clock. Five new members were initiated and several applications were voted upon.

The dance committee, under its chairman, Wally Van, is working very hard to make the function a success, and from the present outlook it will be the event of the season in the screen circles.

The membership is growing very rapidly and as only those directors whose experience and ability can be vouched for are eligible the growth is a healthy one.

Several dinners are being arranged for and at least once a month the association will be addressed by men who are recognized as leaders in the motion picture and its allied arts.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

Southern Illinois Moving Picture Exhibitors' League at Carbondale, Ill. December 23
Howells Returns from Trip to Orient

Foreign Representative of American Film Manufacturers Describes Picture Conditions in Eastern Countries.

David P. Howells has returned to his office at 20 West Fifty-third Street from his second round trip through the Orient, having covered since last January more than fifty thousand miles to exploit American moving pictures in foreign lands. He has called four times on the foreign importers and exhibitors of Japan, the Philippines, China, Malay States, Dutch East Indies and India. In opening up the Oriental territory Mr. Howells is carrying out his policy of making contracts for weekly supplies, which he began when he contracted with World Features and Metro Pictures in Australia and New Zealand in 1915.

"My second trip to the Orient this year has been successful, everything considered," said Mr. Howells last week. "In the early months of the year I made an extensive trip through the United States and in the summer and fall I made my visits in the line of moving pictures. With the first-hand knowledge thus gained I contracted a large quantity of films and in July returned to the Orient to place it.

"The Orient probably offers more difficulties for marketing American pictures than any other market. Not only are the Orientals unmoved by the thrilling climaxes reached in Occidental social dramas, but they fail to understand many themes which prove tremendously successful here and in Europe.

"Book information and statistical reports regarding the Orient are most misleading. They have deceived a great many film dealers who are accustomed to computing the value of the territory by its population and the size and number of its cities. For example Peking, China, claims a population of 700,000, is the home of all the foreign legionment of China and yet has only one picture house and that with a seating capacity of only 500 and only one show a day. Contrast this with Sydney, Australia, a city of the same population, which with its suburbs has about one hundred picture shows, many of which run continuously from 10 in the morning until 10:30 at night. Another instance of judging territory by population would be to compare Peking with Los Angeles or San Francisco. There are cities in the Orient which support five or six prosperous houses where the city in the Orient of corresponding population would have no permanent picture show and would be visited only occasionally by a traveling show.

"In the Philippines I find a rather pessimistic outlook for the business, owing to the fact that nearly all the soldiers previously quartered there have been transferred and many of the Americans formerly employed in the Government offices have returned to the United States, being replaced by Filipinos. The Filipinos have always preferred European films. This preference is being overcome because European films cannot be obtained and also because the attitude of the Filipinos is much more friendly to the United States since the change in governmental policy. The prejudice against American pictures was partially done away with by the introduction of the better type of pictures produced here. True to the Spanish taste, these people delight in the beautiful and artistic and were often disgusted by the crude pictures of American manufacture which reached them. Manila is a charming and refreshing place. It seems good to reach the magnificent American hotel there, to find quick lunch counters and cafes and to be able to talk to people who speak and act like good old 'Americans.'

"In the Dutch East Indies I found the picture business much disturbed on account of unsettled local politics. Like other people of the Orient the Japanese are agitating for a bigger share in their Government. Business was also much disturbed because of the uncertainty of Holland's being able to maintain her neutrality. People were afraid of what would happen to them if she should join hands with Germany.

"Picture conditions in India were about the same as in January, when I was there last. They are planning a number of fine new houses on the completion of the war and are demanding the very best pictures to make up their programs. India is still heart and soul behind Great Britain and has sent thousands of superbly mounted horsemen, who have been among the most conspicuous troops in Europe, South Africa and Mesopotamia.

"Film dealers in the East are on the whole conservative but thoroughly reliable. I was much impressed with the courtesy and hospitality shown me by the Oriental film men.

"I was specially interested in visiting in Tokio the fine studio of the Nippon Katsudo Kabushik Kwaisha, otherwise the Japanese Cinematographic Company, Ltd., known as the Nikkatsu, for short, the leading producing company in Japan. It compares favorably with the studios in America, being supplied with many sets ingeniously contrived and artistically painted. This equipment is cared for by a host of carpenters, property men, and studio assistants. As yet no artificial lights are used in making the pictures. The script for the plays are carefully prepared and the company rehearsed. The director usually sits in a chair before the stage and reads the lines which the actors are to speak in their parts. Then he directs their action in a sort of rehearsal, after which the camera is started and the scene recorded. I saw them shoot several thrilling scenes and was much pleased with the work of the Japanese actors, especially the men who took the parts of women so cleverly. The Japanese picture theaters are equally as interesting as the films, one of the most striking being the sandals of the audience left at the door, where they are neatly placed, each pair being checked by means of a big wooden tag."

MADAME PETROVA PURCHASES HOME AT GREAT NECK, L. I.

Following a long cherished ambition to possess a home outside the environs of New York, where she might enjoy the rest and quiet attendant upon country life, Madame Olga Petrova has recently purchased a magnificent estate at Great Neck, Long Island. The house, which stands upon several acres of land, was formerly owned by Sam Harris, the prominent theatrical magnate, and Madame Petrova's nearest neighbor in her new place of residence will be the famous American comedian and playwright, George M. Cohan.

ASTRA IN MARKET FOR BIG STORIES.

Announcement comes officially from Astra studios that they are in the market for really big stories with real heart interest. They report the usual deluge of mediocre and poor scripts that are of no use for the quality of the productions demanded by Pathé, and are doing all they can to discourage this flood of poor stuff and encourage the best of authors to come forward with the best stories they have.

Only clean stories with plenty of heart interest will be considered, and no story of this kind and quality will be too big for conversion into a Pathé production.
Pictures to Train Rookies
Intensive Military Instruction to be Faithfully Depicted for Benefit of Recruits.

THE motion picture screen is to play a far greater part in the present world war than even its most optimistic advocates would have ventured to predict. It is now used for the intensive training of soldiers, the turning of recruits into the finished product.

After all other methods of direct instruction of recruits have failed of the desired results the United States Government has turned to the screen to bring the recruits to that degree of efficiency that will enable them to enter the first line trenches after a few weeks post graduate course in military instruction school.

For several months Government officials, members of the War College and staff officers of the army have been seeking some method by which large bodies of men might be taught military tactics and evolutions by one instructor and at one time. More than thirty plans were suggested and all were rejected. Almost at the moment when the officials in charge of the training of the immense army, composed of absolutely raw material, had decided that the old drill ground method of instruction of man by man and squad by squad would have to continue, Leslie W. Brennan, a Utica financier, advanced the idea that properly taken motion picture instruction might solve the problem.

The suggestion of Mr. Brennan was met with skepticism, so much so, in fact, that he offered to stand the entire expense of proving that his suggestion was not only plausible but practical.

Secretary of War Baker issued orders that the Plebs at West Point, acknowledged to be the greatest military school in the world, be placed at the disposal of Mr. Brennan. With the expert camera man and assistant by Capt. Mathew Tomlinson, instructor of the West Point Plebs, Mr. Brennan went to the big military school on the Hudson and started the pictures for which the Plebs posed in the Manual of Arms, School of the Soldier, School of the Police Squad, School of the Company, Semaphore, Arm Signals, Firing Positions, Grenade Throwing and Trench Work.

Upon the completion of the pictures they were screened for the officers of the War College and were demonstrated to be of such value that the War College assigned Captains Ellis and Gary, authors of the Plattsburg Manual, to enlarge upon the first efforts and the Government appropriated a large sum of money for the work.

Captains Ellis and Gary have been working for several weeks on the enlarged pictures which are about ready for distribution to the cantonments.

The original pictures as directed by Mr. Brennan and Captain Tomlinson show the proper method to perform each movement and are repeated several times in each print so that the movement may be impressed upon the mind of the recruit.

In the enlarged Government pictures, which take thirty thousand feet of film, all the ideas of Mr. Brennan are used, but Captains Ellis and Gary have gone even farther, showing the improper manner of executing movements. This idea of showing the improper method has caused considerable discussion among educators, many of whom insist that an improper method never should be demonstrated to a student, as it may convey the suggestion of executing the movement in the improper manner.

As a result of the success in working out the idea suggested by Mr. Brennan, it is declared that the next batch of recruits called into service will learn their military lessons in from sixty to ninety days less than the green men who preceded them into the cantonments.

Not only will the military tactic films be used in the cantonments but prints of the original Brennan film will be available for newly formed military companies, State Guards, Home Defense Leagues, Y. M. C. A.'s, schools, colleges and even public schools.

Mr. George Charles H. Sherrill, of New York, the commissioned officer of the First Brigade, New York Guard, and several prominent educators attended a private showing of the tactic films in Wurlitzer Hall on Thursday evening, December 13 and were enthusiastic over their possibilities from a military educational standpoint. All left the Wurlitzer projection room firm in the conviction that another heretofore unthought of use for motion pictures had been discovered.

Government officials who are behind the universal military movement idea also are loud in their praise of the West Point films, declaring that these films solve the problem caused by the lack of military instructors, and also solve financial difficulties surrounding a military education which heretofore appeared insurmountable.

In many cities throughout the United States the authorities have declared that the desire to have a company of military training in the public schools. In almost every instance the desire had to be placed aside owing to the fact that military instructors are not available, and because the number of children to be taught would necessitate the employment of several instructors.

The West Point films, it is pointed out, overcome these difficulties, as several hundred children may receive military instruction at the hands of one instructor the assistance of an experienced drill master. As a result it is declared that many municipalities will obtain projection machines for use in several of the larger schools and will use the pictures to make the students proficient in military knowledge.

Enter Toto, Comedian

WITH an ever increasing demand for good comedies Pathe announces that the much heralded tworeelers starring the famous Toto will begin on January 13 with the release of "The One Night Stand." These comedies will continue every second Sunday of each month thereafter.

Toto is characterized by Charles Dillingham, one of the most astute judges of box office value in the world, as the greatest attraction for children and grown-up children ever seen at the New York Hippodrome.

The Toto comedies produced by the Rolin Film Company under the direction of Hal Roach, the man who discovered Harold Lloyd, star of the "Lonesome Luke" and "Rollin" comedies, are claimed to be among the most expensive on the market. Yet, according to Pathe's policy of big pictures at proper rentals, the Toto comedies will be within reach of all good houses.

Toto's methods are new pictures, though they have proved remarkably successful on the Far West Circuit where City and the big houses in every capital of the world.

The Toto comedies are characterized by splendid direction; by an attractive leading woman, Clarine Seymour; a strong cast, including Bud Jamison; girls, and more girls, all of them young and pretty; and one laugh after another.

Among the subjects completed in addition to "The One Night Stand," "The Movie Dummy," "The Junk Man," and "Fare, Please!"

"The One Night Stand" with Toto as Props is one of the funniest burlesques of the "behind-the-scenes" at a theater. In "The Movie Dummy" he plays the dummy used in making the thrill scenes, in "Fare, Please!" he is the conductor, with Bud Jamison as the motorman on the "Not-at-all Express."

METRO ACQUIRES RIGHTS TO "THE CLAIM."

Metro has acquired the rights to "The Claim," a Broadway production written by James Montgomery and Charles Wilt and starring Edith Storey, a starring vehicle for Edith Storey. The play had a New York run earlier this season, with Florence Roberts in the leading role. Metro recognizes in this play an ideal vehicle for Edith Storey, who has made a name for herself in Western roles, and will give it an immediate production.

"The Claim" is a comedy drama with Western mining camp and dance hall atmosphere and possesses a red blooded Western plot. Miss Storey will play the leading role of Belle Jones, a dance hall singer and dancer.
**First National of Ohio Incorporates**

How Exhibitors Will Participate Explained—Organization Meeting Held Dec. 15.

FOLLOWING the incorporation of the First National Exhibitors Co., of Ohio, plans were given out by E. Mandelbaum, the move is made to allow the state, which disclosed the method of financing and operation of the new proposition.

The company’s capital is given as $40,000. There are 2,000 shares of preferred at $15 per share and 4,000 shares of common at $2.50 per share. Mr. Mandelbaum holds one half of the common stock for his work in organizing the proposition and for his franchise which was turned over to the new company will be taken on a balance of 2,000 shares of each kind of stock will be sold to the exhibitors of Ohio.

The state of Ohio is divided in districts by the parent organization of New York, and assessed 64½ per cent of the cost of the pictures, produced by or bought from the Ohio Circuit. The same plan will be followed in Ohio, a division of districts being made. If, for example, an exhibitor in a certain town wishes to buy the franchise for that city and the cost is 2 per cent, he will be allowed to buy stock equivalent to half that amount, or 1 per cent of the total 2,000 shares of preferred and 2,000 shares of common. When the pictures are bought, he therefore pays for his rights to sell them, 2 per cent of the cost paid by the Ohio corporation.

The exhibitor owning the franchise then may play the pictures as long as he wishes during 30 days, after which the contract expires, production bought or existing remaining with the circuit. The second run of profits from that second run will come in proportion to the franchise holder according to the amount of stock he has bought in the company.

The exhibitor holding the franchise for that particular town may also plan return dates any time, which will cost him $1 per reel in cities of 5,000 or over and 50 cents per reel in cities under 5,000. This is particularly beneficial to exhibitors who play the Chaplin films on return dates.

The Ohio Circuit will buy the new Chaplin pictures, the first of which will be released in January. There are eight of them under Chaplin’s contract. It also will buy “Empty Pockets,” a major production by the Poverty Row star, Rupert Hughes; “Alimony” and “On Trial.” The Petrova pictures will be handled on percentage by the Ohio Circuit and no holder of a franchise in the state will be obliged to play any picture handled on percentage, if he does not want to. However, all franchise holders will be given first chance. They also benefit whether or not they play such pictures, as the Circuit benefits and consequently adds to the stock dividends.

Meetings were held during the week ending December 15 to perfect the organization.

**Selig Pictures Enthuse Trooper**

Canadian Soldier in France Revives Memories of Home Upon Seeing Western Subjects.

That Selig pictures are appreciated and enjoyed by the war-weary soldiers in France is testified by the following letter, a breath from the war zone, received at the Los Angeles studio from a soldier in France. It is written from a hospital behind the lines and the writer addresses it to the “Selig Ricks” and begins with:

“Dear Boys: Just had the pleasure of seeing you all in The Country that God Forgot.” I, as well as the rest of the patients, was so tickled at seeing such a good picture, I thought I would write to show you my appreciation. The soldiers half, as a trick rouser and up to coming to this country, fairly good all-round on a Victor Marden Number 5, it sure did my old heart good to see some real riders, good cow ponies, and best of all, some stock saddles. Our saddles are better for this war and I was as pleased the horn as much as I used to. I had my own outfit with me for nine months before coming to this country, ’the land that God forgot,’ and broke ponies for the Canadian Commons. Now I have a saddle like 116633 Trooper W. McCrae, Royal Canadian Dragoons.

“I’ve lost all track of everything over here, and you can’t get a movie magazine or anything, but now that Uncle Sambit, they may be able to get some reading. I’ve seen all kinds of New York boys over here already in the U. S. Engineers and there are some troops with the French in training. We were over there when the war started. She is a great old War. Yea! Bo! I am fine and handy back here in the hospital where Fritz can’t put any over. I’ve got rheumatism in my feet and they are pretty sore, but I guess they will get better. Had them frozen last winter. I hate the idea of putting another winter in over here in the mud up to your knees, when you have to get a stick and scrape the mud off your shoes. This and up there, much more so in dodging Fritz’s whiz bangs or Jack Johnsons. A camera man would sure get all the action he wants over here when there is barrage on. It’s absolutely beyond description. They started this war with rifles and now they throw factories at one another. There is a heavy bombardment on now, and we can hear the big ones going all night. Russia is sure putting the tin hat on things and they will be without a country if they don’t cut out the shanking. Still, we got puddin for dinner, so we must be winning, as the boys say, so Cherio!”

W. W. Torrance.

“Many Men.”

**Australian Paramount in New Offices**

General Manager Alec Lorimore Unhampered by Disastrous Fire—Lord Mayor of Sydney Agrees to Open New Film House.
Catherine Calvert to Be Starred
Will Be the Leading Player of Frank A. Keeney Pictures Corporation, with Offices in Putnam Building—Mr. Keeney Has Many Vaudeville Houses.

BIG things are promised by the newly organized Frank A. Keeney Pictures Corporation in its initial publicity announcement. Frank A. Keeney, who runs a string of vaudeville houses in Brooklyn, Newark, N. J., and other cities, is president, and Ray C. Owens, general manager of Mr. Keeney’s theatrical enterprises, is secretary and treasurer. A handsome suite of offices has been fitted up in the Putnam Building, Seventh avenue and Thirty-first street, a large and thoroughly modern studio with a garage attached to be built within five minutes’ walk of the executive headquarters. The announcement states that the first star under contract is Catherine Calvert, who has had extended dramatic experience, although still very young, and has been in moving pictures since last March. Her success as a film star has been such that Mr. Keeney was impelled to engage her for a long term at a large salary; he believed her unusual beauty and winsome personability, with the generous financial backing he will give, would insure her popularity in films.

Miss Calvert was remembers by the theatergoers as the star in “The Deep Purple,” “A Roman of the Underworld,” and other plays written by her husband, the late Paul Armstrong. Her debut as a dramatic star was in a leading part in “Brown of Harvard,” at the age of seventeen. For some time after her husband’s death she managed all of his dramatic enterprises, demonstrating a high degree of executive ability.

Mr. Keeney is possessed of ample means to carry out his program. He recently inherited a large sum of money from the estate of his father, the late Seth L. Keeney, one of Brooklyn’s wealthiest contractors and financiers. His success in his theatrical enterprises naturally will arouse much interest in his new venture. It is his present aim to retain all of his theatrical holdings, and he is now going over plans with his architect for the construction of theaters in different cities, in which his photoplay products will be shown. He intends to engage other stars of the near future and feature them in original scenarios by some of the world’s best authors and in screen versions of popular novels and dramatic successes.

On the windows of his Broadway offices Mr. Keeney has Miss Calvert’s name in large gold letters, as “The Lady Beautiful of the Screen.”

PARALTA EASTERN SCENARIO DEPARTMENT.
The Eastern Scenario Department of Paralta Plays, Inc., under the direction of Harry Chandler, is gradually expanding. Recently Mr. Chandler added two assistants. One of them, Miss Elizabeth B. Petersen, has been a scenario writer since her fourteenth year, when she sold her first scenario, “The Mutual Friend.” Miss Petersen, of Paralta’s other assistant is Helen Christene Hoerle. Like Miss Petersen, Miss Hoerle is known as a writer for the best magazines, having contributed fiction to most of them. Her first work in the motion picture field was in publicity, and the editorial experience, which was Miss Hoerle joined the Equitable scenario staff in September, 1915, as assistant editor. Later she went to the Fox scenario staff, where she remained for about a year, leaving that organization to become associated with Metro Pictures Corporation.

Illuminating Engineers Meet
Hold Session at Edison Bronx Studios to Witness Demonstration of Incandescent Illumination.

ON THURSDAY evening, December 13, a meeting of the Illuminating Engineering Society, New York Section, was held at the Edison studios in the Bronx, New York. Among the chief topics of discussion upon the incandescent illumination by Miller Reese Hutchison, chief engineer of the Thomas A. Edison, Inc., of motion pictures. The affair was arranged by W. J. Calvert, who had charge of the Edison exhibits, which proceeded. There was a large attendance on the part of those interested.

The paper for discussion was entitled “Motion Picture Projection With Tungsten Filament Lamps.” It was prepared by J. C. Carlisle, the National Sales Manager of B. D. Dennington of the Westinghouse Lamp Works. L. C. Porter of the Edison Lamp Works and J. A. Orange of the Research Laboratories of the General Electric Company, the latter being selected by his collaborators to read the paper.

Mr. Orange held the undivided interest of his audience for fully an hour. At the end of his reading discussion was asked. F. H. Richardson asked Mr. Orange or two three questions and took issue on one or two points, upon which Mr. Orange afterward explained he had conveyed a wrong impression. There was no further discussion. The paper itself was dealt with in good time in the projection department of this paper.

Following the reading two or three films were projected with the incandescent, the equipment being that put out by the Illinois Powder Company and manufactured by Czar. A half size lens was used. There was some travel ghost and the definition was subject to improvement. The lighting was very good, particularly when one considers the very poor quality of the screen used. The picture was fifteen feet wide; the distance of projection 90 feet. The light was strong enough for the subject shown, with the conditions of auditorium lighting under which it was seen. Under usual lighting conditions, with a good semi-reflective screen, there would have been ample light to illuminate the subject shown. The light was of good tone.

The demonstration gave ample proof that the tungsten filament lamp is right now able to give results approximating those supplied by a well handlased 30 or 35 amperes, a, c., or a well handlased 20 amperes d. c., or a poorly handled arc of considerably higher amperage. That is the judgment of the writer after viewing the demonstration. The projection department will set this matter forth in full detail later.

Following the showing of the ordinary subjects came the surprise. The audience was informed that Mr. Mac-Conesey, manager of the studio, had arranged a practical demonstration of the taking and making of motion pictures. The amazing demonstration of the camera and projector was followed by a film taken less than two hours previous, showing the gathering at dinner, was shown. The showing was punctured by exclamations of surprise and laughter. The cameraman had cranked slow, with result that the audience moved with tremendous and utterly ridiculous speed.

“The German Curse in Russia”
Pathe Offers Pictures Taken by Donald C. Thompson, Daredevil Camera Correspondent.

A NOTHER big scoop for Pathe is revealed in the announcement that this company, which has made such a success with its Official War Films, will be sole distributors of one of the most wonderful official pictures that has yet come from the war, “The German Curse in Russia,” which had its first showing in America last week at the Strand Theater.

This remarkable motion picture, was brought back by the United States by Donald C. Thompson, who has just returned after visiting the battlefields of Germany and Russia, eleven months being required to obtain the Russian picture alone.

From the beginning of the first reel of this feature to the end, there are no breaks. It is theeyerest in the most striking of battlefront scenes, and the most remarkable "over the top" charges that have ever been photographed. Every foot of the film that is shown helps to visualize for the American people the meaning of the term, "demolish modern Russia," bring about food riots, street fighting and the final overthrow of the government which had been established for them upon a foundation of freedom and liberty.

The subject was reviewed at length on page 1805 of the Moving Picture World dated Dec. 22.
Major Funkhouser Still Autocrat on Films
Tries to Prejudice Opinion Against Pictures by Assembling the Worst Cut-outs and Projecting Them.

At the censorship hearings before the sub-committee of the Chicago Council's judiciary committee recently it developed that Major Funkhouser exercised his czarlike power by refusing to furnish a list of all cut-out made by the censor board. He, Major Funkhouser would not reason with the members of the sub-committee to prove his contention.

Mr. Friedman, on applying for the list, was refused by the major, who informed him he would give him only a list of cut-out made by the interests he represented. He appealed to Chairman Steffen, of the sub-committee, and asked him to enforce the agreement made by Major Funkhouser before the sub-committee that such a list of cut-outs would be submitted. Chairman Steffen was much exercised by the refusal of the major, and in the course of his remarks referred to the fact that Major Funkhouser had invited the members of the sub-committee into his house and showed them the worst collection of cut-outs that he could assemble.

"He did not stop with February 1, but went back years," said Mr. Steffen. "He promised our committee that Attorney Friedman would give us a list of all cut-outs made from the time mentioned, so that the moving picture interests could assemble cut-outs which they claim should not have been made. Major Funkhouser showed us the worst. Now we want to see the other side," said Mr. Steffen. "This list of cut-outs is not a secret document, and any citizen and most certainly the aldermen are entitled to it."

It appears that it took Major Funkhouser and certain members of his board a week to assemble the list of cut-outs shown the members of the sub-committee. Indeed, it is well known that the major has a selection of cut-outs, all put together in reel form, covering the cut-outs of many years, which he has shown at various times to certain gatherings for the purpose of impressing them with the evils which he has shorn from moving pictures.

It is now several years ago since I drew special attention to the unfairness practiced by Major Funkhouser in such cases. Only one or two of these cut-outs might have been taken from a film that passed censorship otherwise, and yet the major, by his method, would seek to judge that entire film subject by the one or two cut-outs made. At any rate, his showing of the cut-outs in such a way tends to prejudice the spectator against moving pictures and is grossly unfair.

The news has been received with a great deal of pleasure in Chicago film circles and by the members of the sub-committee of the Council's judiciary committee that the "Rose of Blood," condemned by Major Funkhouser, was approved by the Division of Pictures of the Committee on Public Information, Washington, D. C.

Censorship hearings will be continued next week.

"Go-to-Movie Week Again Comes Around."
The "Go-to-Movie Week" plan, originated by "Bob Reel," moving picture editor of the Chicago American, a year ago, gives big promise of eclipsing the success achieved in 1916. This plan means a general boost for moving pictures in Chicago from Christmas to New Year's Day, during which time it is the duty of every picture fan in the city to influence as many people as possible to visit picture theaters. One week out of fifty-two has thus been set apart, specially, in honor of the great popular amusement.

"Let's Be Cheerful" is the motto adopted by Chicago fans for the occasion, and it is eminently appropriate. The president of one of Chicago's national banks, who yields to no one in his support of good pictures, says of the motto adopted: "I think the cheerful slogan is great for all Chicago and I certainly am for it."

Chicago exhibitors are on their mettle to make the week memorable for picture fans, and they have promised to provide programs that will include the very best pictures that can be secured during that time. Charles G. Stuart, field secretary of Chicago Local, M. P. E. L. of A., sent the following letter to "Bob Reel" last week, on behalf of that organization:

"Our organization is heartily in favor of your second annual 'Go-to-Movie Week' Christmas to New Year, and hereby pledges support to this week of cheerfulness. We have a membership of over 200, representing 250 theaters in this city, so you can see what an impetus we are giving this movement.

"If my memory serves me right, last year you got out a 'Go-to-Movie Week' slide, and this was a very good idea. You should do the same this year. Anything that we can do to further this 'Go-to-Movie Week' movement we will gladly do."

Chicago has taken the lead in many ways during her career. The establishment of "Go-to-Movie Week" is one that should be followed by every city in the country. The moving picture is the great popular entertainer and educator, and one week in every year devoted to its honor is a fitting tribute.

By all means make the observance nation-wide.

Chicago Film Briefs.
Margaret Fischer, popular star of the American Film Co., has just finished her second feature since rejoining that company. It is entitled "Molly Go Get' Em," and was produced under the direction of Lloyd Ingraham. This comedy drama was written by Beatrice Van and the adaptation by BrackMahoney.

After a brief vacation, Miss Fischer will engage in the production of "High Heels," written by Helen Starr, the third of the new comedy dramas for the American in which she will appear as the star. The first was "A Daughter of Joan."

Dwight Furness, formerly a member of the American Film Company's office staff in Chicago, is now official U. S. photograher at the aviation camp in Hampton, W. Va. He recently had his first flight in an aeroplane, in which he took eight pictures. When Dwight came to earth after this first flight, a number of friends in the camp gathered around him, moving their lips but uttering no sound, hoping to make him believe that the noise of the trip and the altitude had made him deaf. Dwight, however, merely winked at them and stoically interested himself in looking after his camera.

Fred S. Meyer, sales manager of the Minneapolis branch office for Universal for eight years, has been promoted to the position of manager of that company's branch office in Milwaukee.

E. C. Smith, owner and manager of the Idle Hour theater, Rossville, Ill., is now engaged in rebuilding and enlarging that theater, which, when finished, will be the largest and prettiest picture theater in that town. On reopening, Mr. Smith will show feature pictures four nights a week. He will open with the Jewel feature, "Come Through," and it is reported that he has signed up for all the Jewel features that will be released.

Eli Van Ronkel, of the Jewel offices in Chicago, recently visited Milwaukee and booked the houses of the Saxe Brothers' theater enterprises for Jewel features.

M. H. Bryer, who formerly represented Pathe in Michigan.
THE MOVING PICTURE WORLD

December 29, 1917

Robert Zoncada is the latest member of the Rothacker Film Manufacturing Company's staff to enter the U. S. government service. He left for New York Saturday, Dec. 8, to enlist in the United States navy. George Gibson and Fred Nieman, two other members of the Rothacker staff, are now engaged in government service at Washington, D. C., and it is expected that several others will soon leave to work for Uncle Sam.

"Cleopatra," with Theda Bara, was under consideration several times last week at the censorship hearings. On Saturday, Dec. 8, when several more cutouts were ordered made, representatives from the Chicago office of the Fox Film Corporation withdrew the picture and announced that they would take it to court where it would be tried strictly on its merits.

At a special meeting of Chicago local, M. P. T. O. Association, held at headquarters, this city, Friday, Dec. 7. B. T. Beatty, L. H. Frank, August Zilligen, Jr., and J. Cooper were appointed on a committee which left for Washington, D. C. Tuesday morning. Committee duty will have chiefly to do with a modification of the war tax on picture theater admissions. The next regular meeting of the Chicago branch of the Association will be held Friday afternoon, Dec. 11.

Harry H. Buxbaum, special representative of Pathe, passed through the city last week, on his way from Minneapolis to Washington to join in the efforts of other representatives from the east to stop any who stopped over the 15c. reel tax on films that has ceased in Minneapolis. He stated that the exhibitors are paying it without protest and reported that business at the picture theaters was fair.

A "Hello" luncheon was given at the College Inn Wednesday, Dec. 12, to the press and others in honor of Wallace Reid and Kenneth McGaffey, who stopped over on their way from the coast to New York, where Mr. Reid will do some work in a picture. While here, Mr. Reid visited as many theaters as his time would permit, and gave a short talk to the patrons. The visitors left the same night for Detroit where a stopover will be made and they will afterwards visit Cleveland and other cities on their way east. Mr. McGaffey is coast publicity man for Famous Players and the Lasky Company.

Will Ritchie has been appointed editor of the American Film Company's scenario department at Santa Barbara. On November 20, he left New York for Los Angeles, where Mr. Ritchie, with James E. Hagedorn, Chester Blinn Clapp, Elizabeth MacMoney and Myron M. Stearns. President Samuel S. Hutchinson has given out rigorous orders for better stories and better pictures, no matter what the cost.

During the week beginning Monday, Dec. 17, about 1,000 Four-Minute men of Illinois will visit theaters and moving picture houses throughout the state to controvert the misconchievous lies circulated by enemies, concerning the American Red Cross. The speakers will tell real facts about this great organization and will show that the stories circulated are simply a part of the pro-German propaganda.

The meeting set by the license committee of the Chicago council, to decide on the raising of licenses on moving picture theaters, of 400 seats and upward, was postponed from Friday, December 14, to Tuesday, December 18. The change was made by the city's license committee in conference with the Chicago Local, in Washington attending the National Convention and Conference, which could not return in time for the original date.

Harriet Vitum, Mrs. Frankenthal and Mrs. Stumer, members of the Women's National Council for Defense, were present at the regular meeting of Chicago Local, held on Friday, December 14, to protest against the fact that the license fee of Chicago devote the whole of the receipts for a certain day, to be named later, to their cause. The request was referred to the executive committee, with power to act.

Chief of Police Schuettler, the ranking officer in the Chicago police department of Second Deputuy Fushhouse, appeared in the Federal court Thursday, December 13, before Judge Carpenter, in the suit for a writ of injunction sought by the Fox Film Corporation against the city authorities for refusing to grant a permit for the "The War Between the Worlds." In his opinion, that the picture should not be given a permit. On being told that it had received the sanction of the War Department at Washington, Chief Schuettler said: "If the Government wants the picture shown, I will certainly do all I can to see that it is shown. The Government will notify me and that will be the end of the matter."

Monday evening, December 10, Taylor Holmes, Lillian Drew, Virginia Valli, Lawrence O'Days, Frederick Burton and Rod La Rocque left for Phoenix, Arizona, where they will remain for some time taking scenes in "Ruggles of Red Gap." The Government wants the picture shown, so on December 12, "Ruggles of Red Gap" will be the next six-reel feature in which Taylor Holmes will star after "Uneasy Money."

At Leading Picture Theaters

Programs for the Week of December 16 at New York's Best Motion Picture Houses.

"The Cinderella Man" at The Strand.

M AE MARSH appeared at The Strand, for the week of December 16, in her third Goldwyn picture, "The Cin-

A A Cinderella Man," which Miss Olivia Morosco's stage success by Edwin Childs Carpenter. The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire, Morris Caner, who is anxious to get her married off so he won't have to support her. She accepts the marriage of his daughter to a man who is worthy of her. The supporting cast includes Tom Moore, Alec B. Francis, George Fawcett, Louis R. Grisel, George Farren, Elizabeth Ariaans, Mrs. J. Cogan, Dean Raymond, and several others.

Victor Moore was seen in his latest comedy, "The Install-

pement Plan," and a scenic study of exceptional interest is scenes taken along Vada in Turkey. A chapter of Raymond L. Ditmar's Living Book of Nature and The Strand Topical Review were also shown.

Kung Dalaal and Vadin Legot were the soloists.

Double Bill at the Broadway.

"The Girl by the Roadside," from the Varick Vanardy novel of the same name, featuring the Bluebird star, Violet Mirsereau, was one of the numbers of the double bill at the Broadway. The cast includes Cecil Owen, Ann Andrews, Bydaway Duryhers, Roberta Hargrett and Sam B. Minter. The story is a lively one, and deals with the schemes of the suitors for a capricious young girl's favor.

To Albert Rawlinson in a five-part production, "The High Sign," with "Brownie" Vernon, Hayward Mack in the cast, is the other feature. J. Grubb Alexander and Walderm Young are responsible for the story. It shows Donald Bruce, a member of a secret society, who is expelled from college for participating in the activities of the organization. A comedy, Current Events and Universal Screen Magazine completed the program.

Eighty-First Street Theater Bill.

At the Eighty-first Street Theater, on Monday, Tuesday and Wednesday, Pathe presented the Moscow Art Theater players in "The Painted Doll." Thursday, Friday, Saturday, and Sunday Thomas H. Ince's spectacular drama, "The Zeppelin's Last Raid" was shown.

IT'S LEE-MEE-ZAY-RABBL

The success of William Fox's production with William Farnum in "Les Miserables," has brought again to the attention of the world the difficulty of the pronunciation of the title. In order that the thousands who are going to the box office at the Lyric Theater in New York may pronounce the name correctly Mr. Fox has placed in the lobby by the box office of the Lyric the following sign:

"To pronounce "Les Miserables" say it this way: "Lee-Mee-

zay-rabbit." The first "e" is sounded like "e" in the English word "let" and the "s" is silent. There is no accent on any syllable. The "i" in "rabbit" is blended in the syllable and is not a full sound.
To Our
Friends and
Readers
Everywhere
We Wish
A Merry Christmas
and
A Glad New Year

From the Staff of the
MOVING PICTURE WORLD
Christmas, 1917
"So Hallow’d and So Gracious is the Time"

In days like these, when the souls of men are being tried in the furnace of international strife and the fires of hate and destruction are burning in almost universal conflagration, the old Message of Peace and Goodwill may sound strange to many. But the World’s need of it is greater than ever and the larger vision will recognize that all which its words typify should be voiced still more fervently so that the Just Peace which Our Country is helping to win will find us ready and eager to act toward all in the Spirit of Christmastide.

Whatever of sacrifice we have made or are called upon to make, we should look to the future with serenity, for out of this pain and suffering, this wasting of men’s lives and bruising of women’s hearts, shall come good multiplied a thousandfold; and unborn generations shall live to know the sweets of Freedom and to bless the Nations that gave so unreservedly of blood and treasure that the Message which has kept the hearts of Christendom warm with kindness toward its fellowmen might spread its benign influence over the whole Earth.
Creel Repudiates Funkhouser


THERE is the same right to a free film that there is to free speech or a free press," declared George Creel, chairman of the Committee on Public Information, perhaps better known as the Government's official censor for newspapers and magazines.

Mr. Creel made this statement in a deposition which he gave in connection with the suit of the Fox Film Corporation of New York to enjoin Major C. L. M. Funkhouser, film censor of Chicago, Ill., from forbidding the showing of "The Rose of Blood."

Major Funkhouser, in refusing to grant an exhibition permit for "The Rose of Blood," declared that he had done so because he believed the exhibition of the photoplates was inimical to the best interests of the Government in the prosecution of the war against Germany.

The Committee on Public Information reviewed "The Rose of Blood" and unanimously approved it for exhibition. But Major Funkhouser still insists that he is a better judge of what the Government needs than the officials designated for this service.

Mr. Creel's deposition was taken by Charles P. Schwartz of Chicago, representing the Fox company, and by Assistant Counsel Frank P. Ayres of Chicago, representing Major Funkhouser.

Mr. Creel, on direct examination, said: "A very intimate contact had been established between the Government and the motion picture industry, and the producers of the nation have worked generously to place the purposes and needs of the country above the profits of the films.

"As indicating the close co-operation of the motion picture industry of the United States and the Government, Mr. Creel said that, while there is no absolute authority vested in the Censor Corporation on Public Information to suppress a picture, there has never been, at any time, such a request made by the Committee that had not been complied with instantly by the producer."

Mr. Creel also discredited Funkhouser's observations as to the views of the Government," said Mr. Creel. "I do not think he is qualified, nor has he the authority, to speak for a Government bureau in these matters."

Mr. Creel said the Fox Film Corporation had "very generously" placed its entire organization at the disposal of the Government in an effort to aid in the successful prosecution of the war against Germany.

"Our sole object is to prevent the exhibition of pictures that this committee believes to be prejudicial to the national interests," said Mr. Creel on cross examination by Mr. Ayers, representing Major Funkhouser. "Aside from that we have no interest in any commercial enterprise, nor would we feel at liberty to infringe upon the legal rights of any local authority, municipal or state. We simply declare our opinions with regard to these films when presented to us, and that declaration of opinion carries with it no authority other than that imposed upon the individual by his own patriotism."

"We do feel a very vital interest in getting producers to put emphasis upon patriotic subjects, and solely because of that we do have an interest in the presentation of commercial films. We have had a general request of the motion picture industry that it concern itself more and more with the production of patriotic films."

"As a Government official do you want 'The Rose of Blood' to be exhibited in the cities of the United States, including Chicago?" asked Assistant Corporation Counsel Ayres.

"Yes, sir," replied Mr. Creel. "I want this picture to be shown because it violates none of the requests of the Government and it serves the patriotic interest.

"If it should appear that this picture illustrates an uprising against a government which is a friendly government, would you still say such a picture ought to be exhibited?" Mr. Ayres continued.

"The policy of this Government," declared Mr. Creel, "is to let the people know the facts in every case, and the suppression of facts or happenings is opposed to this policy."

"If it should appear that this film portrays an uprising against the Romanoffs, would you say that such a picture should be exhibited at this time when we are at war?" persisted Assistant Corporation Counsel Ayres.

"The President of the United States himself has declared his full sympathies with that resolution," was Mr. Creel's answer. "It is absolutely opposed to the policy of this Government to suppress the news of world happenings, no matter whether such is liked or disliked by any nation. The Russian rebellion is a fact. We have accepted that fact and any newspaper, pictorial or film presentation of that rebellion is absolutely entitled to presentation so far as the Government is concerned. We do not object in any degree to any showing of that revolution on the ground that the Romanoffs were the heads of a friendly government."

Mr. Ayres then set out Major Funkhouser's objections to "The Rose of Blood," stating that "it portrays the revolutions which have occurred and are occurring in Russia, depicting the effects of bombs, firearms and poison. It consists principally of a series of unlawful actions of one mob after another," and asked whether Mr. Creel would object to the showing of the taking of human life on the screen.

"There is the same right to a free film that there is to a free speech and a free press," declared Mr. Creel, "and when the newspapers of the country comment daily upon the destruction of human life it is stupid to try to keep it from the screen."

The injunction proceedings will be heard in Chicago before Judge Carpenter, in the District Court of the United States for the Northern District of Illinois during the present week.

HERMAN LIEB APPEARS IN "DAYBREAK."

Herman Lieb, an experienced player of the legitimate and vaudeville stage, appears in the prominent role of Herbert Rankin, the attorney, in support of Emily Stevens in the Metro picturization of "Daybreak," the play by Jane Cowl and Jane Murin. June Mathis and the director, Albert Capellani, made the adaptation.

He began his motion picture career in 1909 with the Essanay Company in Chicago. With this organization he wrote and directed one-reel pictures for some time. During the past summer season Lieb played a successful engagement with the Lieb & Harris Stock Company, of which he was half owner, at the Wilson Avenue Theater in Chicago. Lieb's character portrayal in the Metro picture, "Daybreak," is a noteworthy delineation.

HAROLD LOCKWOOD RETURNS TO NEW YORK.

Harold Lockwood and his company of players have returned to New York after spending three weeks in the lumber camps in the White Mountains of New Hampshire making exterior scenes for Mr. Lockwood's forthcoming Metro wonder-play, "The Avenging Trail," an adaptation by Fred J. Balshofer and Mary Murillo of Henry Oyen's novel, "Gaston Olaf," under the direction of Francis Ford.

EMPIRE ALL-STAR QITS.

Existing arrangements with the Empire All-Star Corporation, which was organized last January to exploit Mr. Frohman's motion pictures, have been terminated. Charles Frohman, Inc., has again put the market to dispose of their plays to various motion picture companies as heretofore.

DURANT JOINS GOLDWYN.

H. R. Durant, until recently advisory head of the editorial department of the Empire All-Star Film Corporation, has joined the Goldwyn scenario staff. His able work for many years as assistant editor of the Minnery publications equipped Mr. Durant with a keen sense of story values.
How It Is Done at the Strand
A Discussion of Methods Which Have Actually Been Worked For Success
By Harold Edel, Managing Director.

A WELL KNOWN motion picture critic commented upon the beautiful tint of one of my educational subjects recently which caused me to smile. Little did even this film critic suspect that we were showing a straight black and white film, but through a little trick in projection we were showing on the screen a film of various beautiful tints. The idea is so simple and yet so wonderfully effective that it readily warranted my smiling. The Strand Theater very often receives black and white educational pictures and without touching the film itself we project the same film in beautiful tints. An assortment of inexpensive color gelatine plates, such as used in the ordinary colored spot light, does the trick. These plates are placed over the square opening in the projection booth through which the light is projected from the machine to the screen. We had had a set of these color gelatines made up into little windows which fit a frame surrounding the square opening through which light is projected. When a black and white picture, which we desire to tint, is thrown on the screen we drop a little colored window in the frame, causing the light to shine through the glass and giving a beautiful tint. A change in the color of the tint is made by the operator at a time when a title is on the screen. Recently we projected an entire feature play on which could not be timed at the laboratory in time for our show, in this way.

As mentioned in my last article, the Strand endeavors to give, each week, a novelty bearing on the patriotic. My latest patriotic "hit" was presented right in the middle of the news weekly, when the audience least expected it, thus getting the always-desirable surprise element among the spectators. Immediately following the announcement in the newspapers that the "Rainbow" regiment had reached France, I obtained a news weekly of several months ago from the Strand Library, showing this contingent on parade in New York. Linking up those pictures with timely titles concerning the boys who had just arrived in France resulted in inciting wild applause among the audience. Just as the newspaper has a morgue and will tie up a news story with an old photograph, so has the Strand a Library of News Pictures, completely indexed. This "Library" does not mean that we carry a cellar full of film on hand all the time, but merely represents a card index, which is kept by one of our stenographers, telling just where pictures of every publication can be obtained when they were first issued, etc. Thus, when the extra appeared on the streets that the Rainbow Division had just landed in France, which was the first news concerning this regiment for a number of weeks, we referred to our file, found out when and by whom the latest news pictures of this regiment were issued and with the aid of a few titles were able to show a timely news subject in less than an hour after the news appeared in the papers. We have never seen pictures which received such wildly enthusiastic applause as was displayed in the case of this film.

In the middle of the news pictures showing the Rainbow boys in camp the house was dimmed down. As the screen was the stage on the side of there on the stage in a night scene gathered around a campfire were four Sammies dressed exactly like the soldiers on the screen. Immediately a hush came over the house as the audience gazed at the camp scene with its twinkling lights in the distance. For these soldiers I engaged a splendid quartette who sung "Tenting To-Night," "There's a Long Long Trail," "Keep the Home Fires Burning" and "Smile! Smile! Smile!" With the second chorus of the last song there appeared in the dark blue sky immense paintings of Lincoln and Washington and then with the last line of the song, between the two highly illuminated paintings, appeared one of President Wilson which brought the house to its feet. Immediately upon conclusion of the last song the screen was lowered and the pictures of the soldiers in camp were continued on the screen.

Another effective bit which drew much applause was the rendition of "The End of a Perfect Day," by Herbert Waterous, basso. Before a lake-drop the song was commenced with stage lighting to represent twilight which faded gradually with the singing of the song until at the end of the second chorus the moonlight played upon the lake.

Educational pictures, which seldom contain scenes that would extract spontaneous applause, were shown on the screen with more than a mere ripple of applause. This is not due to the fact that they are not appreciated, but merely because such pictures seldom contain scenes that would extract spontaneous applause. By cutting out every third picture in the film itself the action of the scene was quickened so that when dinner was announced the figure just flew around in feverish haste. Hands and faces were washed in a flash, dishes were thrown in front of the campers and the food was consumed in record time. Several other scenes were speeded up and for the first time in the history of the Strand we were able to show a scenic picture which at every performance was accorded a riot of applause. In scenes of unusual beauty and actual educational value, we left the film as it was. Thus we had an educational film that was amusing as well as interesting.

Other numbers on the program were Jack Pickford in "Tom Sawyer," Violin Solos by Mery Zentay, natural color educational pictures, a Victor Moore comedy, "Toothaches and Heartaches," an organ solo and the orchestral opening number under the direction of Cal Edouard, "Irish Rhapsody."

CAVALIERI WILL BE HERE.

While Mme. Lina Cavalieri is being shown on the screen in New York in the role of "The Eternal Temptress," she is enacting a very different role in Chicago, Illinois. Opera devotees and music lovers of that city it is well known that Mme. Cavalieri is a most devoted wife to Lucien Muratore, tenor of the Chicago Opera Company, and one of the finest artists who has ever appeared in that city, according to the critics.

At the beginning of the war, M. Muratore braved the dangers of submarine warfare, which was then at its height, and returned to Italy, where he was soon after returned to the military service. On January 22, her husband returned to America to rejoin the Chicago opera forces.
VIDOR, Florence. Born in Houston, Texas. American parentage. Is five feet, four and one-half inches tall, and weighs 125 pounds. Olive complexion, dark hair and brown eyes. Miss Vidor has had no stage experience, and went into pictures "just for the fun of it," but it was profitable fun, for she was able to make good, and, as she phrases it, she was "discovered by the general public; not by a director." Her debut was made in November, 1915, in Vitagraph's "The Yellow Girl," and in addition to her connection with the western Vitagraph company, she played with Morosco and Fox. She is now playing leading parts in the sky productions. Notable parts have been Mimi, in "A Tale of Two Cities," Mrs. Armstrong, in "The Cook of Canyon Camp," Betty Armstrong, in American Methods, and opposite Hayakawa in The Japanese School Boy. She likes golf, tennis and autoing, and is fond of animals, particularly birds and dogs.

REVELLE, Hamilton. Born in Gibraltar. His father was English and his mother a Spaniard. He is five feet, eleven inches tall and weighs 170 pounds. Black hair and brown eyes. Mr. Revelle made his stage debut when he was but sixteen years of age, starting as a member of the famous Augustin Daly stock company. In the past twenty years he has played for Belasco, Frohman, Fiske and the Selwyns. His screen debut was made in 1912 in Italy, for he has had the invaluable experience of a year with Ambrosio at Turin, his first picture being his original role of de Cosse-Bussac in Dubarry. He was a leading player with Linderino for a year and is now with the Goldwyn company playing leads in support of Mary Garden in "Thais" and "A Splendid Sin." Other notable parts have been in "Lest We Forget," Armand Duval in "Camille," Dufresne in "Zaza," Don Luis in "Rise of the Rancho" and Jean in "Sapho."

RISDON, Elisabeth. Born in London. English parentage. Is five feet, five inches tall and weighs 128 pounds. Fair complexion, light brown hair and green eyes. Miss Risdon made her stage debut in 1908 and has played under Granville Barker, Lee Shubert, Winthrop Ames and William Faversham, and has been connected with productions at all the important London theaters before coming to this country. Her screen debut was made last year in "The Manxman," in which she played Kate. She has also done the name part in "The Mother," Hypatia in "Miscellany," Fanny in "Fannie's First Play" and other well-known stage plays. In her moments of leisure she is fond of needlework, knows and loves old books and out of doors she finds her recreation in walking, rather than in automobiling.

CHESTER, Virginia Evelyn. Born in San Francisco. Her father was English and her mother Irish. She is five feet, five inches tall and weighs 130 pounds. Fair complexion, blonde hair and blue eyes. Miss Chester made her screen debut back in November, 1910, her first appearance being in "The Yaki Girl," a Pathé production. She has also been leading woman with the old Bison-Ranch Company and the Universal. Miss Chester is at present at work on a film suggested by the race suicide propaganda and formed the Mena Film Company for its production. She is an enthusiast on the subject of better babies and in all this interest that led her to write the scenario and arrange for its realization. But she is not altogether a faddist and in a press clipping she sends in she admits to a passion for pinochle, which whiles away the dreary wait in the studio. It's the best in-door sport.

PETROVA, Olga. Born in Warsaw, Poland. Her father was English and her mother Polish by birth. She is five feet, five inches tall and weighs 125 pounds. Auburn hair and green eyes. Mme. Petrova made her stage debut in 1905, and is famous as a stage star on both sides of the Atlantic. Her repertoire has included Shakespeare, Ibsen and the general run of classical drama. Her screen debut was made in "The Tigress," but she has been seen in many other screen productions and after numerous starring engagements she now heads the Petrova Picture Co. Unlike some of the stars who have come from the dramatic stage, she has heightened her reputation by her picture work, for she has inherent ability as a pantomimist and has never trusted wholly to her elocution to gain her effects. Perhaps one secret of her success is found in her statement that her work is her gift, and this is not a merely ornamental "for publication" remark.

NOTICE.

Players are invited to send in material for this department. There is no charge of any sort made for insertion, cuts, etc. This is a department run for the information of the exhibitors, and is absolutely free to all players with standing in any recognized company. No photograph can be used unless it is accompanied by full biographical data and an autograph in black ink on white paper. If you have not received any, ask for a questionnaire and autograph card. Send all three.

STATISTICAL BUREAU,
Moving Picture World.
516 Fifth Avenue,
New York City.
Wright & Callender Bldg.
Los Angeles.
McKinley Music Co., 145 W. 45th Street, New York, and 1505 E. 55th Street, Chicago, Ill.

When the Kaiser Does the Goose-step to a Good Old American Tune.

Way Down in Macon, Georgia, when Jack Frost came to call, he made Georgia Mine. Bleie & Klickmann

Then When a Boy Says Good-Bye to His Mother, etc. Jack Frost Good-Bye, Alloa. Frost & Klickmann, I'm Just Crazy 'Bout that Staff Called Love. Frost & Rhodes Rag-Time Lullaby. Frost & Klickmann, That Beautiful Baby of Mine.


I Love the Name of Dixie. Jack Frost & Keithley I'll Return, Mother Darling, to You. Nathan Keithley In the Land of Love with the Song Bleie & Klickmann In Honolulu by the Sea. Jack Frost In the Evening by the Moonlight in Dear Old Tennessee. Thompson & Keithley I'm Going Back to Louisiana.


One Wonderful Night. Clarence Jones


Operatic.


Miscellaneous.


Frank J. Hart; Southern California Music Co., 332-334 South Broadway, Los Angeles, Cal.


Walzes.

COMPOSERS AND AUTHORS.

Here is a list of American composers and authors belonging to the Society of Composers, Authors and Publishers. Some members have withdrawn since the society was formed, and these names I have omitted so far as I know them. Others have come in since the society was organized, and so far as I have included. It is not likely that any list of names nor of music can be expected to remain permanently either IN or OUT of the society. However, such as it is here is a list corrected up to date so far as I am able to get it. There may be further changes by the time this appears.

Abrahaibs (Maurice), Felix Arndt, Harold Atteridge.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
Carrington (John), Earl Carroll, Harold Carroll, Dan Caster, Grant Clark, Will D. Cobb, George M. Cohan, F. C. O'Neil, Francis X. Connolly, William Emerson Cooke, Eugene Cowles, Clifton Crawford, Vincenzo de Crescenzio.
Daly (Joseph M.), Paul Dickey, Will Dillon, Will H. Dixon, Daniel Dore.
Edwards (Leo), Gus Edwards, James Reese Europe.
Frimi (Rudolf), Arthur Fields, Malvin M. Franklin, Nathan Franko, Hugo Frey, Anatol Friedland.
the small town musician seldom if ever gets any credit
for his (or her) good work, while the city musician re-
ceives a bit of printed applause occasionally. And it
goes for the small town exhibitor, too. I am glad to take
Mr. O'Neill's word for it that the young man deserves a boost,
and will add that the manager also is to be included. He
is evidently a showman who wants to do his work, and he
wants to do it even though he has to import it. I'll bet a dollar
the operator showed the picture the way it should be put on,
too.

THE CINEMA MUSIC COMPANY.

I wish to acknowledge the receipt of violin parts of some
moving picture music issued by the above named firm.
Judging from the parts sent me I should say their music
is attractive as well as useful. It is called "cinema inci-
dental music," is printed on one side of separate sheets
(loose leaf style), and the playing time of each is indi-
cated at the top of the page. For example, No. 1 is a
dramatic theme and is divided into five numbered sections;
that is, the strain is numbered. At the top of the page
is the announcement:

From 1 to 2............40 seconds.
"  2 to 3.............19 "
"  3 to 4.............40 "
"  4 to 5.............55 "
Coda ........................30 "

Total ........................4 minutes, 10 seconds.

No. 2 (A Pathetic Andante) is divided into four numbered
strains and the playing time is given as 3 min. 25 sec.

The firm announces that three more numbers are now in
press, viz:

"Dramatic Recitative"...........By Sol. P. Levy
"Dramatic Agitato".............By Henry Hough
"Mysterioso"......................By Sol. P. Levy

I am requested to say that this music is not subject to
any music tax.

REMICK DROPS OUT.

The following printed statement is being circulated among
the members of the American Federation of Musicians:

MUSICIANS TAKE NOTE:

November 27, 1917.

The undersigned beg to announce that they have tendered
their resignation to the American Federation of Composers,
Authors and Publishers, and that all our publications are free
from tax wherever played.

JEROME H. REMICK & CO.

CAREY WILSON JOINS FIRST NATIONAL.

Carey Wilson, one of the best-known figures in the New
York film sales field, last week assumed the management of
the First National Exchange, the New York distributing of-
Fice for the First National Circuit. Mr. Wilson
resigned from the Fox Film Corporation some two weeks
ago.

Mr. Wilson's active film experience began as an exhibitor
eight years ago, from which field he joined William Sherry
when the latter opened the New York Exchange for re-
leasing the first Famous Players film, "The Prisoner of
Zenda." This association continued until three years ago,
when he joined the Fox organization for the purpose of
installing the contract system of bookings throughout the
United States. In this task he acquired active experience
in every exchange city of the country. Shortly after he
opened the Canadian offices and left (or a few days' notice
to go to Australia and New Zealand.

During 1916 Mr. Wilson covered over fifty thousand miles
of territory, opening the Fox offices in Sydney, Melbourne and
Adelaide (Australia) and Wellington, N. Z. It was at this
time he renewed his acquaintance with J. D. Williams, man-
ger of the First National circuit.

Returning to America, Mr. Wilson's first task was the
metropolitan booking office for the Honor System.

Mr. Wilson's association with the First National Ex-
change is expressed in his own words as follows: "We
have the one universal attraction in the industry, Chaplin,
and line up our work with pictures such as "Mystery
Pockets." The men at the head of this organization are
men with big ideas—and big plans for carrying out the
ideas."

Mr. Wilson is situated at the newly established First
National Exchange, at 509 Fifth avenue, where has been
prepared one of the finest and best equipped exchanges
in the city.

December 29, 1917

Madge Kennedy

FEW actresses lay claim to the number and variety of
talents that have been developed by Madge Kennedy,
one of the ablest of American comediennes, who has
but recently added to her list of accomplishments her
appearance in Goldwyn Pictures.

Miss Kennedy will always be remembered as the
comediene who made America laugh in a series of comedy
successes. This was not because she lacked other tal-
ents, but because the others were subordinated to
the one that made her famous.

But first of all Miss Kennedy was and still is a painter of
such allure that she took up a career on stage through
talent and stage chance she might have been widely
known as an artist.

Miss Kennedy also is a capable cartoonist. Her rare sense
of humor has generated many comic creations, some of
which have been published, and which have attracted the
attention of noted comic artists. Only recently, with a
comic production of her own, the little comedienne has
created a new idea—comics, which was praised by Harrison Fisher, who expressed the
idea that the new idea would meet with great success. Shortly
before that Miss Kennedy painted a patriotic poster.

Mr. Kennedy's wish was to be a painter, and she still hopes to
make a name for herself in that field. Leaving her home in California while she was yet a young
girl, she went to New York, where she joined the Art
Students League. Her work attained considerable atten-
tion, and she was making rapid progress when the turn of
fate changed the course for her career.

She had gone to a camp in Maine with other art students,
where there was also a group of actors. Some theatrical
performances were given for the party's amusement. Miss
Kennedy took part in some of them. Henry Woodruff
applauded her one day, and she asked him for a chance. He
gave it to her in "The Genius."

The fortunes of the stage soon brought Miss Kennedy
to Cleveland—out of work—where she joined the Colonial
Stock Company.

That was six years ago. Two years in the stock com-
pany prepared the comedienne for the opportunity she had
waited for. She was offered a part in a new comedy in which she
ever had an important role.

From that time her success was assured. Her rise in the
last four years is familiar to most theatergoers. It was
accomplished with such successes as "Little Miss Brown,
"Twin Beds," "Fair and Warmer." Now, in turning to the
screen, she has been seen in another of Margaret Mayo's
great stage successes, "Baby Mine," and in Edgar Selwyn's
comedy-drama, "Nearly Married."

AND THE GAME WENT RIGHT ON.

In the making of the new William Fox photoplay, "The
Kingdom of Love," one of the most important scenes is laid
in "Opperland." It is a dreamland created by M. G. M.
"Opperland" ought to be the world's wildest city, perhaps,
and on the corner of a stage was a group of men who often
played cards together.

Those men over there are acting splendidly," said the
director. "Let us get them in the next scene." So
the cameraman went over and took the men playing.

"That is all," said the director when he had what he
wanted. "I am through. You men can stop.

But the scene is not through," answered one of the men,
without looking up. Then to the other players he said
with a satisfied expression:

"I'll play these."
Interesting Educations

One Topical Subject, One Natural History, Four Travel, One Zoological, One Scientific, One Economic

Reviewed by Margaret I. MacDonalld.

"Beach Heroes" (Universal).

A LUCID illustration of the efficiency of the professional life savor of our coasts and of his equipment is given in the Screen Magazine No. 52. Here we learn that a man stationed day and night in the lookout tower of the life saving station is consigned to the watch for distress signals. The answer to distress signals calls into immediate service the beach cart which carries the necessary equipment, the Lyle gun which fires a whip line out to the yards. In this case we see the triangle brace set up on the shore for the support of the whip line, and also the conveying of a life buoy to the victim, who is then hauled ashore over the whip line.

"Making Nature Study Real" (Universal).

A remarkable subject, though it may be somewhat unpleasant, illustrates in a clear and interesting manner just how replicas of the natural environment of animals and serpents from different parts of the world is manufactured and set up in the American Museum of Natural History. This includes also groups of animals from animals belonging to this particular environment. In the present instance the actual chloroforming of a snake is shown, the making of the mold in plaster of paris, the pouring of the melted wax into the mold and the coiling of the artificial snake copied from the live snake, which is allowed to wriggle about on the artist's table. Then there is the preparation of the 200-year-old turtle for the group and the erection of trees, with foliage and fauna in imitation of a spot in the Florida Everglades, contained in Screen Magazine No. 52.

"Fishing for Fish" (Educational-Brac).

A beautiful and interesting scene made by Robert C. Bruce on his recent trip across the continent. This picture, which consists principally of scenic beauties, was taken on the middle fork of the Flathead River, on the northern boundary of Glacier National Park. The fishermen in question in their keen interest in fishing for fish forget that they are approaching the rapids, and suddenly thrust into them they have all they can do to right their boat. But in spite of all the main fisherman continues to swing his line. Beautiful glimpses of distant scenery, or reflections of surrounding mountains are among the pleasing features of the picture.

"The Pearl of the Atlantic" (Pathé).

Delightful views of Belle Isle, off the coast of Brittany, are presented on the Pathé program. These views, which are nicely tinted, cover a half reel of film and are interspersed with explanatory subtitles which tell us much about this island, which was used as a detention camp in the time of Napoleon III. The coast line is rugged and gives evidence of the constant breaking of the waves against it. Villages and towns and scenes of natural sculpture, including the home of Sarah Bernhardt, are also shown.

"Lake Louise" (General Film-Essanay).

A delightful scenic number in which we are shown the beautiful Lake Louise in the Canadian Rockies and much of interest in that vicinity, including the valley of the Ten Peaks, Mount Saddleback, a panorama of Paradise Valley and Mount Temple and the edge of the Great Divide. The lovely cascade of Lake Agnes and the "lakes in the clouds" form an interesting part of the picture. This number of the Essanay scenic series will be much enjoyed.

"Skiing at Colorado Springs" (Paramount-Bray).

To sport lovers this subject contained in the 98th release of the Pictograph will be found unusually interesting. The majestic Rockies form a background for the exhilarating sport of skiing. Here we see amusees as well as professionals taking the most daring leaps on the natural skiing ground provided by the mountains. The photographing of the marvelous leaps of the sportsmen has been done with a view to getting them at every angle.

"Strange Fresh Water Creatures" (Pathè).

A half-reel, in which are included many closeup studies of crustaceans, needles, shrimp and various other diminutive creatures which live in pools and sluggish streams, is coupled with the scenic entitled "The Pearl of the Atlantic." The picture is tinted and is intensely interesting as an illustration of these peculiar little creatures and their traits.

"The Rotagravure Section" (Pathè).

An entertaining and instructive half-reel study is shown in a current Pathé release. This picture explains in detail the rotogravure process of printing now in vogue in the magazine sections of Sunday newspapers. In the picture we see many of the hows the full-page photographic plates are made, and also the taking of carbon tissue prints and the etching of the cylinder. The subject is one of general interest and gives a clear idea of this new method. An amusing animated film follows this subject.

"A Substitute for Butter" (Paramount-Bray).

A nice illustration of how the "little busy bee" manufactures sweets second to none is given in the 98th release of the Pictograph. Here we are shown the various kinds of bees which are necessary in the bee hive, such as the queen, the drone and the worker bee. Many points of interest in the daily work of these insects is shown. At a time when the acquisition of a sufficient supply of sugar is well-nigh impossible our attention is drawn to the fact that a larger cultivation of bees might be a move in the right direction.

Family Night

A Report from Waterville, Kansas, Spells Encouragement for Conquest Pictures as Well as Faithful Workers.

In the small towns and in the residential sections of our cities what is known as "Family Night" at the moving picture theater is becoming more and more of an established institution, according to reports received from the 98th release time through the Bulletin of the Affiliated Committees for Better Films, as well as through other sources. In Kansas, Utah and Washington the activities of the Affiliated Committees are being largely felt, and the Kansas State Federation of Parent-Teachers' Associations, of which Mrs. J. L. Beggs is chairman, has been sending to social welfare organizations throughout the state a letter describing how to organize special family night performances. This includes about five hundred towns and cities, from which it is hoped that encouraging answers may be received.

The following report from Mrs. Florence M. Palmer, of Waterville, Kansas, shows the activity of the committee there:

In telling of our "Family Night" at our moving picture show it may be of interest to some to know just how we started this Better Films Movement. Waterville has a T. M. C. A. organization of over forty boys ranging from eight to sixteen years in age. About a year ago some little difficulties made it seem necessary, in order for the leaders of those boys to do their best work, that the parents co-operate with them and get more closely in touch with the boy life outside of the home. The board of directors of the T. M. C. A. decided to get together, not as an organized club, but as a band of mothers to work together for the best interests...
THE MOVING PICTURE WORLD

December 29, 1917

of their boys; to exchange experiences and help each other in every way possible. At the first regular meeting the question came up, "What can I do to help the boys and girls?" An unanimous answer was given: "Send us to a picture house and let us see a picture!" Of course, it was necessary to have a suitable place where the seeing could be done, so our nearest movie house was asked to draw up a request that one of these pictures be shown one night each week, which was signed by the ministers of our churches, our school authorities and a few other prominent persons. After this request was drawn up requesting that one of these pictures be shown one night each week, which was signed by the ministers of our churches, our school authorities and a few other prominent persons. After this request was addressed to the management of the movie house, they agreed to show a picture every Thursday night, and this new series of Family Night Programs each week in the school, and valuable assistance has been given by the patrons and friends of the school. Our Family Night has been established for six months, Conquest pictures have been given for the last five weeks.

Too much cannot be said in praise of these programs. They fill the need of an evening's entertainment for the entire family. Already our young people have shown and decided preference for their night entertainment over any other. Our picture show management has given us its hearty co-operation.

Judge Brown as Producer

Children's Advocate to Release Characteristic "Stories of Youth" Through General Film.

ONE of the most interesting acquisitions in many months is announced this week by General Film Company. It is a series of two-reel stories by Judge Willis Brown, the great children's advocate and author of numerous successful juvenile features. Beginning about an autumn, this new series will be distributed at intervals by General Film Company and will constitute an important advance in the presentation of photoplays, appealing to young and old alike. The Photoplayer Company, already a recognized leader in juvenile films, recently incorporated, is sponsor for the productions.

Judge Brown is the country's foremost authority on juvenile matters and has originated many unique and worthwhile reformatory methods in behalf of minors. He originated and was the administrator of the Parental Court of Gary, Indiana, the first of its kind, and was the founder and first judge of the Utah Juvenile Courts, said to be the most advanced juvenile court in the world. He also originated the Boy City movement at Charlevoix, Michigan, and devised the Boyville civic plan, an educational system of boys' work based on preventative lines, and has done more than any other to improve the status of juvenile cases in and out of the courts of the land.

Judge Brown's appearance as a film producer is not casual nor experimental. He has written his photoplays from stories of youth he is already a sensational success. Three of his most recent film successes are "The Saint's Adventure," featuring Henry B. Walthall; "The Girl Who Won Out," featuring Violet MacMillan, and "The Spirit of '17," in which Jack Pickford is starring. For some months he has had in preparation the new screen material written in his characteristic vein to be known as the "Judge Brown Stories." For Judge Brown stories care has been taken in the adaptation of new stories, and they will be rich in the sympathetic human interest element which the author so charmingly pictures. Judge Brown's talent needs no introduction to the exhibitor and public, and it is predicted that his new photoplays will receive an eager reception.

Prison Reform in Mexico

Interesting Series of Views Calling Attention to Mexican Reforms Snapped by Universal Cameraman.

WITH the bulk of public attention centered on war-ridden Europe it has been easy for the moment to forget that under the natural law of constantly changing conditions new crimes are being written for better or for worse in that country of our Southern border, so recently in the throes of bloody revolution. The Universal Screen Magazine No. 52 has something of especial interest regarding Mexico to tell us. It tells of a prison reform of helpful outlook, and something beyond the dreams of those who have seen the Mexico of old. It tells us by means of realistic illustrations that the Carranza government has remodeled the worst of them all, that capital punishment has been abolished, and that the Juarez prison, Merida, Yucatan, has become a splendid reformatory under Governor Salvador Alvarado.

Porfirio Diaz, we are told, about 3,000 prisoners were confined at the Juarez prison, that sometimes as many as ten men were thrown into one cell, and that they were subjected to other frightful cruelties. At the present time the prison, which is patrolled by guards night and day, has 96 inmates. The Maya Indian Guard, by the way, is inspected daily. Among other reform measures instituted at the Juarez prison, the profit from sales of furniture made by the prisoners is given for the support of their families. Each day these prisoners are required to attend a school which is maintained at the prison, for several hours each day. There is also a complete modern hospital ward there, where ailing prisoners receive the best of care. Nourishing food, which is daily inspected by Warden Posada, is served in the prison and friends and relatives of the prisoners may visit them twice a day, hours of 10 A.M. and 3 P.M. The chief occupation of these prisoners is the making of rope and hammocks.

The Universal Film Company is to be congratulated on being able to give the public this hopeful mesolre.

Interesting Physical Culture Number

Second Issue of MacFadden Physical Culture Magazine Holds Interesting Material.

IN the second issue of the Physical Culture Magazine, which is being published by the General Film Company, will be found considerable to interest. Bernarr MacFadden, himself fifty years of age, illustrates a method of arm movements by which the shoulder and arm muscles may attain marvelous power, reducing flesh and adding symmetry to that part of the body. The swimming pool is another interesting and attractive feature, where athletic, well-developed young women prove their abilities to swim and dive with much superiority, in which the movements of the body can be clearly discerned. "Waterloo Tag" is just a bit of play in which these same young women and the water hose play the principal parts. A tennis court, contrived by MacFadden himself on the lawn, will interest parents, and it is here that we are privileged to see the eight-year-old daughter of Bernarr MacFadden chin the pole fourteen times in succession with evident little exertion.

As this "magazine on the screen" develops we may hope for many useful hints with regard to keeping in good repair the muscle machinery of our bodies.

Strand Exhibits Beautiful Scenic

Wonderful Colored Views of Yellowstone National Park, its Terraces and Canyon, Photographed by Ralph Earl and Presented by Pathé.

ONE of the most beautiful specimens of colored film that we have seen recently is contained in the views of Yellowstone National Park, with its terraces and the Grand Canyon, in one of the programs of which runs the Colorado River, and which was exhibited at the Strand Theater the week of December 2. The vivid colors of the Canyon, for instance, have never been copied more accurately, and the terraces and other beauties of the Colorado and of the Yellowstone are shown in a way beyond description as they appear in the Ralph Earl scenic, which is being released by the Pathé Exchange, Inc., as a part of the series entitled "Our National Parks." These series of scenes may be truly recommended to the exhibitor as a feature of his program.

Film for Roman Catholic Propaganda

"The Victim," Multiple-Reel Production, Idealizes Priestly Character as Proving True to His Trust in Confessional.

FOR those of Romanist faith a film produced and presented by the Catholic Art Association, entitled "The Victim," will be found pleasing and interesting in theme. The picture was directed by Joseph Levering and has a strong human appeal, as well as containing authentic church scenes. Special attention has evidently been paid to the picturesque costumes of church festivals, and to the maintaining of the dignity due the portrayal of the ceremonies of any religious body.

A review of this picture will be found on another page of this issue, where the story of the picture, who placed his right to live second to the trust placed in him in the confessional, will be fully told.

ITEMS OF INTEREST.

According to the December Bulletin of the Affiliated Committee for Better Films, the following longer dramatic pictures have been used successfully for special programs.

1. "Artcrafts,—The Woman God Forgot"—Produced by the American Film
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

That National Publicity.

SUPPOSE you look at the trend and recent campaigns of the various film makers in a new light. Did you ever stop to realize that perhaps you are one of the reasons? Of course it is understood that the men who rule the destinies of the big companies are not making million-dollar advertising appropriations merely because they have kind hearts or because they like to see their names in print. They are advertising to popularize their brands, to make business for the exhibitor, but did you ever realize that right down at the bottom of the whole matter the companies are advertising to the patrons and possible patrons directly because so much of the local advertising is inefficient? That is the real reason that lies at the bottom of all these campaigns. They have to get the patron, and because the exhibitor does not get new patrons for himself, as he should. If he did, the companies would have to advertise only in the trade papers with an occasional appeal to the public. As it stands, they must create a demand on the part of the public because too many of the exhibitors overlook the need for building up the business in general. Far too many exhibitors are not advertising the picture business, but certain picture titles, and these only, and these they are advertising to the fans; those who have been converted to pictures. If John Smith likes Hart or Chaplin, he comes when you advertise a picture in which the star is to be seen, but the average exhibitor never thinks to advertise the delights of motion pictures as such. He makes no new business. He simply struggles to hold that which he has. Why not take a leaf from the book of the advertiser and seek to popularize your house? Make people come to the theater because your house is the trade mark of good shows. Don’t ride on the popularity of a brand. Do just what the brand has done. Take your own personal trade mark and the public and drive it home. Get all the benefit you can from the popular trade marks if you use those brands, but make it plain that the reason that a show is good is because of the STATION of the patron, or the extreme opposite is named. Point out that it is merely the film that gives pleasure, but the right films in the most advantageous surroundings. Talk of your music, of the comforts of your auditorium, tell of your projection and the care you take in the selection of your programs. Point out the little services your house staff has been instructed to perform. Tell them that give all these and the advertisement brad will not be so necessary for the large companies to advertise for new patrons with which you may keep your house open in order that they may do business with you. Paramount and Goldwyn and others in advertising to the patron seek to create a demand that will necessitate your use of their product. Follow the leaders and create in the minds of the local public that your house is as necessary to the enjoyment of the films as are the films themselves. Then make it so.

Took Liberty Bonds.

Sidney R. Lust, to advertise “The Cold Deck” in his territory around Washington, D. C., advertised that Liberty Bonds would be accepted in lieu of cash for rental of the subject, stipulating that the bonds must be of the second issue, then current. The immediate response was about $3,000 in bonds, and they are still coming. He used for his slogan “Let W. S. Hart buy your Liberty Bonds.”

Search Us.

During the recent terrible floods in China the Empire, Tientsin, was one of the sufferers, and the editor of the Review, their house organ, tells of their efforts.

When the flood waters were approaching us at the Empire we followed the example of everybody else and commenced to barricade and cement all available openings into which water was likely to penetrate.

Our staff, with commendable energy, commandeered everything likely to be of service in this direction, and today there can be seen adorning our main entrance one of our large billboards banked up with sand, with half a poster still visible on which can be seen in large letters a very appropriate commentary on the floods.

WHO’S GUILTY.

It will make good pick-up copy for American programs, but the editor is not recommending that the exhibitor should let his house be the place where this campaign is. It won’t help any. If the Arcada is all he says it is—which it is—then there is no reason to be afraid. If it is, let him advertise it better. We used to love the suggestion of Artroz and the question, “What is it to you if its at its esteemed contemporaries, but in real life it does not work out the same way.

Throwaways.

Throwaways are not, as a rule, a good form of advertising, but they are more or less useful in emergencies where there is no time to resort to newspaper advertising, where there is no daily paper, or to supplement the work in the paper, particularly in the case of the weekly paper with a special attraction showing some days after the day of the paper’s issue. The throwaway, as its name implies, is at best an imperfect form of advertising. It is printed on cheap stock, with little care, and generally in a hurry. It is read and thrown down, seldom being carried, and the essential is that it should get its message to the recipient at a glance. There may be some supplemental text, but the three chief factors of day, place and attraction should be so displayed that these can be taken in at a single glance. But because throwaways are a cheap form of advertising, it does not argue that the work may be careless done. For the very reason that you stand but half a chance of reaching a reader, the copy should be written in such a way as to attract the eye and hold it. Let the printer’s eye to see that the type selection is such that the proper lines stand out.

Through the courtesy of the Hardwicke Brothers, of Clovis, N. M., who sent on a complete set of their throwaways of several months, we have been able to get some good examples of throwaways of different types, but the Hardwicke apparently lift their material from the columns of the daily papers, making one exposition cost serve two uses. This is excellent where the place and attraction where the copy is such that it will serve both ends, but the copy that is excellent for newspaper work may not always show us as good advantage on a throwaway, though a throwaway, if well set, should work well as a newspaper advertisement. One thing we particularly like about the Hardwicke advertising is that even in their throwaways they always date their days. Most advertisers consider the “tonight” ample for their use, arguing that the man who gets it will not suppose that the attraction will be shown next Monday if he gets the paper on a Friday. This is true to some degree, but we think it is best practice to date every piece of advertising. One man may get the copy and know that “tonight” means the day of receipt. Another may pick up the discarded bill and not know whether “tonight” means today or yesterday and he may not be sufficiently interested to look the matter up.

The first example shown presents two attractive throwaways for Marquiseur Clark in two of her plays. The copy is well written and well displayed, but they are too much alike to be issued within eight days of each other. There is apt to be the unconformable suggestion that the same thing has been seen before and it is discarded without reading. It is the same and yet it is not the same. One is never redressed. The display becomes so familiar that you pass it by without notice. Unless the same form is invariably used, so

December 29, 1917
THE MOVING PICTURE WORLD
1939

Empire Theater, Tientsin, China, During the Recent Flood.
right uses fewer words to describe the story. This descriptive matter is apt to be read by few of those who get a throwaway and the shorter the paragraph the more likely it is to be read. One hundred words that will be read are better than a thousand that only ten per cent will read. This holds equally true of the throwaway and the newspaper advertisement. The brevity that is not gained at the expense of clearness is the thing most to be desired in any advertisement from the 28 sheets down to lineras. In preparing copy it is always a question as to whether the star or the attraction should be played up. Generally it is the star, unless the play is so well known that the mention of that title is apt to draw better business than the star. Broadway Jonson without George M. Cohan should be above the chief player, but Broadway Jones with Cohan should name the author above the play. Both advertisements are well displayed in type, but the Hardwicks have their printers trained and well trained.

The next reproduction shows six small slips about two by six inches each, though some are slightly wider than others. Compare first the two Fairbanks advertisements on the left. The first of these is a jumble of type. Nothing stands out distinctly and there is far too much to be read. You do not know what to read and end it all with the information and so nothing is read, but the slip is apt to be thrown down. On the other hand, the second example is almost a dream in that it permits the reader to see at a glance that Douglas Fairbanks in "Flirting With Fate" is to be seen at the Lyceum theater. Here the word theater seems to have been an error in the house name to give balance to remainder of the advertisement. The rest of the display is in double lines. A single line for "Lyceum" would have spoiled the effect. In general the word "theater" is supposed to be understood, but here it gives balance, and so its use is good form. The copy for the second advertisement is also more direct. The lines run "Douglas Fairbanks is a professional man and to end it all with the information and so nothing is read, but the slip is apt to be thrown down. On the other hand, the second example is almost a dream in that it permits the reader to see at a glance that Douglas Fairbanks in "Flirting With Fate" is to be seen at the Lyceum theater. Here the word theater seems to have been an error in the house name to give balance to remainder of the advertisement. The rest of the display is in double lines. A single line for "Lyceum" would have spoiled the effect. In general the word "theater" is supposed to be understood, but here it gives balance, and so its use is good form. The copy for the second advertisement is also more direct. The lines run "Douglas Fairbanks is a professional man and to end it all with the information and so nothing is read, but the slip is apt to be thrown down. On the other hand, the second example is almost a dream in that it permits the reader to see at a glance that Douglas Fairbanks in "Flirting With Fate" is to be seen at the Lyceum theater. Here the word theater seems to have been an error in the house name to give balance to remainder of the advertisement. The rest of the display is in double lines. A single line for "Lyceum" would have spoiled the effect.
to see Sothern. They are more likely to come for the Chaplin without persuasion. To announce Chaplin is virtually to take some of the business from the other night. Of course it is necessary to announce him before the day of playing, but not on the same bill.

The next sample is not unlike some that we reproduced last summer. The layout is particularly good, but apart from the layout the display is well planned for a model. The chief facts are given at the top of the display. If you read the copy at all you will know that Valentine Grant is at the Lyceum in "The Daughter of McGregor" on Monday, May 7. The times of showing and the prices of admission are also clearly indicated. If you are interested you can read the small type, but about five lines pulling up the big facts would be better still, perhaps—

She ran away from her strict Scotch father.

And by joining a traveling circus she was able to go to

Her uncle in the lumber camp of Florida, where

She foiled a band of desperate thieves.

This picks up the big facts and hands them to you in brief.

The last examples give two sizes of advertisement. The smaller is 7½ by 7 inches, and the other 10 by 7. The former (on the right) is the better planned; not because it makes a prettier display, though this helps not a little, but because there is no distraction. The larger space seeks to give equal display to two big attractions, and it cannot be done. It is better to drive home one title than to merely mention both, without making an impression for either. Three cuts are not three times as attractive as one cut. They are three times more confusing. One cut is an attractor, two or more are distractors. Even the two Arbuckle cuts would not be as good as a single cut, as a rule, and with Miss Clark in between the effect is really confusing. You have neither the time nor the space in which to drive home a lot of facts, and to attempt to display two or more subjects on a single sheet is to waste most of the endeavor. It is better to tell one title well than to advance two of them indifferently.

And here is a little thing to be remembered. A portrait cut should invariably face the copy and not seem to be looking away from it. The best cuts are those which seem to face the reader. The next best are those which seem to be looking directly at right angles, but they must be looking at the copy to which they belong. In the case of the Clark cut she has turned her back upon her own type, and is directing attention to the Arbuckle copy. The two displays should have been reversed to get the proper effect.

The rules for throwaways are very simple. Say as little as possible and say it as strongly as possible. Get the house, the time, and the attraction in letters so much larger than the rest of the type that these facts cannot be overlooked.

Trust to type rather than to small cuts for attraction. Use the plainest possible type consistent with a good looking job. Have the job as neat as possible, but not fussy. Elaborate rule work and ornamentation are out of place.

Try to drive but one fact home. If you have two days, use two bills.

A Noisy Ballyhoo.

A. L. Middleton, of the Queen, De Queen, Ark., sends in the photograph of a recent ballyhoo for a Fairbanks. The film was played for the benefit of the Central School and the boys all helped with the ballyhoo. Mr. Middleton seems to make a point of standing in with the march of local events, and we know of nothing better to help business. The school is given a benefit. Every youngster in the school immediately becomes a plunger, not alone for that particular show but for the house in general. This is a scheme too many exhibitors overlook. They do not realize that the best way to make money is sometimes to give some town movement a chance to make money too. The work must be done with intelligence, but with proper discrimination charity cannot alone be made directly profitable at the moment but can be made to yield permanent results.

A Feature Contest.

The Third Street theater, Easton, Pa., has sprung its "eyes, nose, and lips contest." It shows the eyes and nose and mouth of some star, and asks to whom the features belong, offering a free admission to anyone correctly naming the owner of the features. A correct answer applies get two tickets each, good for any day. Replies are not to be sent in before Tuesday nor after Saturday of the week following the publication of the challenge. The winners will be notified. It shows the placement of the cuts on the program front. The scheme is not wholly new, but the facts are made from photographs not generally used the results will be surprising. It is believed that identifications will be made, and probably in many weeks the correct replies may not equal in number the five pairs of tickets offered, but general interest will be excited, and it will make talk, which is the main point. Also it may add to the mailing list. It must be remembered, however, that in order to keep away from any entanglement with the post office department it is necessary to give programs to any persons applying for them, and tickets must be sent those who win. They cannot be required to call at the theater for them. This might be held to be the valuable consideration that in part determines a lottery. The Third Street seems to make the scheme, in an entirely safe way. That is the way they do most things. It is also well to remember that if you offer only one prize or a first prize of greater value than others, in the event of a tie a similar award must be made the others. Another way to work the scheme is to use it for the launching of a serial or a new star. Use a feature from a popular serial is largely used for advertising, and then offer a free admission to any person presenting the name at the door with the identity of the star and the name and address of the person making the tender written on the back. Here the cut is so like the rest of the advertising that most persons will identify the features and will come down, many of them being people who would not use the customary form of free tickets.

A New Help for Managers

Picture Theatre Advertising

By EPES WINDROPP SARGENT (Co-editor of Advertising for Exhibitors in the Moving Picture World)

TEXT BOOK AND A HANDBOOK, A compendium and a guide. A full roll of everything about the various types of advertising, printing, and paper, how to run a house program, how to frame your newspaper advertisements, typeset form letters, posters or throwaways, how to make your house an advertisement, how to get maximum business, truth and honesty all play into the scheme. All practical because it has helped others. It will help you. By mail, postpaid $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago.

Wright & Callender Building

Los Angeles, Cal.
The Photoplaywright

Conducted by EPES WINTHROP SARGENT.

INQUIRIES.

Questions concerning photoplay writing addressed to this department will be replied to by mail if a fully addressed and stamped envelope accompanies the letter, which should be addressed to this department. Questions should be stated clearly and should be typewritten or written with pen and ink. Under no circumstances will manuscripts or synopses be criticized, whether or not a fee is sent therefore.

A list of companies will be sent if the request is made to the paper direct and not to this department, and a return stamped envelope is enclosed.

Judgment.

THREE letters in one week asked where the services of a good critic might be obtained as a reader wanted to know what he shall do to keep his story from being killed in the start. A fourth letter carries this phrase: "I've not sold any stories yet. I've not written any. And when I do write it I can't think of how to start."

This last refers to fiction stories and is from a photoplay writer who announces his turning to the other field. He went through the photoplay end and no one had to tell him when he had arrived. He sold until the company he dealt with went out of the market. Now he'll start work on fiction and wait until he can write before he seeks to sell his first writing stuff, but he knows that what he has written are not stories. And here is another line that speaks of the right way:

I have Eisenmohn's book and find it helpful, but I am doing as I did with photoplays. I am studying stories themselves and not books.

That is not what he really means. What he does mean is that having spent all of his time writing stories he wants to know what he can do to keep his story from being killed in the start.

He splits hairs over close-ups and resplits the same hair on dissolve and fade, they proudly invent phrases such as "circle-to-full-screen," "diaphragm-aided-open-at-half-field," etc.

What he means is that is is written to dissolve and fade, they are, but he is in a rearward direction. What sells a story is a good idea and not a light effect or a new scheme for breaking a scene. Use effects as a means to an end and not as an ultimate goal.

Some Do.

Most writers declare that there is no market, and they are right. If they find none, but some still seem to be selling. Mrs. Bertie Moyer wrote the other day to a publisher that she wanted to know if he will buy her short script of Sidewalks.

Mrs. Moyer sells both one-reel comedies and five-reel dramas, which is still more unusual.

Quit Kidding Yourself.

The technique of photoplay writing is the art of telling a story in action instead of in words. It is a waste of time to ignore this for the trick work and stunt stuff. It is very true that a knowledge of the possibilities of the camera is essential to the proper telling of a story, but these are accessories and not the end aimed at. It is easier to study the technique of form, and for this reason too many do so. They split hairs over close-ups and resplit the same hair on dissolve and fade, they proudly invent phrases such as "circle-to-full-screen," "diaphragm-aided-open-at-half-field," etc. They say that they are making his story better, that its is written to dissolve and fade, they are, but he is in a rearward direction.

What sells a story is a good idea and not a light effect or a new scheme for breaking a scene. Use effects as a means to an end and not as an ultimate goal. Perhaps the novice is not to be blamed when he sees so many releases that depend upon sky shots and similar stuff, but he should know that this is the work of incompetent studio writers who cannot originate stories and trust to effects. He cannot compete with these on their own grounds. He must make attack through a different angle and offer the ideas the studio writers lack.

Be a Surprise.

We think that some—indeed, many—authors make a mistake in plugging a girl at the start. They write things out when they want to begin to write, and stop only when they quit through discouragement. They argue that some editor might, at some time, take a story. Very true, but there is danger that before they achieve success the editors will have grown so tired that they will find no appeal in the stories. You see yourself in the glass every day. Unless you suffer some physical or mental worry it is extremely difficult to become a surprise from day to day. You notice no alteration, nor do the friends with whom you come in daily contact. But you meet a friend you have not seen for a year, and at once you notes the changes that are imperceptible to those who see you daily, and yet clearly discernible to one who has been absent. He comments that you have lost or gained flesh, and you are surprised.

You have not noticed this because the change has been so gradual. It is the same way in sending in stories. If you make improvement slowly, the change is so gradual that an editor does not notice it. If you stay away for a year, and then come in again the editor will see a pronounced difference. It is hard to hold off for a year, but it will pay the beginner.

Changing Demand.

According to late reports the demand for rough comedy in England is slackening and a more polite form of entertainment is required. The English people have passed the stage where they desired enforced gaiety and now there will probably come a market for an appeal to the more cultured characters that have risen in the hand of war, and the human interest story is more nearly what is wanted. It is probable that over here a somewhat similar condition will prevail. For the time the rougher comedies and stressed drama, without reference to war, will be the demand, changing back to heart interest as we become more used to the actual war condition. But at so time is these war dramas and sex dramas, for so long as we have war in our real lives and have no desire to see repeated on the screens the worries of the day. The picture theater is pre-eminent the theater of the masses and it is foolish to seek to make appeal to producers with war dramas. The time for these will come twenty years after the war, not now.

Holding It.

What you find out for yourself sticks. What you are told is soon forgotten. Learn to do your own remembering.

Even Worse.

There is just one thing less in demand than a patriotic story just now and that is a peace propaganda story. Comedy and comedy drama will be increasingly in demand, and studios are going to count their production costs more carefully than has been their wont, so do not write stories that are expensive in production. Try to get your effects through less costly means. And more than ever be careful to avoid giving offense of any sort.

Getting Facts.

Be inquisitive. Get all the facts you can. Some day you can use some if not all of this material, and you can never tell what part you can use. Keep your eyes open. If you see something you do not understand, ask someone who knows. The elevated roads here in town the conductor puts a key into a box above the door of the second coach and takes out a slip of paper. He does it each trip and thousands see this done, but scarcely one in each thousand knows that the little strip he takes out records the saving in current consumption and that he gives it to the motorman, who turns in his slips at the end of the day and gets a bonus on the current saved, yet anyone who asks the conductor will be told. It is the same wherever you go. Get facts and when you have enough facts you can make your stories more real. Some of the best stories written have been suggested by the most ordinary facts, looked at with the creative imagination. Get the facts and cultivate the imagination.

Contentment.

The first requisite to authorship is a contented mind, but contentment does not mean self satisfaction over one's own stories or progress. It means an acceptance of the conditions as they are instead of discontent.

Do It All.

Don't write a halfway good story and offer it to the editor with the suggestion that you are certain that Miss Blank's charming personality will do the rest. Do it all yourself and you'll have the personality as an added attraction.

Reversing.

The true story is too true to be good.

**Technique of the Photoplay**

**By EPES WINTHROP SARGENT**

Practical pointers on the preparation of stories for the screen, answering the hundred and one questions which immediately present themselves when the first script is attempted. A standard and tested handbook for the experienced writer of picture plays who wants the help of the beginner. "Straight-from-the-shoulder" information from an author with a wealth of real "dollars-and-cents" experience.

By mail, postpaid, Three Dollars
Order from nearest office.

THE MOVING PICTURE WORLD, 516 Fifth Ave., N. Y.
Schiller Bldg., Chicago Wright & Callender Bldg., Los Angeles
Manufacturers' Notice.

I f is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Condition of Film.

From Halifax, Nova Scotia, comes a letter and box of cutouts. At this time it is not my purpose to name names. The complaints as against the exchange in question are and have been many and just what it may eventually become necessary to do in the matter I cannot say, but hope the producer in question will see his way clear to remedy the intolerable conditions complained of. Halifax written, in part, as follows:

Am sending, under separate cover, a box containing one hundred and two (162) cut-outs from the feature used at this theater yesterday and today. The cutouts show the exact condition of the film as received from the exchange, Montreal; also it is an average sample of the service received from this exchange each week. My manager has taken the matter of film condition up with the exchange repeatedly, and Mr. Wall, our Nova Scotia censor, has been after them pretty strong, but it does not seem to remedy matters. Last week I personally sent Mr. , Canadian General Manager for the service, 84 cut-outs from our feature for that week, together with a bill for services in overhauling and putting the films into runable condition. To date that gentleman has not even had the ordinary business courtesy to reply to my letter. Aside from the unfairness in compelling me to do hours of labor each week for nothing, our films do not arrive until 11 A.M. of the day of showing, and it is no unusual thing to lose a dinner hour in order to put this JUNK into runable condition. The other portions of our programme, viz., the greater Vitagraph, World and Goldwyn, is invariably in excellent mechanical condition. Now if you can do anything in New York City to wake the Montreal and St. John branches of the corporation in question up, you will certainly confer a very great favor on Nova Scotia exhibitors and operators.

Upon receipt of this letter and the box of cut-outs I immediately addressed the following to the General Manager of the producer in question:

Attached hereto find self-explanatory letter from Halifax, N. S., which name I would commend to your very earnest consideration. I presume to bring to your attention a few points which I believe you would consider to be very d Gilbert important. First: The moving picture industry, as such, has certain RIGHTS in matters of this kind, by reason of the fact that any production which is displayed on the screen of any theater in any other than the best possible way is a DIRECT blow at the popularity of the motion picture as a form of high-class theatrical amusement. This is, I think, a fact which you will admit cannot be seriously questioned. It therefore follows that the producer owes a distinct duty to the industry in matters of this kind. The producer is not altogether a free agent in the matter, because his act may work serious injury to others. Interlocking rights are involved, which each individual producer must be made to understand and respect, if the industry is to reach and maintain that high plain its inherent possibilities suggest for the future.

Second: I would call your undivided attention to the fact that the theater patron is an involuntary partner with you in matters of this kind. The theater patron reads your advertisements setting forth the beauty and excellence of your production. He or she purchases a theater ticket on the presumption that the production in question will be displayed on the screen in the best possible way. He trusts to the honesty of the theater manager to see to it that it is properly projected and correctly interpreted on the screen. He or she must also, perform, trust to the honesty of your corporation to, through its exchange, supply films to the theater which are in mechanical condition such as will permit of their being properly projected and interpreted on the screen, and not in condition to be dangerous, as were the films in question, from which more than 100 defects were cut out by the operator. To send out films in such mechanical condition that their proper

---

To you all: I wish for you a very many Christmas, presents galore and happiness without measure.

May the coming year hold for you good health and prosperity in abundance.

From your old friends, to dear self.

Santa and to the New Year.

F. H. Richardson
THE MOVING PICTURE WORLD
December 29, 1917

projection is a physical impossibility IS NOT HONEST WITH
THE THEATER MANAGER.

Third: But by no means least, the projectionist (operator) is
employed to project the films and interpret the dramatic action contained therein. He is to inspect and
peer films, and to attempt to compel him so to do, without
offering adequate financial remuneration is—well, my dear sir, I
leave it to your own discretion whether the case is just, fair, decent or honest. But remember this: Unless the operator can
and does place upon the screen high class projection—unless he can and does keep the screen the
subject of your high priced artists, then the work of those artists
on that screen will not be equal to their original performance and
your company will undoubtedly suffer what use to expend many thousands of dollars in the pro-
duction of a splendid screen drama and then, by reason of films in bad condition or in bad working order, which mar their screen interpretation, either ruin or largely
detract from the value of the finished result on the theater
screen. All for nothing, if you can.

The possible claim that your films cannot be kept in good
mechanical condition by reason of tax, duty and other high
expense in Canada absorbing the profit is met by the fact
that films of other producers are kept in good mechanical
condition. I was just recently in Canada, and while your
company is not the only offender, it is unquestionably the
very worst; also some exchanges keep their film in excellent shape,
proof that it can be done.

In closing let me add the thought that when in a given field
it becomes necessary to allow the films to go unready in order to make a profit, it is high time to abandon that field.

In response to your letter received:

Dear Mr. Richardson: Your letter of November 3 has re-
ceived my consideration, together with the attached letter from the operating manager, let me
say, of course, with you most heartily on the three points
you mention to the effect that bad condition of film is unfair,
unnecessary and an absolute waste of money. I have taken steps to remedy immediately the conditions causing the
complaint from the Maritime provinces, and intend to give my personal attention to the better screening of the exhibitor in this line throughout the United States, for I
realize fully as seriously as you do the tremendous handicap
the exhibitor is placed under the improper care of film.

I wonder, however, if you have a moment's thought to
the fact that as producers and exchanges, we do not project your
film, the exhibitor and all of the people that put the film in
improper condition is caused by the operator. In saying this, I am not attempting to establish
evidence against the exhibitor; but I am stating that the responsible
keeping film in good condition, but merely point out that if it
were not for inefficient handling or poor apparatus in the
theater, it would be impossible to exchange fine pictures for
better than give the film on its return a superficial going-over.
This company has for the past three years made numerous attempts to
secure co-operation from the exhibitors through its various
branch offices on the subject of taking care of film. I realize
that from your angle, receiving the complaints of various oper-
a tors, the obvious and serious things you could study from our viewpoint, perhaps you would
bear with us more patiently. I have frequently had instances brought to our attention, of which all new and unused prints have been returned to us after only
two, three or four days' showing absolutely ruined, and hardly a
day's notice of the damage happened. Serious and unnecessary damage is done to a good print be-
cause of carelessness and negligence on the part of the
operator. Naturally in the owners of the hundred and
beyond ourselves, we would have to scrap such injured prints and at
once replace them with new ones, and I can assure you that these things happen with such frequency that if we should at
tempt to do this, it would probably mean the use of four to
six prints on every subject for each one we are using at pres-
ent, which would, of course, be prohibitively costly and un-
profitable to the exhibitor as well as ourselves. The best we
can do is to put such prints, where it is possible, in good
condition, and endeavor to get the finished prints to in-
clude a new print on that particular subject. The subject of poor con-
dition of film has been one which has been a source of ex-
perience and disappointment, resulting in large expense to
the defensive. Probably the operator who has ruined one
of our subjects beyond repair would utter loud protest if the
subject were not, every condition, and heap a multitude of
us. We maintain in every office a su-
face office staff of as competent people as is possible to secure. We
have instalments whereby it is always pos-
sible for us to trace just which theater causes any damage to
a film, and yet we are without any come-back, since I have you to
find out and I can find an operator who would admit
he had damaged an inch of positive. Yet surely someone
damages it, for it hardly seems that sprocket holes can be to-
disabled and the film itself is not annihilated entirely in the
search. The problem resolves itself into a situation where we are always wrong, and must make the best of the worst of it, but I have been where I could control such a system that repairing and replacing which is feasible and judicious to
do.

We maintain in our home office in Newark several projecting
rooms with competent operators and perfect equipment, and
I have personally seen with my own eyes sample prints of
subjects which are being revised, or re-edited, projected
through our machines literally dozens and dozens of times,
yet such prints show a tear, a stain, and attend with them
being projected perhaps thirty or forty times, show less dam-
age than a film run for only three days by some supposedly first-class theaters. There are certain
organizations like our thousands of dollars a year unnecessarily,
and as you say, it casts many theaters dissatisfaction with their
service, and many thousands of dollars are being lost in
theatre projects for them. Do not think we are ignoring it,
as you may depend we realize it is to our best interests to extend every possible measure to prevent it. But we
must have the co-operation and help of the operators, for as
I said before, film is not damaged materially save when it is improperly projected. We want to show you the
always trace where the damage is done, yet we have been forced
to consider it a necessary evil to repair the damage to the best
of our ability. We are not in any way attempting to
prove that we want to thank you for the co-operative spirit in which
your letter was written. Please consider us always as willing, in-
deed anxious, to do the utmost in order to help you.

Very truly yours,

GENERAL MANAGER.

If the General Manager had followed the work of this department as he might well do, since it is the one big agency which for eight
years has striven to improve the knowledge of the operator and the
presentation of the photo-play on the screen, he would have known
that we have long since recognized the conditions he has named, and
that we have for eight long years been beating it into the head of
operators and theater managers that in making their films we simply eventually outrageous themselves more than any other one. The
evils complained of is a many-headed one, therefore a hard one
to kill. Some one "head" can be removed, but another is instantly
shifted. The manager is all too often pernicious and stingy in the
matter of repair parts. The manager in a large number of cases demands that the films be back to
him perfectly on the day he leaves an employing an operator looks first at the price and next at the item of
ability—often not at the latter at all if the first be low enough;
therefore he demands of the operator that he not only project the
pictures but that he do many other things as well, and these various
items collectively and individually make for inefficiency in the
operating room and damage to the films. To get an operator in name only, having little or no real knowledge of his
work; the operator is in all too many cases not only lacking in
knowledge put in addition to that in careless handling of a screen
I should-worry basis, which is outrageous in view of the valuable
property entrusted to his care, almost criminal. Machine manufac-
turers have sold out new projectors to theʃ act that the repair parts are done to every foot of film and operators do not know about
their business to rest the tension or else are too internally
shabby to care about their proper function. And we fight these evils continuously for years, only to have the General
Manager of a large producing corporation "wonder if we have ever
given them a moment's thought."

I have demanded higher grade talent in the operating room.
I have demanded better working conditions to the end that the
men could have a chance to do their work right. I have demanded of the
operator that he take extra care with his film, and he has claimed
his business and have raked him over and aft times without number for
his failure in that respect. I have demanded of the manager that he
employ better class ability in the care of his film, and he has
claimed by paying less to the operators. I have demanded
necessary repair parts to keep the projectors in first class condition,
that he stop over speeding, in itself a prolific source of damage to
film. To get an operator, therefore, as a trouble maker who might better mind his own business and let them run their-elves into the ground.

Elsewhere, editor, never again do you have to continue the war on
conditions which make for film damage. Only last summer he made
a tremendously hard 10,000 n. trip, lecturing to exhibitors and oper-
ators, more than one-tenth of his address had to do with the
improving of film. His picture to the Moving Picture World stood the entire expense
for this by the way.

The conditions General Manager complains of are still bad enough in all conscience, but God only knows what they would have been but
for the work of this department during the past eight years, aided by our
handbooks on projection. How many more will witness but will dispute the fact that those two agencies have accom-
plished much, but there is, unfortunately still much to do. We
are glad to the awakened the reason of the film damage and
they matter and trust it will not rest until every possible means
has been employed to induce its exchange managers to keep their
films in good condition; and the best of the many useless reform
cases for loose patches, broken sprocket holes and other purely me-
chanical faults.

Old Scheme Resurrected.
Ralph Martin, Los Angeles, has dug up a scheme for condenser cor-
rrection which was suggested and to some extent investigated by the
editor of the Moving Picture World, and was by the
Science Department of the Bausch & Lomb Company and by
was informed that it was not practical. They gave reasons for
the irreparable damage that might rears back that far. Brother Martin says:

Something of this kind was suggested by the President of the Society of Motion Picture Engineers in one of his recent
reports to that body. For this reason my plan may be of interest to that body as well as to yourself and your readers.
The Rialto of New York City.

Until recently the editor had not entered the Rialto theater. The reason is its management, direction, and提早 some heated arguments, while the Mr., Rothpafl, managed the Strand, concerning speed of projection. I admired Mr. Rothpafl for the manner in which he handled deep focus. I myself formulated when I investigated the matter six or seven years ago. Had the President of the Society of Motion Picture Engineers watched the work of this department, he would have known that this idea had long since been examined and rejected. That, however, does not mean that the underlying idea involved may not be utilized successfully in some other way. The proof does it place you at fault because it occurred before your time. Still another objection to it would be that siren slides could not be projected with such a lens, since the corrugation rings would inevitably show on the screen, the surface of the front condenser being in focus, or very nearly so, thereat.

As shown in accompanying drawing, the corrugated lens principle works out fine—on paper—for the purpose of correcting spherical aberration. The correction shown is drawn so that the lenses are all obtained by carefully made calculations and they certainly do show possibilities, at least to the extent of eliminating enough spherical aberration to prevent any considerable loss of light from that source. Various experiments have proven conclusively that the correction of spherical aberration will produce a whiter light at the spot. The critical point of practicability of this design lies, to my mind, in being able to have such a lens accurately ground and polished to the required curvatures. Aside from this possible obstacle I can imagine nothing to prevent its working out and being adapted to present equipment.

Well, friend Martin, one obstacle would be that given curvatures would have to be different for each lens. Such a lens could be pressed almost, once the proper forms were made, but grinding and polishing would require the construction of special and very costly machinery, if it could be done at all and keep within practicable costs. Your heavy curvature meniscus I could not agree with, nor you spacing the lenses so far apart. When I received the last drawings (the specimen hereafter) I took it up to Eberhardt Schneider, who makes lenses, usually for special purposes only, and has very high standards as a maker of special-motion picture apparatus for the testing out of ideas of various kinds. Mr. Schneider examined the drawing and expressed the opinion that the plan would not succeed, if for no other reason that that of glass variation. Such a lens could be, said, be made, though he would express no opinion as to its probable cost in quantities. Mr. Schneider's replies came and abated the opinion I myself formed when I investigated the matter six or seven years ago. Had the President of the Society of Motion Picture Engineers watched the work of this department, it would have been known that this idea had long since been examined and rejected. That, however, does not mean that the underlying idea involved may not be utilized successfully in some other way. The proof does it place you at fault because it occurred before your time. Still another objection to it would be that siren slides could not be projected with such a lens, since the corrugation rings would inevitably show on the screen, the surface of the front condenser being in focus, or very nearly so, thereat.

The crooked condenser is, as shown in the accompanying drawing, 

Can You Answer This, Mr. Operator?

A certain man connected with one of the Institutions conducted by Greater New York City, submits the following. Now I am not myself, I am not sure how to answer a question. I believe the answer so that I can get the spirit of it. I will go down shortly to see if it is right. Let us see how many of you can dose out the right answer.

The correspondent says:

Inclosed find forty cents for which send both sets of question booklets. If the following query comes under the head of matter which may not be published in the department, please answer by mail and attach bill therefore.

The point is the reasoning for the round light on the screen, as projected with a Power's 6-A by applicants for New York City license before the examining board. I have held a New York City license for a number of years, but let same expire and in consequence had to be re-examined. I failed miserably on the projection end. Am not and have never claimed to be a real operator. Am an electrician by trade and only used the license to operate a Motionograph outfit for the benefit of patients in this hospital, which has more than 5,000 inmates. Recently we have added a Simplex motor driven projector to our equipment and give a show once a week, same lasting two hours and a half hours. I now have a licensed operator run the machine for these shows.

Since failing in the examination I have done considerable studying, using your Handbook and the department, and, needless to say have improved my weak spots. What bothers me most is the round, fuzzy light on the screen, and the scissor effect I get in same when adjusting the arc. The outside circle of light was several inches in diameter, and the center circle, I now realize that I had a poor light at the arch; also that the examiners had my goat. But I got home and tried it out with our two machines. I was unable to produce the same effect, no matter what I did. The nearest thing I can liken the screen effect to is found in Plate 17, page 136 of the Handbook. Was unable to get a clear spot at the aperture, no matter what adjustment I made with the carbons. With but a limited knowledge of the projector, but with an abiding determination to know more, I will await your answer.

Personally I am inclined to think two things were wrong and am writing with myself as to whether or not I am right. What is your opinion, friend reader? Will give you the right dope later. Read the whole thing over carefully. You will obtain answers to the distinct difficulties named, which apparently point to two separate sections of trouble. Now some of you wise guys set busy and let's see what kind of reasoning you have. With the answer I will tell you whether or not I, myself, am right or wrong.

Projection Experience

There isn't an electrician today in the world who has not a few tricks up his sleeve in which he can turn' off all the lights and do something that people will never forget. The secret of the thing is that the light from the projector is so bright that it seems as if there were no light at all. The projector is turned on and the screen is illuminated by a series of bright flashes, each flash being of different color. The colors are arranged in such a way that they produce a spectrum effect, and the result is that the screen appears to be an afterglow of the projector. The effect is most striking when the projector is placed in the dark, and the results are so impressive that even the most skeptical person will believe that there is something magical at work.

MOTION PICTURE Handbook

There isn't an opera- tor's booth in the world in which this care- fully compiled book will not save its purchase price many times over.

Buy It Today

The Complete Standard Book on the Work of the Operator, Complete Descriptions and blueprints of all the latest machines and equipment.

MOVING PICTURE WORLD

For Managers and Operators

By F. H. RICHARDSON

This paper has never been published except in a Union shop, so it makes no difference whether we print the Union Label or not, but at the request of a few of our readers we take this opportunity to add it to the printing of your editors.
Inquiries.

Questions in cinemography addressed to this department will receive carbon copy of the department's reply by mail when four cents in stamps are enclosed. Special replies by mail on matters which cannot be replied to in this department, $1.

Manufacturers' Notice.

It is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

A Model Motion Picture Laboratory.

Ask any movie fan where the celluloid drama, the food that makes the movie giant grow, is produced, and he will doubtless tell you in California, New Jersey and New York. He has read his motion picture magazine and he has seen a lot of presents; probably lots of this, too. You can't tell him much about Los Angeles in the West or the Important things in the East. He knows them as well, by name at least, as he does the bright and hectic features of Broadway's Rialto. Tell this same movie fan that one of the greatest plants in this extraordinary great industry is in Detroit, Michigan, and he won't believe you for a moment. He knows about Detroit's automobiles, pins and stoves, but he has never associated the City of the Straits with moving pictures.

Yet it is true: in him you would have found in Detroit.

Detroit has one of the finest equipped and most productive motion picture plants in the country; and, curiously enough, it is merely a part of that organization that is considered one of Detroit's famous motor cars—the Ford.

And what have the movies to do with Ford cars? Just about every other piece of equipment of the important mediums to disseminate the Ford idea in a very big and broad way—the Ford idea in manufacture and sale and industrial welfare. And, incidentally, they introduced something new, by putting the public in touch with world events.

Just how much of a factor in the movie world the Ford Motor Company's moving picture department has grown to be is indicated in the following facts:

Four million people are now viewing the Ford Animated Weekly every week in the year in 2,000 of the 20,000 or more theaters in this country. As it is estimated that about 35,000,000 people attend moving pictures each week, the circulation of the Ford weekly is eleven and three-fourths per cent of the total.

All this has developed in two years and the department is growing faster than the proverbial weed.

It was in 1919 that the Ford Motor Company determined to organize a moving picture department. It started with one man, and no equipment—merely a desk in a corner of the advertising department.

Now the department has a staff of 24 men and stretches for several hundred feet along the fourth floor, front and back, directly back of the administration building; equipment for taking pictures and manufacturing films the equal of any in the country and better than many of the great film concerns familiar to the public; and a distribution that any of the great exchanges might envy.

The principal product of the Ford's moving picture department is the Ford Animated Weekly. This consists of a brief film, running from 10 to 15 minutes, which is made up of miscellaneous topical events and an occasional picture of a Ford scene or Ford feature. The interesting factor of this weekly, wherever they may happen, are films for this weekly. Fires, parades, races, athletic events, the laying of a corner stone, the President opening the baseball season, the launching of a ship—any event that is important, interesting or picturesque, is sought for the Weekly.

Camera men are constantly on the road securing the pictures; and the equipment of the department includes an especially constructed Ford car for the carrying of motion picture apparatus used in the taking of pictures and around Ford plants.

One hundred and ten of these Weeklies are now made each week and distributed directly to 2,000 theaters. The miscellaneous films, which are being made at the rate of about 200 per week, consist of industrial subjects, examples of educational work with employees and the "Safety First" idea as carried out in the Ford factory. It is estimated that about 200,000 a year are shown in Ford plants. This is considered a normal week.

The Ford Animated Weekly alone has a circulation larger than that of any national publication.

In the distribution of the Weeklies large posters are used to advertise them on billboards and in theater lobbies. In addition to covering the United States from coast to coast the Weeklies are now being circulated in the Hawaiian Islands, France, Italy, South America, England and Australia.

Industrial films, which show factory scenes, processes and methods, are now being made with Spanish titles and "leaders" for use in South America and Mexico, and a number of other miscellaneous films go to schools, colleges, various societies, and Y. M. C. A.'s, and recently quite a distribution has developed in penal institutions.

A number of stories of interest in dark rooms, laboratories and work shops that confront the visitor to the Ford moving picture department, certain features stand forth prominently—notably cleanliness, order, system, fire protection and lighting arrangements. The production of moving pictures demands a high degree of manufacturing efficiency. Extreme care is taken by the Ford management to keep the motion picture department in order and orderly and to provide every possible means for fire protection.

At every hand are steel receptacles for scrap. Moreover, the floors are sprinkled with water sprinkler systems in case the steel is ever ignited. In the building and there is a chemical fire station with hose and complete apparatus just outside the door of the department. Moreover, the staff is drilled to respond to a system of fire alarms, so that if the given signals every man knows instantly what to do and where he is expected to be. Like all the Ford factories, this department is thoroughly equipped with automatic fire sprinklers.

Discipline, order and system prevail everywhere and the department represents an excellent example of modern industrial good housekeeping.

In some sections of the department a great deal of light is needed; in other sections there can be no light, and that little only of a certain kind. In the studio where interior pictures are taken are large movable batteries of the Cooper-Hewitt mercury vapor lights. These lights are so intense that they are used for lighted holograms to read by so as in the Ford dark room. This department is illuminated by a safe light which has no actinic effect, and after one becomes accustomed to the peculiar radiance it is perfectly easy to read and write in this room. The effect is attained by placing an orange and red filter over the light, which is then thrown against the ceiling to be diffused indirectly.

There are about thirteen main sections to the Ford moving picture department. These are arranged in order as follows—Administration, Studio and Art, Stock, Marketing Room, Developing Room for Still pictures, Laboratory, Title-Making, Printing of Films, Perforating, Developing of Films, Drying Room, Assembly Room, Shipping Room.

In the efficiency of these sections of the department of which the Ford Weeklies are only a small part, the whole is done with the utmost dispatch.

Some pictures are taken in a very bright light, with less light.

Some pictures are in the making in the Ford moving picture department. This is illustrated in an interesting manner in the title-making department. The titles of films are printed in an ordinary manner in white on a black background. These must be filmed as though they were moving objects. If the filming were left to the judgment of the camera operator he might crank off too many feet for one title and thus waste footage, or he might not run off enough. Moreover, his speed would necessarily vary with each title. The filming is therefore done automatically and according to a standard scale. As soon as the operator has the camera at a uniform rate and the operator has a schedule that tells him how many feet to grind out for a certain number of words.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that fully fills the requirements of every reader.

(The article continued.)
News of Los Angeles and Vicinity

By G. P. Harleman

“Spirit of '76” Film Called Part of Plot
Picture Incites to Mutiny Is Allegation—Producer May Be Given Penitentiary Sentence.

As stated in this department last week, “The Spirit of '76,” a feature issued by the Continental Producing Company, was seized by Federal officers on Thursday night, November 30, at the Clune’s Auditorium where the film was exhibited. Robert Goldstein, producer of the picture, was taken in custody by the Federal agents, charged with violation of the Espionage Act. The Federal grand jury act on the case Tuesday, December 4. An indictment against Goldstein was returned on three counts.

Only a few witnesses were examined by the grand jury, the list including W. H. Clune, at whose theater the picture was shown; C. White Mortimer, British vice consul, and two witnesses representing the American Protective League, at whose instigation the presentation of the picture was stopped by the seizing of the film.

When the inquisitorial body had made its report to Judge Bledsoe, Assistant United States District Attorney Gordon Lawson asked that the bond of Goldstein be increased from $2,000, to $50,000, it was further recommended when Goldstein was arraigned before United States Commissioner D. M. Hammack.

“Does the investigation by the grand jury indicate a prosecution of the picture in connection with the exhibition of this picture?” the court asked.

“It does,” replied Mr. Lawson.

When the bond of Robert Goldstein is fixed at $10,000,” said Judge Bledsoe.

Under the indictment Goldstein may be sent to the penitentiary for a period of two years on each count, or six years in all. The first count alleges a violation of section 3 of the Espionage act; count two, a violation of Section 22 of the act, and count three a violation of Section 37 of the Penal Code relating to the selective service act.

It is charged that on November 28 Goldstein “wilfully and unlawfully caused or provided munition, dilatory, mutiny and refusal of duty on the part of the military and naval forces of the United States,” in that he presented at Clune’s Auditorium a certain moving-picture play entitled “The Spirit of '76,” designed and intended to arouse antago-

nism, hatred and enmity between the American people and the people of Great Britain, at a time when the defend-

ant well knew the government of Great Britain, with its mobilization, was engaged in the prosecution of a war against the imperial govern-

ment of Germany.

The second count asserts that by the exhibition of the picture Goldstein attempted to influence those not yet called for military duty, who had so far failed to present themselves to the proper military authority.

The third alleges that by the exhibition of the picture Goldstein conspired with others to influence those who had not yet been called to selective service.

Theaters Observe National Red Cross Day
Monster Benefit at Mason—Many Prominent Stage and Screen Stars Participate.

NATIONAL Red Cross Theater Day was observed Friday and Friday night, December 7, by Los Angeles theaters, the entire proceeds being given to the American Red Cross. Many thousands of dollars were raised through the theatrical performances. Locally the monster benefit performance at the Mason Opera House attracted a large and enthusiastic crowd. A program of fifteen numbers was presented. Three orchestras of thirty musicians provided the music. Talent was secured from various other theaters in the city and from local musical ranks.

Standing out as the premier attraction was Maggie Teyte, prima donna soprano of the La Scala Grand Opera Company. Trixie Frigonza, breezy and witty, always a Los Angeles favorite, was enthusiastically received. An original sketch, “For France,” with Lewis Stone, Miss Bessie Harriscale, Howard Hickman, David M. Hartford and Sam Wood, scored heavily.

Baby June Hovick, billed as the miniature Pavlova, also delighted. “Food,” an intensely interesting and funny travesty on the food problem, with Raymond Hatton and Herbert Rawlinson, and the ballet “La Vogue” presented by the Celestic School of Dancing, were two especially good numbers.

Just prior to Joan’s, a melodramatically illustrated poems; Miss Ella Carlisle, whistling soprano; Willard, “The Man Who grows”; Aveling and Lloyd, S. K. Parmegiani and a double sextette of saxophones; Toto, the famous clown; the Rolin Four, Mercedes, and Charles Murray, screen comedy star, took part in the program.

Russian Embassy Visits Universal City.

The members of the Russian Embassy at Washington who have been touring the country, appealing for more financial and material help for Russia as an ally, who, as they said, will rally from the unfortunate position into which he has been plunged by the radicals, were at Universal City during the few days they spent here recently.

The members of the mission were extended the courtesies of the plant by the officials of the company and devoted several hours to their journey over the city of make-believe.

Jones Directing at Universal City.

Jones Directing at Universal City.

A new member among the directors at the Universal studios is Edgar Jones, who has started the filming of a story entitled “The Quest of Joan,” in which Louise Lovely will be featured. Philo McCollough, a player new to the Universal ranks, will appear opposite Miss Lovely.

Miss Clifford Gets Loving Cup.

Kathleen Clifford, diminutive serial queen, was the hono-

red as well as a most surprised guest at the recent party given by Patty Arbuckle by the Horkheimer Brothers in their new glass studio, at the Balboa studios. Miss Clifford was the recipient of a loving cup in appreciation of her loyal and faithful work in filming “Who Is Number One?” the serial now running on the Paramount program. The trophy was nearly as large as the star, and it was with difficulty indeed that Miss Cliff-

ord was able to tote it about to show her many admirers.

Donald Crisp Leaves Horsley.

Donald Crisp, well known picture director, who gained fame through his work in directing “Ramona” and “The Eyes of the World” for W. H. Crane and pictures starring Wallace Reid, Julian Eltinge and George Beban, has finished his contract with the Lasky company, and will take a month’s vacation before returning to the harness. He will take his vacation in and around the Yosemite, with a gun and a dog as his companions.

Mr. Crisp has been offered a renewal of his contract with Lasky, and has received also a number of other offers from various firms.

George Ovey Leaves Horsley.

The Rialto had the news that George Ovey, the Horsley comedians, has left that concern to make a new affiliation. The announcement came in the nature of a surprise, as Mr. Ovey has been featured by Horsley for the last two years.
In that time he was starred in over 150 single-reel comedies under the title of "The Jolly Dogs," which were released on the Mutual program. Mr. Ovey has not as yet determined which of several offers to accept and will not endeavor to decide upon the matter of his new affiliation until his return from some months of vacation in the mountains.

Miss Fischer Announces on "High Heels."

The color feature of the American Film Company production, entitled "High Heels," featuring Marguerita Fischer, has been announced. It includes Jack Mower, David Howard, Golda Madden and Perry Banks. The present production is Miss Fischer’s third of a new line of comedy-drama, "Detective Dan Cupid." The picture contains an entirely new role for Big Bill Russell.

Honors for Mary Miles Minter.

Mary Miles Minter, American star, has been honored by an appointment as California State President of the Children’s Patriotic League of America, by Miss Lillian Bell, of Chicago, National President of that organization.

Washburn Temporarily Blinded.

Owing to temporary blindness as the result of working too long a time under a battery of lamps, Bryant Washburn has been confined to his home for several days. For two consecutive nights he worked in his barber’s shop from 9 to 11; the evening shooting scenes for his first Pathe release, "Kidder and Ko."

Mena Company Building Stage.

Work has commenced on the new stage for the Mena Company, which will be glass inclosed, 100 by 120 feet, and will be thoroughly equipped with the most modern and scientific lighting system. A concrete tank 20 by 30 feet is being installed under the stage, which will be filled with water and water connection can be filled with a very short time. Separate compartments around the tank will be inclosed, and glass apertures in the sides of the concrete walls will permit underwater scenes to be made.

In addition to the new stage, property rooms and new equipment for the enlarged laboratories, concrete vaults are being built for the storing of film.

Griffith Working on War Picture.

David W. Griffith, with Lilian and Dorothy Gish and Bobby Harron, has been doing some quiet work at audios and inclosed space has protected them all from the dust caused by the destruction of the big "Inexécute" set. So rapidly is Griffith building his film made in several countries, including scenes taken at the French front and in England.

Emerson and Loos Leave Fairbanks.

It is understood that John Emerson and Anita Loos have left the Fairbanks organization and are due to take a trip East in regard to a new affiliation. "Doug" has not as yet announced who will take the place of Mr. Emerson as alternative director with Allan Dwan.

Myrtle Gonzalez Weds.

On Saturday morning, December 1, Miss Myrtle Gonzalez became the bride of Captain Allen Watt of the Three Hundred and Sixty-third Infantry Lewis, M. Watt was a former assistant director at Universal City. The couple were married in the Gonzalez home at 908 West 15th street, this city. Only their parents and two or three close friends were present. An informal reception was given in honor of Captain and Mrs. Watt the evening following the ceremony. Watt won a commission as captain of infantry and went to Fort Sill, Okla., for musketry instruction. Capt. Watt left on December 7. His bride will remain here until the first of the new year, when, with her parents, she will go to the military camp to join her husband.

Mary MacDonald MacLaren Resumes Work.

After an absence from the screen of several months, Mary MacDonald MacLaren, popular seaside girl star, has returned to the screen and is to start upon a new state-right feature under the Horsley banner. Miss MacLaren’s vacation was occasioned by her being injured a month or so ago in an automobile accident.

Lee Arthur, Playwright, Dies.

As a result of injuries sustained in an automobile accident, Lee Arthur, the noted playwright and screen scribe, died on Saturday, December 8, at the Clara Barton Hospital. Mr. Arthur was confined to the hospital for ten weeks with several broken ribs and his death was caused by pneumonia setting in. The late playwright was 42 years of age.

Los Angeles Film Brevevtes.

Word has been received from Duke Reynolds, former assistant director at the Triangle-Keystone studios, to the effect that he has been transferred to the Aviation Corps and ere now has departed for the training quarters at San Antonio.

Working as an extra at the Balboa Amusement Producing Company, Long Beach, is Eloise Lorrimer, of Chicago, member of the famous Lorrimer family and cousin of "Billy" Lorrimer, former United States Senator.

Arthur J. Hoyt, casting director at the Triangle Culver City studio, is back at work after being in the hospital with a bad foot and is now going around on crutches.

The many friends of Harvey Gausman, who is the road man for Manager Irving Lesser’s All Star Feature Distributors, are congratulating him upon an addition to the family, who will be known as Harvrey, Junior.

Catherine MacDonald, who is rapidly climbing to a place in the sun approaching that of her sister, Mary MacLaren, has been signed for the leading role opposite Charles Ray in his next feature. Miss MacDonald has recently been with Pathe and Lasky.

Al E. Christie intends to have his new indoor stage ready for production purposes within the next two weeks.

Jack G. Blystone, who, in spite of the high sounding title of Director-General of the L-Ko studios, is a regular human being, is busily engaged in tying up odds and ends of various productions here before he leaves for a six weeks’ vacation.

The twelfth episode of "The Mystery Ship" is under production at Universal City by Director Harry Harvey. The serial features Ben Wilson, Neva Gerber and Kingsley Benedict.

Director Elmer Clifton is making rapid progress filming his own story, "More Power to Him," in which Herbert Rawlinson is playing the featured role. The scenario was prepared by Waldemar Young. Rawlison has a strong supporting cast, including Claire Du Brey, Neal Hart and Sam De Grasse. Clifton is filming the production in five reels.

Owen Wister’s story, "Lin McLean," is being filmed as a five-reel Universal photoplay under the direction of Jack Ford. Harry Carey is playing the title role, while Betty Schade portrays the part of "Katie." Others in the cast are Stanley Baldwin, Roy Clark, William Carroll, Millard K. Wilson and Ed. Jones.

Ella Hall and Emory Johnson are playing the featured roles in "Dona Peroneta," a five-reel photoplay which is being directed by Miss Elsie Jane Wilson. The story was written by B. Perez Galdose as a book and was adapted for the screen by Elliott J. Clawson. Other important names being placed on the payroll are Winter Hall, Gretchen Lederer, Maxfield Stanley and Harry Holden.

After spending three weeks in a Los Angeles hospital with Marjorie Daw has returned to the Douglas Fairbanks studio and resumed active work in "A Modern Musketeer." Due to her accident, a broken knee, at the Grand Canyon of Arizona during a scene of the new Fairbanks picture, it was necessary to send Miss Daw to Los Angeles.

Bessie Barriscale is now working at Paralta in a picture called "Blindfolded," from an original story by Richard Schayer. Her director is Raymond B. West.

Frank Lloyd, Fox director, has moved into a Hollywood "bungalow" and bought a new car.

Triangle-Keystone Director Herman Raymaker and his seafaring company have been busy at San Pedro harbor where they have been making the boat scenes for "A
Sea Serpent’s Desire.” Billy Franey, Dale Fuller, Maud Wayne, Milton Sims, James Donnelly, Lloyd Bacon, and Frank Opperman are all figuring in the picture.

* * *

Ralph H. Spence, who for some time has been writing the R. A. Walsh features for William Fox, will devote his future energies toward creating comedy-dramas for George Walsh.

* * *

Viola Dana and company have returned from the Mojave Desert, where they went to film scenes for the forthcoming Metro “The Winding Train,” adapted for the screen from the story by June Mathis and Katherine Kavanaugh, and in which B. A. Rolfe will present Miss Dana as star. The town of Mojave, headed by Sheriff Guy Hamilton, paid homage to the petite is-Berkeley star and barbecues and dances were arranged in her honor.

* * *

Horace Williams has been engaged by B. A. Rolfe as casting director at the Metro West Coast studios in Hollywood. Williams has occupied the same position at the Lasky studios.

* * *

A service flag bearing eleven stars was raised this week over the Christie studios by Al E. Christie.

* * *

Director Tod Browning, after filming night scenes, discovered his new car had been stolen from in front of the studio and a very much dilapidated car of the same make left in its place. He telephoned the police and while waiting their arrival decided to take another look at the car so thoughtfully left by the thief. The second car also had been stolen.

* * *

B. A. Rolfe has engaged R. C. Godfrey as technical director at the Metro studios.

* * *

Bobby Vernon has finished his first picture under his new contract with the Christie Film Company. He was supported by Ethel Lynne, under the direction of Al E. Christie.

* * *

Bringing with him the film of a big motion picture feature made in the Hawaiian Islands, George Melford, Lasky director, has returned from Honolulu.

* * *

The first picture which Constance Talmadge will make in the West is “The Shuttle,” being adapted from a story by Frances Hodgson Burnett. Rolan Sturgeon, formerly of Vitagraph, will direct, and the picture will be made at the Lasky studios.

* * *

A joy-making drama is being made by Henry Lehrman for Sunshine Comedies. Ford Sterling plays the leading part. Among other things it is remarkable for its presentation of the famous humorist in an entirely new make-up.

* * *

Wallace MacDonald has been engaged by H. O. Davis to play leads for Triangle specials. MacDonald’s last work in California was opposite Mary Miles Minter in “Youth’s Enduring Charm,” since which he has been playing in O. Henry pictures.

* * *

“Amazement of Clothes Line Alley” promises to become a picture before it is a stage play. The picture version is the present vehicle of Mary Pickford, Arctura star, who is being directed by Marshall Neilan. Engaged for the leading male juvenile role opposite Miss Pickford is Freddie Goodwins, who has of late been distinguishing himself in Christie comedies.

* * *

Jewel Carmen is about to begin a new photoplays at the William Fox studios in Los Angeles, the author of which is Bernard McComville. Miss Carmen will be directed by C. M. Franklin, and her supporting cast will include O. Raymond Nye and L. C. Shumway.

* * *

Tom Mix is completing for William Fox “Cupid’s Round-Up,” the story of which was written by George Scarborough and the scenario by Charles Keaton.

* * *

Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson’s crook comedy, “The Hopper.” William V. Mong is cast in the title role.

---

**Paramount Secures Fred Stone**

FRED STONE, famous scare-crow of the “Wizard of Oz,” star of a dozen of America’s most popular and successful musical comedies, and an excellent player at the Globe Theater in his greatest success, “Jack O’Lantern,” is to become a comedy star of the moving pictures under the auspices of the Paramount Pictures Corporation and Jesse L. Lasky.

Following the completion of his present theatrical season, Mr. Stone will leave for California early next summer to begin work on the first of a number of new picture projects. The scenarios for which will be provided to exploit the personality and accomplishments of one of the most popular and successful comedians on the American stage.

Concerning his new venture into the motion picture field, Mr. Stone said: “In the past few years I have received many flattering and tempting offers to become a film star, but I have always felt a natural hesitancy about signing up in this new field until I could be assured of entering it under the same high-class management as has made happy my long and pleasant association with Charles B. Dillingham.”

“This new association with Mr. Lasky has solved that problem and I may say in all sincerity, I am glad to be affiliated with a company of such high standards as those attained by Paramount pictures.”

Since the days of “The Wizard of Oz,” when the famous team of Montgomery and Stone first scored their country-wide success, Fred Stone has been one of the greatest character comedians on the stage. The long string of successes in which he appeared with his friend D. W. Montgomery, included “The Red Mill,” “The Old Town,” “The Lady of the Slipper,” “Chin Chin” and others. After the death of Montgomery, Stone appeared as a single star and has achieved the greatest success of his career in “Jack O’Lantern.”

Mr. Stone is known almost as well for the many, varied “stunts” he has been able to introduce in his work as for his own inimitable powers as a dancing and pantomimic comedian. Lariat throwing, tight-rope walking, bare-back riding, ventriloquism, pantomimic piano playing, skating and a number of the most difficult of the “Fairbanks’ stunts” were all grist to his mill in the course of his various appearances in one new success after another.

Mr. Stone’s appearance in the silent drama will not be his first essay at pantomime. Several years ago he appeared as a pantomimic star under the management of Robert Arthur in London and Liverpool. His success in pictures is already assured, by reason of his world-wide popularity, his extraordinary powers as an eccentric comedian, his indefatigable capacity for mastering whatever he goes into, his well-defined powers as a pantomimist artist, and his extraordinary likable and magnetic personality.

---

**NEW EDITOR FOR AMERICAN SCENARIO DEPT.**

Will Ritchey has been engaged this week for the American Film Company scenario department at Santa Barbara, and will henceforth be editor-in-chief of the whole works. His staff will consist of Charles Turner Dazey, James E. Hungerford, Chester Blinn Clapp, Elizabeth Mahoney and Myron M. Stearns. Better stories for motion pictures is the order of President Samuel S. Hutchinson, of the American, no matter what they cost.
Fred Wright Rejoins Pathé
Returns to Scene of His Earlier Successes After Absence of Three Years.

The directorial forces of Pathé Exchange, Inc., have been augmented by the return to the fold of Director Fred E. Wright after an absence of three years from Pathé activities. Mr. Wright has the distinction of being one of the oldest directors in the industry and one of the first stage directors to devote his services to the production of picture plays. His theatrical experience commenced at the age of sixteen as an actor in the company with Thomas W. Keane, where he served an apprenticeship of three years. Later he was associated with Oliver Dowd Byron, A. M. Palmer, Augustin Daly, and Frank Mayo.

Just prior to his entering into the world of pictures he acted as stage director for many well known stock companies in New York, Brooklyn, Philadelphia, Cincinnati, Indianapolis, Kansas City, Denver and Seattle. His first work as a director of picture plays was in the independent field where the quality of the productions made under his direction attracted the attention of the old Pathé Company, then known as Pathé Frères. He remained with Pathé Frères until 1914 and then became a director for Essanay, producing many of the best features released by that company during the three-year period of his contract.

Mr. Wright started work for Pathé immediately upon the expiration of his Essanay contract and is now engaged in the direction of "The Mysterious Client," starring Irene Castle, supported by Milton Sills and Warner Oland, the famous trio of shining lights that made up the brilliant cast of "Patria," and Caesare Gravina, who distinguished himself in "The Fatal King."

"The Song and the Soldier"
One Reel Production by Plimpton Epic Pictures Calculated to Promote a Greater Use of Music—Part of National Plan.

Under the auspices of the National Bureau for the Advancement of Music, the Plimpton Epic Pictures, Inc., has just completed a one-reel subject, entitled "The Song and the Soldier," the first of a series of similar subjects intended to encourage the more general use of music everywhere. By pictured illustration of the manner of using music and the good that can be accomplished by its use the National Bureau hopes to make music more real in its application to American life. No special form of music or method of presenting it is suggested, but every instrument and all worthy compositions are to be encouraged. The head of the National Bureau is C. M. Tremain, formerly with the Aeolian Company.

"The Song of the Soldier" presents the subject in a very understandable and impressive manner. There are scenes in the home, in the trenches and in the hospital which prove how valuable music is as a comfort and even a remedy to those in mental or physical distress. There is a touch of home life portrayed that is certain to reach the heart of those who witness the picture and to impress the fact, known in medical practice, that music is almost invaluable in certain cases of great nervous stress.

The idea of applying motion pictures to this use is peculiar and new. Mr. Plimpton seems to have caught the inspiration in his first production which not only illustrates the principles but holds the attention and stirs the soul.

There should be a market for this series of subjects on both entertainment and educational grounds.

Frieda Hempel in Pictures

FRIEDA HEMPEL, Gatti Cassaza's famous dramatic prima donna, who has been a favorite of the Metropolitan Opera house for several past seasons, will certainly add to her popularity in connection with her now heralded appearance in motion pictures. While there are unquestionably many singers in the first rank of artistry, it has been almost a rule that their voices make up what is lacking in dramatic action. In Frieda Hempel and occasionally in one or another the exception to this rule is found.

None can fail to be impressed by the aspect of this splendid woman who seems to gain height by reason of her wondrous lines, and who moves toward her audience with a simple, natural majesty. In presenting this remarkable luminarv to the moving picture screen, one can be assured that Frieda Hempel will soon subject countless numbers.

The scenario that is being prepared for the starring of Frieda Hempel will be the product of several collaborators, who, making a close study of her personality, will present a story especially suited to her varied artistry.

Work on her picture was to start some time in January, but the Edison Phonograph people have succeeded in contracting for her exclusive services at a time when it was perhaps to be delayed for a month or two.

The Edison Phonograph people, who are to feature her as their leading star, are reported as entering into a tremendous advertising campaign for the product featuring Frieda Hempel. Unquestionably this will be a great asset for the pictures that are to be made starring Miss Hempel, for after all the two entertainments—motion pictures and the phonograph—are the most popular known in the world.

President Hutchinson Returns from Santa Barbara

Samuel S. Hutchinson, president of the American Film Company, has returned from a quick trip to the Santa Barbara studios, where he found everything started in good order for the winter's work.
Among the Picture Theaters

Big Theater Opened in Montreal

Loew Adds to List of Splendid Picture Houses in Canadian City—Rich Decorations One of Its Features.

MONTREAL'S new million dollar theater was opened Monday evening, November 19, when 3,400 people crowded into the doors, eager to see what Loew's had in store for them. Critics say that this is one of the largest and loveliest moving picture theaters on the continent. Every contrivance and innovation that modern ingenuity has devised for the amusement and comfort of the pleasure-seeking public has been provided. The decorations of the interior are of classic design, with the severity of the antique tempered somewhat to suit the love of ornamenation of today. Cameos are used extensively, and medallions in white and gray appear charmingly on every side. The color scheme of the interior is, strictly speaking, rose, gold and gray. The walls are paneled with old rose brocade to match the thick carpet, and the draperies that sweep in long waves between the Corinthian pillars of the box. Everywhere the seats are dull gray, on the balcony, in the orchestra, and the light cane chairs in the boxes. Gold sunbursts and wheels are effectively used in the mural and ceiling decoration, and the prosценium arch that outlines the stage is made of a lacy fretwork painted gold. The oval above the lounge is gilt, broken in the center with four medallions. The frescoes are exceedingly fine, depicting classical scenes and mythological deities in pale pastel colorings. Throughout the theater, marble has been freely used, which heightens the richness of effect. The greatest triumph of all is the marble staircase in the lounge. The lighting of the theater embodies all the latest theatrical devices. Nowhere is there a sign of an electric bulb, but nevertheless light seems to radiate from every part of the building. The glass background of the prosценium arch lights up, forming a huge glowing semicircle. From the center of the ceiling hangs a dome of colored glass with a number of smaller domes around it. When these lights are lit, the effect is rich and subdued. Rather a novel device is the glass panels underneath the balcony which are transformed into brilliant slabs at a turn of the lever.

To describe the plan of the theater is almost the task of an architect. On entering, one passes through the marble lobby into the rotunda. This apartment is oval in shape, and is provided with comfortable seats and sofas, where the men may smoke. A huge fireplace gives a final note of coziness to the whole scene, and doors lead into cloak rooms or telephone booths. At this point the ticket holders of balcony and orchestra seats part company. The marble staircase leads down into the main body of the theater, while a short sloping corridor brings one up into the mezzanine balcony. Besides the row of brass-railed boxes in the front of the balcony, there are six boxes on each side of the stage. The stage itself is large, being some thirty-four feet deep with a forty-five foot front. Japanese cloths predominate, and the curtain is aglow with gorgeous oriental coloring. Hidden in the unknown recesses of the theater are the dressing rooms with modern lighting and plenty of mirrors. Special care has been taken to insure a good view of the stage from every seat in the house, and the balcony is swung without a single pillar. The safety of patrons has been given especial thought. Probably no other theater has a better system of fire escapes. The vast auditorium can be emptied in two minutes.

With the opening of Loew's, Montreal has two large moving picture and vaudeville houses, in addition to two other large theaters devoted solely to pictures. A third picture and vaudeville show will shortly enter the field, when the new Princess Theater is finished.

EMPRESS THEATER NOW OPERATED BY GRAND MANAGEMENT.

The American Amusement Company, Faribault, Minn., which operates the Grand Theater in that city, has taken over the Empress Theater, also in that city. The Empress was formerly conducted by Louis Holmen, who, owing to bad health, had to go South. The Empress is a successful house and was in Mr. Holmen's hands for the past three or four years. The American Company will redecorate its new house.

GRANTS PASS, ORE., HAS DANDY LITTLE THEATER.

A dandy little theater in the Willamette Valley, managed by one of the most progressive exhibitors in the territory, is the Bijou, Grants Pass, Ore. The house seats 250 and now charges 5 and 20 cents. The programs used are Perfection, Metro, Triangle and Vitagraph and the management is always ready to book the big specials. The members of the Caldwell family, which operates the Bijou, are old timers in the show game, and all the work, from operating to music, is done by a Caldwell. The Caldwells came from Nez Percez, Idaho, where they also conducted a photoplays theater. When they took over the Bijou it was considered a "Jonah" by the Portland wiseacres, but real showmanship soon put it in good shape and it is now one of the most popular little theaters in Southern Oregon.
New Allen Theater, Toronto, Ont.

First of the Large Downtown Houses to Be Devoted Exclusively to Pictures—Has No Balcony or Gallery and Tiers of Seats Rise in Amphitheatre Style—Owned by Allen Family, with Extensive Interests in Film Business.

The first large downtown theater in Toronto to be erected exclusively for the presentation of moving pictures is the Allen Theater at Richmond and Victoria streets. The house was opened on Saturday evening, November 10, under most auspicious circumstances, great crowds of enthusiastic people filling the ample theater for the two performances. No special ceremony was staged to commemorate the birth of the beautiful structure and this feature, or the lack of it, merely reflects the Western nature of the man who has been placed at the rudder, J. B. Cronk, formerly manager of the Allen Theater, Calgary. When he was placed in charge of the house three months ago he did not set about to have a special gathering of notables at the opening performance. The people I want to see at an opening performance are those whom I may expect to see in the theater the following week and the following," declared Manager Cronk with emphasis when questioned by the Toronto correspondent of the Moving Picture World. "I do not want to have it said that our prospective patrons were not given a look-in on the chance night. If the theater is good enough for 'em afterwards it is good enough for them when the first picture is screened."

Thus Cronk makes friends, and judging by the attendance on the first night the Allen Theater appears to have a lot of good second and third nighters.

The Allen Theater is one of a prominent string of big houses in the Dominion controlled by the Allen family. It is their only theater in Eastern Canada, although they made their start with a mere store show in Brantford, Ontario, ten years ago. Incidentally, the home of the manager, Mr. Cronk, is in Brantford, and he started with the Allens in their first theater venture there. The first theater erected by the Allens in the West was the Monarch at Calgary, after which they secured Allen theaters in Calgary and Moose Jaw. They built the Rex Theater at Regina, Sask., in 1912 and other houses in their Western chain, the Rex of Winnipeg and the Allen of Brandon, Manitoba. The latter was opened last July. While in the West the Allens became interested in the distribution of films as the Famous Players Film Service, Limited, with six branches of the company to cover the country. Two years ago they moved their headquarters to Toronto. Today they control the exclusive distribution in the Dominion of all Arcraft, Paramount, Select and other releases.

The company which operates the Allen Theater, Toronto, is known as the Temple Theater Corporation, of which B. Allen, the father, is president; Jule Allen is secretary-treasurer, and Jay J. Allen is vice-president. The staff of the theater includes Manager Cronk, Manager Jule Allen, Manager Frederick Beder of the Famous Players Film Service, who serves as assistant manager; S. Sternberg, treasurer; A. Cohen, formerly of the Allen Theater, Calgary, chief operator; C. Denlebeck, second operator; H. Chumney, attendant; O. Nelson, stage manager, and M. Cavendish, house superintendent.

As might be expected, much attention has been paid to the detail of the interior. It is a Roman amphitheater, and the Strand Theater, Toronto, is the musical director, and under him is an orchestral organization of sixteen pieces. The organism is Roland Todd, an artist of renown. Naturally, the orchestra played a prominent part of the opening night, and its presentation of the overture from "Phedre" (Massenet) as the opening number was received with enthusiastic acclaim. A special musical number was the premiere of Estell Beder, the young Russian concert pianist, a pupil of Djane Lavoie. The young artiste has been raised in an atmosphere of music, as his birthplace was Vilna, West Russia, the natal place of Cesar Cui, the Russian composer. The film feature of the opening program was Artcraft's "The Little American," starring Mary Pickford. Other film numbers were a Christie comedy, the Universal Screen Magazine and Gaumont Weekly. The program was completely musical.

The presentation of moving pictures has been accorded a magnificent setting in the new Allen. The theater is absolutely new from the ground up and many of the details are innovations. The dominant color is old rose, gold and gray, with the carpets, rugs and draperies in old rose. The decorations are dainty and not ultra-ornate or gaudy. The house possesses a cozy and comfortable atmosphere without complexity. The walls of gallery or balcony, the tier after tier of seats rising in Roman amphitheater style. The great slope is roughly halved by a semi-circle of "auto boxes" in which are found attractive white window-washers. The proscenium box and the screen with a low fence of classic design and in a semi-circular form separating the orchestra from the seats of the public. There are no stairways, access to various portions of the auditorium being provided by ramps or contained runways. Immediately opposite the main entrance is a cozy rendezvous which invites ease of mind. To the right and left are the retiring rooms, which are substantially fitted. Because of the height of the structure the clientele is divided into "stage" and of the usual balconies, the acoustic properties could hardly be improved. There are numerous aisles and exits, with the result that seated patrons are little disturbed by the entering or leaving of others.

The Allen has adopted the policy of presenting programs by the week and the theater is opened at noon each day. Evening performances start at seven and nine o'clock. The adoption of a schedule of nine shows per day is justified. All seats at matinees, with the exception of boxes, are 15 cents except on Saturdays and holidays, when evening prices prevail. The night price is 25 cents for all seats with the exception of the boxes, which are 50 cents. The matinee charge for boxes is 25 cents.

For the opening week the management issued an elaborate twelve-page souvenir program in which the policy of the theater, its constructional features, coming attractions and other details were described, and which also contained the opening program and a house directory. The finesse of this book was only in keeping with the grandeur of the building.

North Yakima to Have $10,000 Theater.

Frederick Mercy of North Yakima, Wash., is building a $10,000 moving picture theater in that city. Mr. Mercy also operates the Yakima, where road shows are the main attraction. The new house is expected to be ready for business in a few months.

Hood River Gets New Theater.

In the not very distant future there will be opened in Hood River, Ore., a moving picture theater with a seating capacity of 500. The new amusement house will be known as the New Liberty, and as indicated by the plans nothing will be omitted that would contribute to the convenience and comfort of the patrons. In short, it is to be one of the most up-to-date picture houses in the State of Oregon.
"The Land of Promise"

Paramount Presents Billie Burke in a Domestic Comedy-Drama of Unusual Opportunity, in Which the Star Is at Her Best.

Reviewed by Louis Reeves Harrison.

In many ways "The Land of Promise" is a peculiar story, based on a unique situation, and it offers a characterization for Billie Burke which brings out the finest quality she has yet shown as an actress on stage or screen. A composite of her previous roles would be that of "Miss Smirk"—in this case she gives a portrayal of submissive and enduring womanhood under trying circumstances, occasionally revolving against her narrowed environment, forever straining on the leash, yet held back again to the inevitable imprisonment of her individuality by a dominant sex trait, that of sympathy. The characterization is so admirably conceived and so consistently interpreted by Miss Burke that it holds attention through a wandering story, which often gets away from the main line of interest, clean and clear to the end.

The girl goes the limit of human patience as the companion of an invalid who promises a great reward at her death, but death comes unexpectedly, and the only will is one dated ten years back. The girl is left penniless, and goes to the farm of a brother in Manitoba. Here the crudest sort of domestic life is in progress, and no little amusement is brought out of contrast with the life the girl has known. There is slowly developed, but never less surely, an antagonism in this household which makes it impossible for the girl to remain, but she is without resource and has nowhere else to go. One of the hands is a powerful and coarse-fibred young farmer who has been unfortunate with his own crop and compelled to hire out until he can raise money enough to start again, and this he obtains. He decides that he ought to have a "woman" to clean house and cook his meals, and, as it is purely a matter of business with him, he will find a wife at an employment agency. The forlorn girl, now at the end of existence in her brother's house, torn by conflicting emotions because of early refinement and high hopes, desperately seizes this opportunity and becomes the primitive young farmer's wife "in name only," it being understood that the relation is merely one of mutual service in field and household.

"Beloved Jim"

Five-Reel Universal Special Production Features Priscilla Dean, Harry Carter and Joseph Girard in Christmas Offering.

A CHRISTMAS story filled with genuine Christmas sentiment at the beginning and leading up to a strong series of emotion situations—such is "Beloved Jim." It goes a step further than the usual Yuletide narrative, several steps in fact, in that it combines a real story with the customary holiday atmosphere. Jim's heart problem is not an obvious one, for the observer is kept wondering until the very close whether sorrow or happiness is to be his final lot.

Harry Carter makes his first appearance since "The Gray Ghost" in the title role, which he handles with pleasing skill. Priscilla Dean, who had the feminine lead in "The Gray Ghost," plays the part of the orphan girl, Mary, around whose past the story centers. Joseph Girard, who wrote the present piece, plays the part of the "Derelict," and J. Morris Foster appears as the scapegrace nephew, Donald.

With this well-balanced cast the story is given strong and convincing treatment. It opens with the return of Jim's nephew, Donald, for the holidays, and pictures the way in which the youth and his friends are caught bagging a hungry old derelict at the club. Jim takes the derelict home, where he is bathed and properly clothed and fed. The old fellow then enters Jim's employ.

A second Christmas rolls around and Jim has been persuaded by his three friends, known as "The Trinity," to marry the orphan girl.

Donald returns again from college and he and Mary recognize one another. Donald knows something of her past, and he trades upon this knowledge in a way that compromises her good name. Jim, thinking her untrue to him, accuses both his wife and Donald of treachery. The old derelict, who suspects Donald of all the guilt,核查es the truth out of him. The confession, to which Jim listens, clears Mary from any suspicion, past or present, and restores happiness to their home.

The holiday atmosphere is well suggested all through this number, which was directed by Stuart Paton. Others in the cast are Charles Hill Mailes, Frank DeShon, Sydney Deane, Ed. Brown, and Mrs. A. E. Witting.

Naziwoma Will Play Gypsy Princess.

Mme. Naziwoma will eat her Christmas dinner in St. Augustine. Fla., and she and her entire Metro company will leave at once for the southern city, where they will spend several weeks in the preparation of a new special production de luxe under the direction of George D. Baker. The production which Naziwoma and her company will stage in the southern location is a gypsy play, the title and authorship of which are as yet unannounced. The star of the cast will be Naziwoma's favorite princess, Eva.
"Runaway Romany"

Marion Davies Featured in Colorful Five-Reel Story of Gypsy Life—Produced by Arsdale, Released by Pathe.

Reviewed by Robert C. McElravy.

THERE is a great deal in "Runaway Romany" that will appeal to the imagination of the public. Its opening scene unfolds the beginning of a story of the highly romantic type, in which commonplace probabilities are disregarded in favor of the picturesque and the beautiful. It has the charm and color of the open road, and carries the observer away from everyday affairs.

The cast is an attractive one headed by Marion Davies, who was given the title role in the Dillen champion romance, "Miss 1917." She has a naive beauty that sets her particularly well for the part of Romany, the missing heiress, reared by a band of gypsies. The story and scenario are also credited to Miss Davies. The title role goes to Ormi Hawley and the gypsy leader, Zelaya, chief of the gypsy band, is Pedro de Cordoba as his son, Zinza, who desires to marry Romany. Matt Moore plays the part of Bud Haskell, the fortunate suitor; Ormi Hawley appears as Anitra, and Gladden James as "Inky" Ames, the press agent who precipitated the trouble. Joseph Kilgour plays the father.

The story opens with "Inky" Ames searching in desperation for some means of bringing his star into publicity. He reads that the wealthy Theodore True is searching for his daughter lost many years previously, and writes a yarn to the effect that the actress, Anitra, is the missing girl. He even induces the actress to paint a birth mark on her shoulder by which to further aid the deception. Theodore True falls a victim to the plot and accepts the actress as his daughter.

The scene then shifts to the far West, where Romany is discovered with the wandering gypsy tribe. The settings here are chosen for their romantic character, and the subtitles, with their artistic embellishments, aid very nicely in achieving the glamour of the wild. The millionaire carries Romany back East with him much to Anitra's disgust, and in the course of certain rather melodramatic events the true story comes out. Anitra's deception becomes known, and Romany's position as the real daughter is established. The full dramatic effect of several situations is not obtained, but the story interest is strongly developed and holds the interest well.

The number was produced by Arsdale Film Corporation and directed by George Lederer.

"The Victim"

Joseph Levering Produces Interesting Roman Catholic Propaganda Story for Catholic Art Association.

Reviewed by Margaret I. Mitchell, Chicago.

IT is a well-known fact that clergymen in general have been none too well pleased with the manner in which their "cloth" has been made to serve the moving picture. Directors with little knowledge of and less regard for the gentleman of the church have repeatedly made annoying mistakes which have been held as just grievances by the clergy of different denominations. The producing of "The Victim," a multiple-reel picture, directed by Joseph Levering, appears to be not alone a matter of propaganda for the Roman Catholic Church, but an effort of the church to set itself right in the eyes of its people after a long time of such grievances.

The picture, which as exhibited at Aeolian Hall on the evening of Dec. 6 requires considerable adjusting for the theater audience, is based on an interesting story of a priest whose death a friend was found murdered, stabbed with a knife belonging to the priest. The secret of the story, cleverly withheld for a disclosure at the end, is that the knife, dropped on the lawn by a child to which it was given to whittle a wooden playing-pole, was picked up by the real murderer and used to slay the victim. In terror the murderer, having avenged a supposed wrong, rushes to the priest in sight of approaching policemen and confesses to him. The priest, bound by honor of his faith not to disclose what is told him in the confessional, allows him to be dragged to the electric chair on circumstantial evidence. The news of the dying confession of the murderer reaches the prison just in time to save him from death.

Prominent in the cast are Robert T. Haines, Joyce Fair, Inez Marcel, Harry Benham, and Armand Corder.

"My Unmarried Wife"

Carmel Myers in Five-Part Bluebird Adapted from Novel by Frank R. Adams Is Pleading as Unconventional Heroine of Story with New Twist to Old Theme.

Reviewed by Edward Weitsel.

A HASTY marriage where the heroine or the husband consents to the wedding for entirely practical reasons and then learns to love the other party to the contract has been a favorite theme with authors long before the invention of moving pictures; but "My Unmarried Wife" has a new twist to the complication. This five-part Bluebird, adapted from the novel by Frank R. Adams, and known as "Molly and I," opens very seriously, but develops into a comedy-drama with a fair share of amusing situations. Phillip Smith, a young novelist reduced to his last penny, is injured by an explosion, and the pretty young nurse in the doctor's office where he is taken falls in love with him. Fearing that he will always be blind, Phillip determines to end his life, but the nurse reaches his room in time to prevent him from firing the shot. She gains his consent to marrying her at once by telling Phillip that a large fortune will be his if she marries him within a certain time. In return for making her Mrs. Smith she agrees to give him money enough to employ the greatest experts for his eyes, and let him get a divorce whenever he desires. Phillip goes abroad for treatment, and his wife returns to her old position.

His sight restored and back in this country, Phillip earns a reputation and a handsome income with his writing. He hasn't the slightest idea of what his wife looks like, and doesn't bother to find her. Mrs. Smith is not so indifferent. She dresses herself as an Italian girl, and obtains a position as cook and housemaid for her husband. Phillip has a friend named Pat Calhoun, an artist, and the two men grow very much attached to Molly's cooking and to the way she keeps the apartment and finally tell Molly of their purpose to marry her. Phillip goes abroad for treatment, and his wife returns to her old position.

The acting and production are of good quality. A pleasing personality and a gift for comedy make Carmel Myers more than acceptable as the nurse. Kenneth Harlan acts Phillip in a satisfactory manner, and Beatrice Van, Pat Calhoun, Mark Panton, and Jack Hutchinson round out the cast.

Scene from "My Unmarried Wife" (Bluebird).
The hothouse life in which he finds himself is not at all to Strange Way's liking, but he is ready to go any place if only Louise Maurel is there. The prince learns of Strange- way's devotion, and also that the actress is growing fond of him. The titled gentleman tries to entrap his rival by introduc-
ing him to a dancer of the vampire type. Strange way re-fuses to be caught, and makes such good headway in his wooing that the prince intimates the worst possible about Louise. The hillman promptly knocks him down, has a brief interview with the actress, and takes the next train for home. He is just about to ask confession to all women, when Louise walks in and confesses she was on her way to be-come the mistress of the prince at the time she met Strange-
way. The meeting showed her what a mistake she was about to make, and she learned to love the hillman from that moment. Realizing that Louise has always been a good woman, Strange-
way proposes that she become his wife with as little delay as possible.

This romantic story is capably acted by Earle Williams, Grace Darmon, Miriam Miles, Denton Vans, Robert Gallda, and Templar Saxe.

" Alias Mrs. Jessop"

Fine Metro Picture—A Triumph for Emily Stevens' Acting— Has Ably-Handled Plot and Shows Sense of Proportion in Direction.

Reviewed by Hanford C. Judson.

The extremely high quality of the recent Metro picture in five reels, "Alias Mrs. Jessop," is due in large measure to the work of Emily Stevens in the role of the eccentric, fickle jade, but there are some who get hold of it by power and keep their hold. Emily Stevens plays the gamut of her art instrument with technical perfection and something more that puts at her command a faculty rare even in a world full of players. This picture of Blair Hall's story, scenarized by A. S. LaVino and directed by Will S. Davis, gives Miss Stevens a splendid chance in a double role—a woman without character and her sweet-natured cousin—and she makes excellent use of it. The other characters, among whom are Howard Hall, as the English aristocrat, who marries the willful woman and later finds his true mate in her lovely cousin, and Donald Hall, as the man the bad wife lures to destruction and who kills her, help carry the story with a reasonableness that is markedly pleasing. As a director, Will S. Davis has another excellent pic-
ture to his credit.

The story is something like the better known "Masquerader," but with a different angle and much more interesting, to my mind. Of two girls, cousins who look exactly alike, the char-
terless and selfish one marries a rich man and heir of an earl. She disgraces her position and the husband leaves her. Their son is in charge of a faithful nurse. The father of the wife falls sick in America and she goes to him solely so she can be near a man "friend." In America she persuades her cousin, in disgrace on account of one of the bad woman's early escapades, to take her place by her father's bedside as his daughter, Mrs. Jessop. Track of her is then lost. The alias Mrs. Jessop gets a call to return to England; because her "son" is sick. The earl comes home and finds "his wife" changed. Then the usual denouement.

Edith Storey in "Revenge." Edith Storey is now acting in "Revenge," a picturization of the novel, "Hearts Steadfast," by Edward Moftat. It is a Western story, and brings her back to the sort of picture which first endeared her to the public.

"Uneasy Money"

The First of Essanay's Special Features Gives Taylor Holmes a Fine Opportunity to Show His Stellar Ability, and He Meets It Worthily—The Supporting Cast Is Strong.

By James S. McGuire.

I t has long since been accepted that the story is the chief asset of a successful photoplay, whether it be comedy or drama, and "Uneasy Money," while it can claim an excellent cast and efficient direction, can boast of all this of a story that holds the spectator in its meshes from the first to the last scene. The first comedy-drama has most aptly been described by Raymond E. Dakin from the story by Pelham Grenville Wodehouse, which appeared some time ago in the Saturday Evening Post, and it is hoped that Mr. Wodehouse will be moved to furnish us with other stories that will make as strong the appeal to popular favor when adapted for screen service.

Lawrence C. Winstead has so happily directed the production that the screen version retains the enjoyable comedy attractiveness of the written story, besides furnishing in person the living characters in their snappy comedy situations.

In brief the story shows how Elizabeth Nutcombe (Virginia Valli), niece of Ira Nutcombe (Chas. Gardner), an aged American millionaire, is left five million dollars. And this remarkable bequest was made Lord Dawlish because he had been kind and patient enough to teach the old millionaire, during one of his visits to England, not to "slice" when playing golf.

The English nobleman, seeing the unfairness and the brutality shown his niece by the dead millionaire, comes to America to find her and to share equally with her the million pounds bequeathed him. He writes Elizabeth Nutcombe to that effect, but she returns a sharp reply and refuses. Then he contrives, through Elizabeth's scapegoat brother, "Nutty" Nutcombe (Arthur Bates), to visit incognito the chicken ranch on which Elizabeth makes a living. There the most amusing incidents of the comedy-drama take place, and I leave it to the screen to conclude the story.

A minor comedy, in which some of the principal characters of the main story figure, is contained within the narrative which has to do with the love passages between his lordship and Eliza-
beth Nutcombe, and it furnishes much enjoyable entertainment.

Taylor Holmes will impress the critical observer by his nice versatility in the role of Lord Dawlish. This will be en-
joyably apparent to those who have seen him in his former roles on the screen. In his impersonation of this honorable nobleman Mr. Holmes shows most happy method. No vulgar effort is made to win a laugh at the expense of the character. Culture, breeding and the indefinable something that stamps a gentleman on this type are always present in his characteriza-
tion of Lord Dawlish.

The scenes in which the nobleman figures at Elizabeth Nut-
combe's chicken ranch are the best. There is a touch of the explosions of the mirth line. His attempt at washing the dishes after his first breakfast at the ranch is a scene. So is his effort to whitewash the chicken coops, which he pro-
nounces "jolly good sport" to his task mistress, who is slowly losing her heart.

Virginia Valli is a most likable Elizabeth Nutcombe. Every-
obody will admire the forceful American way in which she makes Elizabeth acknowledge her love for the man who had willed to her the entire five millions left him by her uncle, and then had gone away to face the future and his great loneliness.

Space forbids capitalization of the merits of other character-
izations by the fine cast; but praise is due Arthur Bates as
Nutty Nutcombe, Virginia Bowker as Lady Wetherby, Fred Tilden as Lord Wetherby, Lillian Drew as Claire Edmont, James F. Fulton as Mr. Pickering, Charles Gardner as Ira Nutcombe and Rod La Rocque as Johnny Gates.

This special feature in six reels will be released by George K. Spoor, January 1, through the George Kleine system.

“The Fair Barbarian”

Vivian Martin Is Featured in an Entertaining Paramount Comedy with an English Locale.

Reviewed by George Blaisdell.

IN “The Fair Barbarian,” a Paramount comedy released December 17, Vivian Martin shows how a girl of the West attempts to inject pep into a slow English village—and with entertaining results. Director Robert Thornby has surrounded Miss Martin with a large and competent cast. The scenario was written by Edith M. Kennedy from the story of Frances Hodgson Burnett.

The picture at no time strikes any high level, nor, on the contrary, does it hit a low one. It will make good straight entertainment. There is zest in the action and in the Utting. Miss Martin has the role of a peculiar Miss “father;” Octavia Bassett brings up herself in her own willful and winsome way, and father, mildly protesting, yields whenever between them issue is joined.

The story opens in the West, but soon shifts to England, where Octavia goes to visit an aunt in a small community. Lady Theobald is a dictator of matters social, and she and those dependent on her are properly shocked at the unconventional and direct methods of the breezy daughter of the West. It is possible the English may not be disposed to confirm the impression the picture gives of ruddiness on the part of the vivacious newcomers whom they may not like, but it is understandable why they should not heartily welcome one who in manner and speech is so far removed from their conception of the normal.

Jane Wolfe finely portrays Aunt Belinda, the prim Englishwoman who changes her garb in accordance with the suggestions of her niece, to the consternation of the female villagers. Charles Ogle is father Bassett, Josephine Crowell is Lady Theobald, the father’s parish priest is a whole mill owner, and Charles Gerard is a rather unimportant captain as we conceive him here. Helen Jerome Eddy shows what a real leading woman can do with a bit when in the role of the maid she appears in a costume bestowed upon her by Octavia. It is a ball gown with all the orthodox absence of roof. The maid wears it for her coming-out party, but the part of her that is not covered by the gown is completely shielded by a garment, perhaps of flannel, that comes well up on the neck.

“The Volunteer”

Madge Evans and Henry Hull in Novel Photoplay Which Shows Inside Workings of World Studio.

Reviewed by Edward Weitzel.

WILLIAM A. BRADY, Carlyle Blackwell, Kitty Gordon, Ethel Clayton, Evelyn Greely, June Elvidez, and Montagu Love are introduced in the studio scenes of “The Volunteer,” a five-part World photoplay featuring Madge Evans and Henry Hull. Little Miss Evans appears as herself in the picture, and her father and mother are supposed to enlist for service in the war, one as a soldier and the other as a Red Cross nurse. It is decided to send the child to her grandparents, and it is when she goes to bid the other World stars good-bye that they are brought into the action. The rest of the story shows Madge’s life with the other people. Her grandfather is a stern old Quaker, who is a most decided pacifist, and will not hear to his son Jonathan becoming a soldier. He has already quarreled with Madge’s mother for marrying outside of the Quaker faith and treats the little girl with coldness. When he learns that she is an actress he is horrified, but when one of his granddaughter’s pictures, “The Little Duchess,” is shown in the village and the rest of the family go to see it, Friend Timothy sneaks in and enjoys his first visit to a theater.

Madge also helps to win her grandfather over when Jonathan enlists on his twenty-first birthday and the young man is leaving home without his father’s blessing. Another of her acts is to mount the platform at a recruiting rally and plead for volunteers. The picture has good heart interest, and its novel features should add largely to its commercial value. Harley Knoles was the director.

Henry Hull is starred jointly with little Miss Evans. He plays Jonathan excellently, and Jack Drumler gives a strong characterization of the old Quaker. Muriel Ostriche, Victor Kennard, Kate Lester, and Capt. Charles have important roles.

“Without Honor”

Triangle Five-part Photoplay from Story by C. Gardner Sullivan, Featuring Margery Wilson, Has Well Constructed Theme.

Reviewed by Edward Weitzel.

WOMAN’S devotion is the foundation of “Without Honor,” a five-part Triangle photoplay, from a story by C. Gardner Sullivan, directed by E. Mason Hooper. The scenario is the work of George Edwood Jenks, and Margery Wilson is the featured player. Jeannie McGregor marries Roy Hanford to reform him and after two years of happiness is forced to choose between claiming that he was performed or seeing the man who has deceived her arrested for bigamy. She allows her sentimentality to overcome her common sense, and Hanford goes back to his old ways. In time, makes her position with poverty and at last finds a refuge near the village Hanford came from. His father is a stern religious bigot, and when Jeannie meets him at a church service he denounces her before the congregation.

Not satisfied with this, the old deacon calls a meeting and persuades the church members to accompany him to the farmhouse where Jeannie is staying and drive her from the community. The plan has a different ending. The right man, who has always loved Jeannie, his first wife, has a struggle with poverty, and at last finds a refuge near the village and Hanford came from. His father is a stern religious bigot, and when Jeannie meets him at a church service he denounces her before the congregation.

Not satisfied with this, the old deacon calls a meeting and persuades the church members to accompany him to the farmhouse where Jeannie is staying and drive her from the community. The plan has a different ending. The right man, who has always loved Jeannie, his first wife, has a struggle with poverty, and at last finds a refuge near the village Hanford came from. His father is a stern religious bigot, and when Jeannie meets him at a church service he denounces her before the congregation.

Not satisfied with this, the old deacon calls a meeting and persuades the church members to accompany him to the farmhouse where Jeannie is staying and drive her from the community. The plan has a different ending. The right man, who has always loved Jeannie, his first wife, has a struggle with poverty, and at last finds a refuge near the village Hanford came from. His father is a stern religious bigot, and when Jeannie meets him at a church service he denounces her before the congregation.

Scene from “The Volunteer” (World).

and down to the wrists. The combination looks good for a real laugh.

The picture does not depend for its interest on a love theme— although Olivia has a fiance in the beginning, and in the end characteristically rejects her rejection—but it does not have to.

Charles Ray Coming December 24.

One of those stories which go straight to the heart, awaken a new appreciation of American manhood, and prove beyond the peradventure of a doubt that success is won only by consistent effort is “His Mother’s Star,” in which Charles Ray will star for Paramount. The production is to be released December 24, and was directed by Victor L. Schertzinger. The picture is a picturization by Ella Stuart Carson of Rupert Hughes’ story, “When Life is Marked Down.”

Following this picture, in which Mr. Ray is supported by a fine cast of players, the star will be seen in “The Hired Man,” by Julian Josephson, to be released in January.

Scene from “The Fair Barbarian” (Paramount).
ing and well-constructed story. It does not go very far beneath the surface of things, and its characters are of the ordinary everyday type, but it builds up to a climax that rewards virtue and punishes vice in a most satisfying manner.

The picture is acted with excellent effect by the entire cast. Margery Wilson as Jeanie McGregor wins all the sympathy possible for the character and acts with feeling and judgment. Arthur Moon presents a breezy impersonation of a flesh-and-blood traveling man, who is also the right man of the story. Darrel Foss gives a convincing portrayal as the spineless Roy other side, the Allied soldiers bring a bellows into play and capture all the gas which they bag. The bags are marked "Return to the Sender." Again we see the Grand Emperor come out on his wooden horse to distribute iron crosses. The charger is not forgotten and, on having his cross hung around the neck, salutes his master like a true warrior.

All this is in the dream of a child whose father is away fighting the Hun. We are first shown the heart-break of the war, and then get the comedy relief. The reviewer enjoyed the picture.

"The Auction Block"
Goldwyn Releases a Drama of Strong Motive and Elaborate Treatment by Rex Beach.
Reviewed by Louis Beeves Harrison.

The photodramatization of Rex Beach's story, "The Auction Block," aims high and hits the mark in its symbolism. Its purpose is strongly enforced in the beginning and end, and the costly elaboration of development between, worked out with great care, is almost extravagant in pathetic settings, rich costumes, crowded ensembles and breadth of cast. Mere flashes are given of scenes wrought with all the care and nicety of detail required of "high points" in the average screen story of importance. With a dozen fine types in the cast and the characterizations well-balanced, it is difficult to select those of highest merit, but popular attention will be attracted to the performers of largest opportunity, Rubye De Reiner, as the pretty country girl whose family sends her to the auction block of consumptive life; and Blanche Sweet, as the invalid lady, just now too much inclined to sit for her picture, facing camera-ward, and not deeply enough interested in the feelings of a burglar and girl struggling with an environment of New York theatricalism to be entirely convincing. Eager, earnest and sweet to the eye, she is still preoccupied with the impression Rubye De Reiner is going to make, a common fault among screen débutantes. Looking the part also, Mr. Tom Powers is a most interesting young spendthrift, and possibly true to life in his characterization so far as the sons of Pittsburgh millionaires are concerned. He has a much more winning personality than could be found among the gilded youths of New York—he also lacks some of their savoir faire. French for knowing what to do in society.

One of the strongest impersonations in "The Auction Block" is that of Florence Deshon as the daughter of a Pittsburgh mill worker gone to the bad in New York, where she learns the futility of vengeance after blackmailing and murdering her father's murderer. She is, like the main heroine, one of those side tracks which are easily handled in a novel, while they are dangerous in a screen product, but it is brought naturally to the main theme as a means to complete a situation after the heroine is married. It also serves to divert attention from the theme. Miss Deshon's interpretation, slightly exaggerated at times, is on the whole so satisfactory that she may be easily classed as a winner. George Cooper, Alice Francis and others of screen experience add greatly to the generally satisfactory performance.

Rex Beach adds the big element of zip to the presentation with his forceful and appropriate sub-titles. When all else fails he can easily find work as a writer of titles. They are effective even when he philosophizes. He wrote the story in illustration of woman's tremendous influence for good, or for evil, over organized society, ourselves as we live, move and have our being, with always that generous view of broadminded men that women only more stamina against the ills of life. He takes a strong-armed way of enforcing the theme, scattering his forces at times, but getting there in the end. He will get there more surely and swiftly when he adheres to a single line of interest, cuts his cast in two and concentrates his action into as brief a time as possible. The utilities are more
essent!l in screen production than in that of the stage. The release should prove a big winner on the grounds of determined purpose and rich story development.

"Nan of Music Mountain"

Remarkable Cast Supports Wally Reid in Fine Western Drama Produced by Lasky.

Reviewed by George Bliadell.

A REMARKABLE cast supports Wally Reid in "Nan of Music Mountain," a strong western production coming from the Lasky studios and released by Paramount December 17. Some of the players in this story of a country reached only by railroad stage, of outlaws and straight shooting property defendes, are Anna Little, Theodore Roberts, Charles Ogle, James Cruze, Raymond Hatton, Hart Hoxie and Guy Mason. There's a combination which would do much with a weak story, and "Nan of Music Mountain" is in no such category.

George Melford has staged the subject in the big tree country; there are picturesque views of shady valleys and distant mountains. He has incorporated a snowstorm, blinding, pitiless in its ferocity, one that is rare in photodramas. Beulah Marie Dix has written the scenario from the story of Frank H. Spelman.

Mr. Reid has the role of Henry DeSpain, a railroad employe who is given the task of straightening out affairs in a lawless country, to clean it up. Adventures are pretty surely to follow close on an assignment of that sort, and they do here. In the course of his work he meets Nan Morgan, the daughter of the chief of the men who do as they please unretarded by consideration of the representatives of the law or the railroad, which in earlier days was one and the same thing. Mr. Reid gives a fine performance.

Miss Little finely fits the role of Nan. The part might have been written around her. Nan is no soft-hearted female who implicitly follows the instructions of father when those instructions run counter to her own plans. She is a chip of the old block, standing her ground in the family differences of opinion as to who shall be her husband, and taking adequate measures to frustrate the designs of her father and others.

Messrs. Roberts and Ogle are Duke Morgan and Sassoon, the chief and his assistant. They put into the portrayal of their parts the skill and art of which they are masters. Mr. Crepax, as Gale, the nephew of Duke and a suitor for the hand of Nan, is a long cast.

The picture is above the average in quality and should go strongly in any house.

"Who Is Number One?"

"Walls of Gas," Eighth Episode of the Paramount Serial, Interests.

Reviewed by Margaret I. Macdonald.

THE eighth episode of the Paramount serial, "Who Is Number One?" is entitled "Walls of Gas," for the reason that the T.T.P. in an attempt to possess the fortune of Graham Hale, make use of a poisonous gas, the fumes of which cannot be withheld without the aid of gas masks. The episode is well staged and interesting despite the fact that the star, Kathleen Clifford, has less to do than usual. Considerable footage is taken up with good effect by scenes showing the activity of the T.T.P. previous to the blowing up of the bank vault in which Hale's fortune is confined, the actual severing of the vault door, and the escape with bags of what they believe to be money, but find out later to be filled with bogus coins. Effective scenes portraying the effect of the gas on the policemen and others who attempt to enter the building are followed by the breaking of the news of the burglary to Hale.

"New York Luck"

William Russell Featured in Five-part Comedy of Entertainin Quality for Mutual Program.

Reviewed by Margaret I. Macdonald.

ONE of the best of William Russell Productions is "New York Luck," an amusing theme has been used as the basic that it is contained in an imaginary continuation of the real story by the hero in a letter written home during his New York sojourn, the production as a whole has quite a strong appeal in a comedy way. At times the impersonation of the raw country youth by William Russell lacks in subtlety, while at other times the spectator experiences a sense of total satisfaction with the work of the star. One of the most fetching pieces of business given him to do is found in the hero's imaginary story where he registers a comical embarrassment at having dropped his bow tie in the presence of the girl he adores.

The story treats of the fulfillment of the desire of a country youth to come to New York—a city of dreams and realized ambitions. After a series of disappointments during which time he continues to write glowing accounts of his luck in the big city, his imagination leads him to a wonderful tale of how he found his way to the home of a beautiful girl, whose purse he had picked up in his home town, where the train on which she passed through had been side tracked. This tale includes the rescue of the girl and her father from the machinations of a pair of crooks with whom he grapples successfully. This part of the picture, by the way, presents an aspect of thrilling melodrama. The return of the real story, from which we suddenly realize that we have departed some time ago, brings on the scene a moving picture director and his name is the youth's home town. After reading the letter picturing acts of wonderful prowess, the director tells the youth that if he can turn out stories of that caliber, he will give him one thousand dollars on the spot and a steady position. The actual meeting of the youth and the girl, who is a moving picture actress, takes place later and is quite amusing. Francella Billington plays in her usual fascinating way the role of the girl. The picture was ably directed by Edward Sisman.

O. Henry Stories

General Film Company Releases Two New Subjects Alive with Humor and Pathos of Master Story Teller.

Reviewed by Robert C. McElravy.

IN the careful adaptation of "Whistling Dick's Christmas Stocking" and "Two Renegades" heol, "Two Renegades" the O. Henry Series is distinctly evident as in the short stories themselves. It is scarcely too much to say that one familiar with the racy, ironic style of this well known writer would recognize the touch in a screen presentation of one of his tales whether he had read the original story or not. Which might go to prove that one of the writer's individualities lies in his conception of a story than in the manner of its presentation.

Both of these new offerings, presented in two reels each, adhere closely to real life and character even though the plots are of a whimsical, humorous sort. The direction has been carried out in an intelligent way, and such subtitles as are used are in line with the development of the action.

"Whistling Dick's Christmas Stocking" is a timely number, featuring George Cooper as the hero here and Adele De Grarde as the girl in the case. Dick is first seen emerging from a box car whistling "The Wearin' of the Green." This genial performance wins him a drink from a kind-hearted cop, which gives his day a pleasant start. He then hits the open road, and picks up a silk stocking dropped from an automobile by a pretty girl. In the course of the tale Dick saves a house party from a ral by his fellow hoboes on Christmas eve. He is abundantly fed and given lodging for the night, but when morning comes he creeps out of the window and resumes his
travels in characteristic fashion. The characterizations are excellent, and the settings very attractive.

"Two Handsome Young Men" is a fanciful yarn of the Panama country. The chief character is one Bernard O'Keefe, admirably portrayed by W. L. Rodgers. O'Keefe, while a Northern man, is discovered in a Confederate Soldier's Home, and, when asked for an explanation, tells the way in which he first claimed adherence to the "stars and bars." The yarn is an enjoyable one, full of humorous touches, and the Panama settings are unique and pleasing.

The two pictures were directed by George Ridgwell and David Smith, respectively.

"Blue Jeans"

Seven-Part Screen Version of Famous Old Melodrama Present- ed by B. A. Rolfe, with Viola Dana as June, Should Duplicate Its Former Success—Issued by Metro Pictures Corporation.

Reviewed by Edward Weisfeld.

MELODRAMA with good "heart interest" and a sensational punch in the proper place will always have a large following. Joseph Arthur, who put the original play together, did not attempt to introduce any fine writing into his work, but he did understand how to appeal to that large class of theater-goers that belong to what Lincoln called the common people. The trials and tribulations of the little heroine of the story were what very likely is that Blue Jeans the theaters whenever the play was given, and the sawmill scene never failed to impart a most delightful thrill.

The new version of "Blue Jeans" retains all the old "heart interest," has a remarkably realistic arrangement of the sensational rescue in the mill, and dispenses with some comedy chases and scenes that are not necessary to the advancement of the story. June Mathis and Charles A. Taylor, who made the scenario, have shown excellent Judgment in their choice of material and John H. Collins, the director, has managed his share of the production admirably. The correct atmosphere is maintained throughout, and the action moves forward with but little interference in the way of cutbacks.

Rising Sun, Indiana, in the early '80s, is the scene of the story, and June, the heroine, is a girl who runs away from the poorhouse and comes to the town where her grandparents are living. She marries a young fellow who is claimed by another woman, and fate so mixes up matters that she is led to believe that her husband is her own brother. While the man she has married goes to find the proof that his first wife had a husband living when she went through the ceremony to the edge of their seats. It is not a footfall affair, but runs long enough to give a sufficiency to even the more than ordinarily pugnacious. It ought to rank with the big fast-flicks of the screen, and Hart has made some notable contributions to these.

Then there is the getaway from the sheriff following the stirring horse race in which Fritz wins a thousand for his owner, the county authorities waiting for the rider to claim his winnings in order to arrest him as a highwayman. Hart has overheard their plans. He has warned Betty Werdin to be out on the track after the race. Harting takes the money, knowing the sheriff is standing at his back. Scarcely looking behind him he bowls over the county executive, jumps from the platform to the back of the horse, and reaches down and picks up Betty. As the horse with its double load jumps the fence enclosing the track several women members of the Board of Censors audibly betrayed their excitement—and they were not to be blamed.

It is likely, too, that "The Narrow Trail" will be remembered by many photographers because of its marking the valedictory of Fritz, the paw of Hart—that is, so far as rough riding is concerned. For three years this fine animal has held the regard of the admirers of his owner. Fritz passes from the screen as its one famous equine performer. His rider gives him full play in his farewell, and the one can see that like the real actor he goes out in all his strength.

The story is written around a highwayman and a woman of the hokum ranks who succeed in discovering Fritz and reveals his own wrong-doings. He proposes and is accepted. Styvia Bremer is Betty, the girl who rebels at her surroundings. Somehow Miss Bremer does not look the part; it is not easy to believe a girl living in such surroundings can possess a face of such apparent ignorance of the seamy side of life—to put it more plainly, perhaps, a face of innocence. Likewise she is, beyond question, "The Narrow Trail" is a western that will stand out.

Victor Moore in "Oh! U Boat!"

Kliever Pictures, Inc., will release on Dec. 31, a timely comedy called "Oh! U Boat!" featuring Victor Moore. It was written by R. C. Sherwood and Grauman, directed by Charles M. DeVane.

The comedy tells a story about Vic, who hates water so much that he has to be blindfolded before he will take a bath. His wife is a regular mermaid, and at the beach she dives like a fish. This comedy will go very big at the lots of laughs and excitement. It is no tie anywhere. Moore is supported by a bevy of beach beauties who are in

"The Narrow Trail"

Many Days the Hart-Artcraft Picture Is Shown in New York—Has Thrills and Heart Interest.

Reviewed by George Weisfeld.

A STIRRING picture is "The Narrow Trail," the William S. Hart-Artcraft picture the showing of which has been delayed in New York and its vicinity by reason of an injunction. It will rank with the best of the Hart productions. It has real heart interest. It has thrills, several distinct specimens of that most desirable photographic accessory, in fact. Standing out above the others, perhaps, is the battle in which Lee Harding engages with a half-dozen or more of the habitues of the Barbary Coast resort. The scrap will bring grown men

Scene from "The Narrow Trail" (Artcraft).
"The Fighting Trail"

Vitagraph’s First Serial Lives Up to the Claims of Producers and Is Filled with Interest and Action from First to Last Hour

Reviewed by Edward Weitzel.

The release of “Out of the Flame,” episode fifteen of the Vitagraph serial, “The Fighting Trail,” directed by Frank S. Crawford and Cyrus J. Young, is a story in which William Duncan and Carol Holloway are the star players. The story promises much, in fact, the claims of its producers being that of “The Most Marvelous Melodramatic Photoplay Serial of the Great Outdoors,” and it is filled with interest and action from beginning to end. Each of the seventeen episodes in the serial belongs to William Duncan, who directed the production, as well as acted the role of the hero, John Gwyn. Every scene, from the securing of provisions for the minor outlaws to the capture of the secret and daring stunts, leave nothing to be desired. Lovers of melodrama will find a steady stream of thrills in every scene.

Carol Holloway, as Nan Lawton, the sweetheart and companion of John Gwyn, demonstrates her fitness for a role she has been given. Among the frequent domestic troubles of the Minor family arises the necessity occasioned by Mandy’s decision to return home in pursuit of a new cook. A nicely worded advertisement states that the party in question is more desirous of gaining a servant than of the woman who was the cook. Mandy, who has no idea of what to expect, returns home to find that Mrs. McGuire, in her wisdom, has caused him to return with a refined and gentle person who proceeds to keep the table in such trim that the whole family is filled with satisfaction. A slight change in the Minor family, Mrs. McGuire’s proneness for gloom finally gets on the nerves of first one and then the other of the members of the family. When Mrs. McGuire presents herself in the shape of a western friend looking for a cook for his ranch, the unhappy cook is easily disposed of. As a result of the misfortune and the opportunity to start a new life, Mrs. McGuire has succeeded in placing herself so firmly in the affections of her employer that he has married her.

This is not quite as amusing as other Drew comedies we have seen, but it makes good on its refinement and originality.

"Wages No Object"

Metro-Drew Comedy in Which a Glummy Cook Causes the Family of Two Much Distress.

Reviewed by Margaret I. MacDonald.

RATHER an original idea has been found as a feature for the Minor family. Among the frequent domestic troubles of the Minor family arises the necessity occasioned by Mandy’s decision to return home in pursuit of a new cook. A nicely worded advertisement states that the party in question is more desirous of gaining a servant than of the woman who was the cook. Mandy, who has no idea of what to expect, returns home to find that Mrs. McGuire, in her wisdom, has caused him to return with a refined and gentle person who proceeds to keep the table in such trim that the whole family is filled with satisfaction. A slight change in the Minor family, Mrs. McGuire’s proneness for gloom finally gets on the nerves of first one and then the other of the members of the family. When Mrs. McGuire presents herself in the shape of a western friend looking for a cook for his ranch, the unhappy cook is easily disposed of. As a result of the misfortune and the opportunity to start a new life, Mrs. McGuire has succeeded in placing herself so firmly in the affections of her employer that he has married her.

This is not quite as amusing as other Drew comedies we have seen, but it makes good on its refinement and originality.

Flynn Sends in Twenty Episodes

Big Secret Service Story of German Intrigue in America Will Be Released Soon.

EVERY facility of the great Wharton studios, at Ithaca, N. Y., is being utilized in the production of the new serial, "The Fighting Trail," which is a story of that J. Flynn, Chief of the United States Secret Service. This attraction will be presented in twenty episodes, each complete in itself, but making a part of a powerful story; presented in a wonderfully compelling love interest and thrillingly sustained suspense. The character in this serial will be played by a large and very competent company headed by King Baggot, who will play the role of the hero, and by Marguerite Snow, who will act the part of the heroine. Both these players are popular stars, and is known through their appearances in many notable productions.

While this production is a private enterprise, it has a great public appeal, and it is believed that it will prove a powerful force in the propaganda of the United States Government to arouse the public to the dangers of the pacifist Germany's secret spy system in active operation in this country.

The considerable success of the motion picture as a molder of public opinion is now recognized and appreciated by every thoughtful person. Its singular power in this direction has been most effectively brought out in the realization of the declaration of war by the United States against the Imperial German Government—that insidious and conscienceless autocratic machine which, for more than a generation, has been directed against the peace of all nations, even of Germany itself, to the attainment of the realization of a dream of world-power conceived in ultimate Caesarism. The spectacular defeat of Frederick the Great and the surrender of the imperial government of all peoples.

To the attainment of this purpose the Imperial German Government created its most powerful and effective forces—a military organization of greater efficiency than any in the history of the world and a secret power—a political, military, naval and industrial spy system, with a scope and potency almost beyond comprehension by the human mind.

Though the world is filled over the world, the German industrial secret service being its actual foundation. Although this government was at peace with Germany, autocracy's secret spy system, numbering many thousands of men and women, soon began to make itself felt in sabotage, incitement and other outrages against peace theorists and in the carrying out of a propaganda which would influence public opinion in this country adversely to the Allies and aid in the prevailing of any plan of peace in which the Central Powers might offer.

The world of events that led to the establishment of the government of the United States entering the war—in effect as an antagonist to the personal ambitions of the Kaiser to rule the world—the conspiracies of Jäckle and Vajtay—will find its climax in the story. Here the whole alliance of nations comes together, and the German spies and agents are defeated as by a wondrous sword, and the German military system is broken and dissolved since its origin. The development of the story is that the ideal German government, as Count von Bernstorff, Captain von Papen, Captain Boyd-Ed, Wolf von Igol and Dr. Wolff, and the leaders of these spies, are little appreciated by the people in general.

The story of "The Eagle's Eye" deals with these events only in reference to the work of the German spies known to the American people, in a practical and convincing way, of the hidden intrudes of the Imperial German Government against the United States. The decisions of the leading statesmen behind them are little appreciated by the people in general.

The incidents, founded on fact, pictured in Chief Flynn’s serial, will relate to cases of the past, investigated and finished, there will be much in them that will prove very entertaining, and as to the character and the plots of the story such noted German Government representatives as Count von Bernstorff, Captain von Papen, Captain Boyd-Ed, Wolf von Igol and Dr. Wolff, and the leaders of these spies, and the leading statesmen behind them all, will be seen in very convincing impersonations. While they are no longer in this country, they have left behind them an organization of far-reaching power to prejudice the military and the safety of the people, and it is believed that the publication of Chief Flynn’s serial will give to the public a clear and significant idea of the extent and nature of the organization will soon find itself under such scrutiny as will result in their complete destruction. The leading statesmen and the public will find themselves in the middle of a dastardly plot, they may now contemplate, and put into execution.

High Speed at Astra Studios

Patie Plays and Gold Rooster Productions Keep Entire Staff Busy.

The greatest activity prevails at both Astra studios, where the entire directorial force is at work on the forthcoming feature film. Patie, under the direction of George Fitzmaurice is directing the A. W. Mayo stage success, "Innocent," with Fannie Ward in the star role supported by John Milburn, playing the same part he interpreted in the stage production. In this feature many scenes are laid in the Far East, and Mr. Fitzmaurice’s long residence in the Orient will assure accurate atmosphere.

Albert Parker is directing the screen version of the A. W. Mayo stage hit, "The Importance of Being Earnest," and will be supported by Eugene Hyland, Milton Sills, and Anna Lehr will have leading roles.

Hobart Bosley is putting the finishing touches to "Mrs. Silber," a story of espionage, in which William Selig, accompanied by Irene Castle, Harry Bennett, Warner Oland, Helen Chadwick, J. H. Gilmour, and Paul Evertson, has been completed under the direction of the late Mr. Selig. The entire cast will be under the direction of the late Mr. Selig, and Patie will be in charge of the directorial force. Playing in this picture are Irene Castle, Milton Sills, and Warner Oland, a trio of stars of the serial "Patria," and also Cesare Gravina, who distinguished himself in "The Fatal Ring" serial.

New Arrangement of L-Ko Directors.

President Julius Stern, of L-Ko Comedies, remains on the Pacific Coast for another month to observe the outcome of several changes being made in the company. General J. G. Blystone at the Hollywood studios, where L-Ko come from, Theres has been a general shift of players and directors. Brought about by the resignation of William Creigh and Walter Drew, two leading financial associates of the studio, and the recent addition of David Morris, transferred from Nestor, is being supervised in his offerings by Archie Mayo. The female contingent of assisting players in the various companies include Babe Emerson, Katherine Young, and Rae Godfrey in prominent places, and the assemblage of bathing girls, "villagers," and supporting that the studio has been making for better results than ever, according to advance promises.
GENERAL Film Company.

TOO MUCH ELEPHANT (Selznick Comedy).—A one-reel comedy, featuring Neal Burns and Gertrude Selby. The action takes place in a small town. The hero is forced to attach a trained elephant from a neighboring payment for hay and grain. The elephant's tricks are very amusing and there is also the usual love story. The number is slight in plot, but entertaining and well presented.

ON THE LOVE LINE (Sparkle Comedy).—A rough and tumble number which follows the fortunes of a waitress named Letty. After a mix-up in the restaurant, she returns to her home, where an entangled love affair between the "rube" (her and a count ensues. The action is of a burlesque nature and is up a fair amount of humor.

A DISAPPOINTED LOVE (Jaxen Comedy).—This number features Burns and Still in the characters of "Pokes" and "Jabs." Some of the action is funny, but the connecting plot is too slight to get the best effects. The most amusing episode is that in which Jabs tries to kill himself by taking powdered sugar, which he thinks is rat poison.

PHYSICAL CULTURE SCREEN NO. 2 (Physical Culture Photo).—A subject which is as well adapted in numerous muscular poses, Vera Roehm in breathing exercises and various acrobatic, dancing and swimming feats by trained athletes. There is also a demonstration of a children's gymnasium framework and a game of "water tag." Instructive and informing along physical culture lines.

LAKE LOUISE (Essanay).—A splendid scenic subject, showing Lake Louise and its picturesque environment in the Canadian Rockies. Views of the Victoria glacier, Bow river, the Chateau hotel and innumerable natural wonders are included. This number will appeal to a wide public, many of whom have seen the actual wonders depicted.

TWO RENEGADES (Broadway Star Feature), Dec. 22.—An O. Henry story of the Panama country, directed by David Smith and featuring W. S. Hart and Edith Ellis. The story centers about the adventures of Barney O'Keefe in Panama, where he joins a company of revolutionists and is sentenced to death. His friend, a doctor, purports to save him with confederate money. The offering contains much good humor and is very enjoyable. Reviewed at length elsewhere.

WHISTLING DICK'S CHRISTMAS STOCKING (Broadway Star Feature), Dec. 15.—A typical O. Henry story in two reels, directed by George Ridgwell and featuring George Cooper and Adele De Garde. The tale centers about a gentle knight of the road who picks up a silk stocking, dropped from a passing automobile. He saves a house party from being raided by his fellow-hoboes, is then fed and promised a good job. But he resumes his habits on the road. The number is strong in presentation and very entertaining. Reviewed at length elsewhere.

Bluebird Photoplays, Inc.

MY UNMARRIED WIFE (Essanay). Jan. 7.—Taken from the novel "Molly and I," this five-part Bluebird feature, with Carmel Myers at the head of the cast, contains a number of amusing comedy scenes. It is reviewed at length on another page of this issue.

George Kleine System.

UNEASY MONEY (Essanay). Jan. 1.—This special feature in six reels can be commended as a mirthmaker of a high order. Taylor Holmes shows talent versatility in the chief role and is superbly supported by Virginia Valli and an excellent cast. For detailed review see another page, this issue.

Goldwyn Pictures Corporation.

THE AUCTION BLOCK, Dec. 2.—An elaborately developed story of metropolitan cabaret life, replete with striking comedies and forceful in purpose, by Rex Beach. A large and interesting cast, all well typed and a general presentation of decided merit and importance.

Greater Vitagraph, Inc.

IN THE BALANCE (Vitagraph), Dec. 15.—Five part screen version of E. Phillips Oppenheim's novel, "The Hillman."—this Blue Ribbon Feature, starring Earl Williams, tells a romantic story of a modern cavalier's love for a famous actress. The girl has promised to become the mistress of a hero, but the hero saves her and makes her his wife. The picture is well acted. A longer review is printed on another page of this issue.

OUT OF THE FLAMBE (Vitagraph), Dec. 15.—The fast episode of "The Fighting Flint." This is not a strong climax. The troops fight the outlaws and win. Von Bliek, the agent of the central powers, commits suicide, leaving a note saying, "I have lost. It is the fortune of war."

Metro Pictures Corporation.

ALIAS MRS. JESSOP.—A five-reep picture in which Emily Stevens plays a double role with great ability. It is an interesting story and commendable for any audience who will appreciate a really artistic presentation. For a longer notice see elsewhere in this issue.

Mutual Film Corporation.

JERRY'S BOARDING HOUSE (Cub), Dec. 12.—A fairly entertaining number of the Jerry comedies, which, by the way, are improving by development. A plot having been incorporated in each, we cannot say the same for this number. The story concerns a famous prince, lint.

MUTUAL WEEKLY NO. 155 (Gumanni), Dec. 16.—The opening scenes in this number show some of the fire scenes at Halifax. Interesting scenes from the battle of the Abcme follow, showing big guns in action, prisoners, etc. The yarn is well handled. The blockhead, Angeles and Navy Relief Day at Boston are among the other features.

NEW YORK KLICK (American), Dec. 17.—A five-reep production, featuring Edgar Vail and Louise Rice. The character is a strong one. The production takes the form of a comedy and is in the best of the William Russell pictures. A full review will be found elsewhere.

Pathé Exchange, Inc.

ALONG THE VARDER (Pathé), Dec. 16.—A half-reep subject, taken in European Turkey, apparently during the present war. The scenes are exceptionally tidy and the scenes include pleasing glimpses of a winding stream and unique bridges.

THE PEARL, OR, THE RUNAWAY GIRL (Pathé), Dec. 23.—A tinted half-reel, picturing scenes on Isle Isle, off the coast of Brittany. The villages and towns of this historic spot, with its rocky, picturesque shore line, make an attractive subject. Poquet castle and the home of Sarah Bernhardt are also shown.

STRANGE FRESH WATER INSECTS (Pathé), Dec. 23.—On same reel with above. These are tinted microscopic studies of the water insects; blind, blood and other small living creatures, are exceptionally good. Bebe Daniels and Harry Pollard are also in the cast.

RUNAWAY ROMANY (Ardsley-Pathé), Dec. 23.—A five-reep feature, written by Marion Davies, who also appears in the leading role. The story concerns a girl, named Romany, who had been lost years previously and was rescued by a band of gypsies. Her wealthy father is successfully imposed upon by an actress, who poses as his daughter, but in the course of the tale the truth comes out and Romany obtains her rightful place. There is also the usual love story. The number is par- ticularly notable for its romantic flavor and the picturesque character of the Italian scenes. The melodramatic scenes are not so strong, but developed, but the number is one that will have wide appeal. Reviewed at length elsewhere.

THE EIGHTH ANNUAL ROUND-UP—PENDELOTON, Ore. (Pathé), Dec. 30.—This event, taken from the actual round-up at Pendleton, Ore, this year, gives a comprehensive view of both the old West and the West of today. It is the best of the grand parade through the streets of Pendleton, a lively western city, headed by full-blooded Indians from eight different tribes. Other features are a cowboy band, stage and other vehicles, and notable western riders are found for the big event. Thousands of visitors are assembled at the circular track, where the cowboys and cowgirls do competitive racing, fancy roping, trick riding, etc. "dogging" and other stunts. The events are full of excitement and numerous accidents and injuries are recorded. The bucking broncho contests and wild horse race are features that would be hard to duplicate. A strong three-reep feature.

ARGUS PICTORIAL NO. 4 (Pathé), Dec. 20.—A diversified number, leading off with scenes depicting fox hunting in Virginia. The next subject is a "garden of delights" and the scenery of the cricket, June bug, robber fly and other tiny creatures, some of which look upon alarming under the microscope than might be expected. Pictures drawn by a swinging pendulum, regulated in some way by a system of numbers, makes an interesting feature. The number closes with "Reels of Seraphs," consisting of animated cut-outs by Freon, an item that will particularly amuse children.
OVER THE HILL (Astra-Pathe), Dec. 30.—A quiet, naturally de-veloped two in an imaginative play. The heroine is a young woman who has succeeded with a "yellow" newspaper. The heroine and her grandmother are book agents. In the course of the story the girl obtains employment and sets forth in a most charming picture to save her friend from scandal. The story interest is quite strong in this number, though it lacks some of the suspense and dramatic development it might have had and plotted along the lines of a simple story of con-siderable human interest. Reviewed at length elsewhere.

Paramount Pictures Corporation.

THE LAND OF PROMISE, Dec. 19.—An unusual domestic comedy-drama, with Billie Burke in a characterization more human and inter-esting than she has been heretofore.

THE FAIR BARBARIAN (Lasky), Dec. 17.—A comedy, opening in the West and transferred to England. Vivian Martin is featured. It is an amusing subject, as it is pointed out in a review on another page.

WHO IS NUMBER ONE? No. 8 (Paramount).—Dec. 27.—The eighth episode of the serial "Who Is Number One?" is entitled "Walls of Gas," and holds the interest well. The big point in the episode is the un-expected return of the character of the oil-well foreman. This attempt is made in a forceful way and encompasses a thrilling attack on the Hale bank by means of a poisonous gas. As freemen, trying out a new method of extinguishing a fire, they manage to get by the watch-men, blow open the vault and get away with bags of what turns out to be bogus money. A review will be found elsewhere.

Harry Raver.

THE HAND OF THE HUN (Raver).—A four-reel novelty film, made by the producer of "Cabiria." It is more a child's picture than one for older people, but on account of its fresh comedy and artistic hand, it will be interesting. Production is good and the introduction, of its inter-pretation, will go well in most places, especially in neighborhood theaters. A longer notice is printed on another page of this issue.

Triangle Film Corporation.

WITHOUT HONOR (Triangle), Dec. 23.—C. Gardner Sullivan is the acting producer of this film. It is well made and it should do well with the woman's vote. The story is well constructed, and the cast, led by Margery Wilson, does it justice. A longer review is printed on another page of this issue.

ANIMATED WEEKLY No. 2 (Universal), Dec. 12.—The chief fea-tures of this number include arrest of four alien enemies in Chicago, Omaha military patent, new draft call, music at bluejacket training school, battle in half, Radio Head, and cartoons by R. Mayer are shown in this entertaining topical subject.

CURRENT EVENTS NO. 31 (Universal), Dec. 15.—U. S. declaration of war on Austria, Queen Wilhelmina opening the Dutch parliament, New York hotels entertaining our fighters, scenes from the third battle of Aisne and cartoons from various newspapers are the important features of this number. A long review is printed on another page of this issue.

BELIEVED JIM (Universal), Dec. 17.—A five-reel number, written by Joseph Girard, featuring Harry Carter, Priscilla Dean and the author. This has a strong holiday atmosphere and tells a story of unusual sentiment and unusual strength. The chief characters are a middle-aged bachelor, an orphan girl whom he marries, an old deaf-mute whom he befriends, and his rascally nephew whom he banishes from his home. A strong holiday offering. Reviewed at length elsewhere.

GUY AND THE GUYSER (Nestor), Dec. 24.—A comedy number, by Craig Hutchinson, featuring Dave Morris, Gertrude Astor, Wadsworth, featured in "The Murderer." As usual, he has done it a second time, and Mack Swain is featured. A good subject of the type.

THE BURNING SPAN (Universal Special), Dec. 26.—Episode No. 11 of "The Red Ace." This installment witnesses the dash of the foreign agents for the United States, bringing with them the stolen platinum. Virtues and Wintrop stage from their jail-confinement a much delay, and follow in an auto. The number closes with a daring leap in the auto across a blown-up bridge. This has a real thrill at the close.

THE FIRE GOD (Universal Special), Dec. 29.—Episode No. 5 of "The Mystery Ship." This episode introduces the adventures on the "Island of Hate," Betty, seeing Gaston struck down from behind, has compassion on her enemy and runs away. She is arrested, but released when the natives threaten to offer her as a sacrifice to the burning volcano. This serial has a strong story interest, which develops nicely as it proceeds, and the adventerous happenings are carried out with good illusion.

World Pictures.

THE VOLUNTEER, Dec. 24.—Madge Evans and Henry Hull are fea-tured in this five-part novelty picture which introduces all the World stars and has a good heart interest besides. It is given a longer review on another page of this issue.

MISCELLANEOUS.

THE VICTIM (Catholic Art Association).—A multiple reel production, which it is assumed is to be used entirely for propaganda purposes by the Roman Catholic Church, which was directed by Joseph Levering, is fully reviewed elsewhere.

Future Bluebirds.

Some of the Features That Will Appear During the First of the Year.

VOILET MEISEREAU, star of Bluebirds, will appear Febru-ary 1, next, in the new, 400-reel serial present "Morgan's Raiders" is the new title, illuminating and seeтель-explanatory, of Bess Meredyth's story and scenario from her book, "The Mystery of Bluebird," written by Miss Mersereau's latest Bluebird. The initial title was "The Wild Cat," and the picture has been thus referred to in previous weeks. The company decided upon "Morgan's Raiders" as a permanent caption for distribution.

Previously to her appearance in "Morgan's Raiders," Miss Mersereau will star in another feature, "The Last of Bluebird," December 21 attraction (New Year's week), playing "The Girl by the Road-side," in which she is featured in a four-reel number which will be released on the regular program January 7. Mae Murray will furnish the January 14 fixture, appearing in "Face Value," as the heroine of another Bluebird. For January 21 the attraction will be Dorothy Phillips in "Broadway Love," rounding out a list that is set nearly two months ahead. The Bluebird program is arranged well into February stars and directors are busy on locations with future subjects for release in the early months of the New Year. With the exception of Violet Mersereau, who will star in "The Last of Bluebird" (Leonia (N. J.) studio, all of Bluebird's stars are working on the West Coast, with Universal City as their base of activities. Charles Morgan, director of Robert L. Wright whom he has just completed "The Eternal Columbine," written for her by H. Sheridan Bloekers, especially created to introduce Miss Murray's "Carmel Myers," who will be the star of "The Green Seal," to be released late in February, with Ashton Dearhold her new leading man. A. O. Longworth, the scenarist, has made a book written by Charles Edmund Wals, and Stuart P斯顿, who has lately been directing Universal serials, supervised the produc-tion.

"The Girl Who Dared" will present Dorothy Phillips as a February star among Bluebirds, with William Stoewell and Lon Chaney, it is hoped, featured in her support. Allen J. Holubar is just finishing the production from a magazine story written by James Oliver Curwood. Priscilla Dean will, in this feature, appear, and the direction of Robert Leonard has been secured. The company also including William Bruess, Harry DeMore, Joseph Girard, J. Gordon Russell, and Frank Brownlee. When the scenario was finished, with Monroe Salbury sharing the advertising honors, have been created by Rupert Jullian. The Highest Card," from a story and scenario by W. A. C. and "His Wife From Arizona," created by the same writer, are depended upon to maintain the popularity of the Clifford-Sell's Ju-Julian collaboration at the standard lately obtained through their Bluebird's artistic excellence. Both plays were produced in the foothills of the Sierra Nevada. Seven complete pictures, including Bluebirds, Universal City were, at one time, profiting by the scenic beauties of the natural surroundings.

SCENES IN "NAULAHKA" DOUBLED.

George Fitzmaurice, who directed Pathe's de luxe production of Rudyard Kipling's great adventure story, "The Naulahka," on the production floor of the Universal Company, Dec. 7, has doubled the number originally laid out were added as a result of the inspiration that Mr. Fitzmaurice saw him to the work progressed.

Dwyer Bros. Open Cincinnati Branch.

The Dwyer Bros. & Company, formerly known as the Colum-bus Equipment Co., has opened a branch office at 621 West Third street, Cincinnati, Ohio. A complete line of Simplex Projectors and theater supplies will be carried in stock to supply the wants of exhibitors in the territory. Herr H. Fix, well known to the trade in and around Cincinnati, will act as manager.
Abramson Reveals Large Plans

Graphic Head Announces First Production for Release During February—"Moral Suicide" in Seven Parts.

IVAN ABRAMSON must be accounted one of the most serious men in the film building. When his energies upon the movie Chord he becomes a part of it, and, to quote his own expression, "prizes it as his own child." The success of his productions while he was directing for the Ivan company attests that he consistently struck the responsive chord in the moving picture theater-going public. The realism of his work, artistically handled in his "One Law for Both," "Sins of Ambition," and features of that kind, has resulted in prompt and generous salability both in the trade and at the box office.

Now that Mr. Abramson has launched the Graphic Film Corporation, which is located in the Godfrey building temporary and generally known as the Godfrey Film, the studio is to open in the fall of the fifth floor as soon as M. H. Hoffman, Inc., settle in their larger quarters on the third floor of the same building, the independent authority can expect even greater features, if possible, from the subject of this article. As president and general manager, as well as director general of the Graphic organization, Mr. Abramson will have full scope for the application of his art and ability.

In his new surroundings he promises a seven-part photoplay under the title "Moral Suicide," to be released during the month of February. The story is the creation of two writers, Mr. Abramson himself is said to be a vibrant, virile exposition of certain forms of human cowardice and selfishness that will afford ample opportunity for the co-starring of two stars. The part of Arthur Normand, an uprising prince in the cast, as well as the male and female leads, have not as yet been selected, but this phase of the work is already under way. Mr. Abramson is convinced that the cast and complete by the holidays, at which time Mr. Abramson will depart with his organization for the Pacific Coast, insomuch as the exteriors concern themselves with life as it exists in San Francisco. The interiors will be made in an Eastern studio, except such as belong to Pacific atmosphere.

The Graphic head intends following this up with another production to be released late in March or early in April. The story is the recent novel, "Adventures Among Angels," which has been selected, and is reported to be a typical vehicle for the able director to extract the fullest reality therefrom. It will also be a seven-reel production, and a worthy successor to "Moral Suicide."

Moses A. Sachs has been engaged as head of the scenario department, and other appointments in the business departments are being made this week. The Graphic company has its own exchange for the territory of Greater New York, and this will occupy part of the space on the fifth floor of 729 Seventh avenue along with the parent concern. The territories will be state righted, however. An exclusive exhibition room will also be installed.

ARTHUR F. BECK HEADS STERLING.

The Sterling Pictures Corporation announces this week that they have concluded negotiations with Arthur F. Beck, whereby he is appointed president of the company, in order that he may be unhampered and have full authority to handle all future business deals and polices. Mr. Beck has been elected president of the Shubert Organization, and will hereafter confine his activities to the sole interest of Sterling Pictures.

BECK IS AUTHORITY FOR STATE RIGHTS.

"Mickey" For State Rights

Mabel Normand in "Mickey" is the latest plum to be offered the state rights market. Mack Sennett has completed the final assembling of this comedy in two years in making.

Mabel Normand in "Mickey" is the latest production to be released by the Western Import Company, who will exploit this production. Mack Sennett has always been a master producer of comedy in this country. He has developed most of the leading screen comedians in the business, and his name in connection with a picture has come to mean the best. For a long time he had been anxious to produce a real big feature, one which would mark the arrival of something new to the screen and which would set a standard for all future work for picture producers. To that end he set to work upon the production of "Mickey," and selected Mabel Normand as the star, because of her remarkable comic abilities.

The picture has taken two years to complete for the market and is certainly one of the most dependable of the company, and expense has been justified by the result, and the combination of Mr. Sennett's genius and Miss Normand's talents, has created a picture that is expected to be epoch-making. In announcing the release, an official of the Western Import Co. delivered himself in this wise:

"Mickey." Mabel Normand is placed in a class by herself. She has always been considered the leading comedienne in the screen world and her versatility in this production is beyond belief. She surpasses everybody and does everything. A prominent critic, who was present at a recent screening, expressed himself singularly—for a jaded patron of the theater. He said, there is nothing which she does not attempt and accomplish. In fact, every one who has seen the picture is of the same opinion. They all say it is the best interpretation that has ever been put upon the stage or screen.

"If you have ever known what it is to laugh and cry at the same time, 'Mickey' will put you in that predicament. Miss Normand takes her audience back to the delightful days of childhood, for both troubles and joys are doubly magnified. She combines an impish deviltry with a tender pathos which goes straight to the hearts of every one. The picture has the human touch. It is real."

SILVERMAN SPRINGS NEW IDEA.

The announcement of plans for a co-operative film distributing company, to be formed in this city in the near future, has been made by Mayer Silverman, owner of the Liberty Film Renting Company, 53% Penn avenue, Pittsburgh. Mr. Silverman, who is organizing the new concern, states that it will be composed exclusively of exhibitors, and its purpose will be the buying of state rights productions and handling them co-operatively. A distinctly new movement, this—hence the development of which will be keenly watched by independent exchangers elsewhere in the country.
Harry Rapf—A Man of Constructive Capacity

His Career Presents a Remarkable Rise to the Top of the Manufacturing Element in Three Years’ Time.

But three years ago, Harry Rapf, a producer who needs no introduction to our readers, turned over the control of the feature film unit of the Pathe company to his partner, Lew Goldner, and embarked into the producing of motion pictures as president of the Iremo Feature Film Co., 51 East 14th Street, New York, until then the long-time office of the Vitaphone company.

His product was successful from the start, a fact which was convincingly shown when 'The Whirl,' the Turnour picturization of the successful Drury Lane dramas, featured in new territories, saw a record breaking of all records in the feature film field, and it is not surprising that the American sales record of this production, because it has vindicated their faith in "The Whirl" since the first time they saw the picture in the Pathe office.

To the Superfilm, Ltd., of Canada goes the honor of being the first purchasers of territorial rights. They secured the rights to the exclusive exhibition in Canada of this film, and the distributor of this picture was created in the United States.

"THE WHIRL" SALES CLOSED OUT.

Billier & Wilk, who have been the selling agents for "The Whirl," the Turnour picturization of the successful Drury Lane dramas, featured in new territories, have closed out their sales record of this production, because it has vindicated their faith in "The Whirl" since the first time they saw the picture in the Pathe office.

But, to the Superfilm, Ltd., of Canada goes the honor of being the first purchasers of territorial rights. They secured the rights to the exclusive exhibition in Canada of this film, and the distributor of the picture was created in the United States.

SECRET SERVICE SERIAL IN DEMAND.

Foursquare Exchange in all parts of the country are being delighted with applications for bookings on the new Whitmore American serial supreme, "The Eagle’s Eye," written by Chief of Staff, H. F. Flynn, and directed by Sidney J. Baker. Communications from M. H. Hoffman, nowentour tothe home office, 727 Seventh avenue, New York, report an unprecedented demand for this serial, which is eagerly awaiting the announcement of the release dates, and that the volume of business indicates that all serial booking records will be surpassed. Frank J. Fishery, of Chicago, and Sidney J. Baker, of St. Louis, are two Foursquare managers who find exhibitors in their territories appreciative of the qualities of this serial, and their chief function is to expose the machinations of the Imperial German Government against the United States.

In the New York Foursquare office, Manager Hy Gainsberg is receiving applications galore for "The Eagle’s Eye." All other Foursquare offices throughout the country are experiencing similar inquiries from exhibitors, and hosts of contracts are being signed—even in advance of the trade showing.

ANIMATED PRESS SYNDICATE ANNOUNCEMENT.

The Cinema News Syndicate, who formerly released the "American War and News Weekly" on the General film program, has been absorbed by the Animated Press Syndicate, who will carry the "Independent-American Weekly" beginning Dec. 29, and weekly thereafter.

They report a staff of cameramen in all parts of the world, besides corresponding cameramen, and are gradually increasing their force.

Frederick W. Brooker, who was the president of the Cinema News Syndicate, is in charge of all the news work of the company, and all technical matters are handled by Russell E. Ball. Territory is being closed with great rapidity for all parts of the United States and Canada. When all details are complete, they assert that they will be represented by the cleanest and strongest exchange organization in the motion picture business.

BRENNON FEATURE OPENS NEW THEATER.

When the New Forest hill theater in Newark opens on Christmas Day, New Jersey will have its first glimpse of Herbert Brenon’s "The Fall of the Romanoffs." Viewings are now being made on the walls under the direction of its owner, Arthur W. Moore. It is one of the most magnificent, in point of architecture and modern improvements, in the East.

The first New Jersey showing of the big Brenon historical production will be under notable auspices. Mr. Moore arranged with Mr. Brenon to open the world premiere of "The Fall of the Romanoffs" at a special invitation performance at the new theater on Friday evening, December 21. This opening will be attended by the Broadway publicity officials and the directors of all Jersey. A number of prominent New York screen men are planning to be present.

HORGAN VISITS NEW YORK.

Dan Horgan, general manager of the Hub Pictures Corporation, who in charge of the rights and ownership of the experimental picture house on the east coast, will make his first trip west of the mountains and enter into the nature of which will be reported by Mr. Horgan upon his return to his New England territory.

1964

PICTURE WORLD

December 29, 1917
THE MOVING PICTURE WORLD

DECEMBER 29, 1917

Hiller and Wilk Will Represent Advanced M. P. Corporation
—Elaine Hammerstein Stars—Ralph Ince Directs.

The second production of the newly organized Advanced Motion Picture Corporation, entitled "The Eternal Woman," will be presented in New York by Ralph Ince, for early trade projection and subsequent exploitation.

As a stage production some years ago, with Augustus Thomas as sponsor, it was offered as "The Battle Cry," after the novel of that name by Charles Neville Buck, it met with emplathic public reception.

"The Woman Eternal" is a dramatic reéx of the eternal clash here before the women have been enfranchised.

Ralph Ince is said to have immeasurably surpassed himself in this newest manifestation of his gift for appreciating big situations and transforming them absorbingly on the screen. Elaine Hammerstein, who essays the title role in this new picture, as she did in the first issue of the Advanced, "The Co-Responder," is the screen's version of a young society girl who, following her best instincts and social traditions, finds herself swept beyond herself by the into a man's world.

The supporting cast includes many stage and screen favorites, principally Lawrence Butts, George Anderson, Carlton Macy, George Macy, Vida Goldway and G. Helen Cheever.

Hiller and Wilk represent the producers. Their announcement concerning the production will be found in the advertising pages of this edition.

S. R. D. NEW JERSEY FRANCHISE CHANGES HANDS.

Mel Simmons, general manager of the State Right District, in the negotiation for a franchise in New Jersey from his organization, originally secured by Fred F. Barker of the Masterphotolitas Corporation, Newark, has been sold at a decided monetary advantage to Herman Jans, head of the New Jersey Metro Exchange, on Thursday of last week.

Mel Simmons has arranged, immediately after the holidays have passed, to embark upon an extensive tour around the S. R. D. circuit of franchise holders. By that time, several new arrangements will have been secured. Incidentally, a telegram arrived on Tuesday last, announcing the safe arrival of President Sol. L. Lesser at his California stamping-grounds.

MURPHY RETURNS TO OLD EXCHANGE NAME.

Frank J. Seng desires to inform the exhibitors in the New England States that Fred B. Murphy, announced as the distributor of "Parentage" in that territory, will use the name of the United Film Service, Inc., for his two exchanges—one in Boston and one in Springfield, Mass.—instead of the name of the Liberty Film Co.

Mr. Murphy discovered that another organization had prior rights to the "Liberty Film Co." title. A trade showing of "Parentage," given in the Fenway Theater, Boston, on the 6th of December, brought out a very large attendance of exhibitors. This augurs well for the success of "Parentage" in the New England States.

MORE APPOINTMENTS BY FRANK HALL.

Recent additions to the sales staff of the U. S. Exhibitors Board, B. 8. & E. S. Film Corp., which recently acquired another title and photograph and other film concerns. Mr. Clarke will supervise the marketing in the New Jersey district. He will make his headquarters this week in the Foursquare exchange, that city.

J. R. Ross is transferred from the Mutual Film Corporation, New York office, to join the home office staff of the U. S. He will have charge of the shipping and purchasing departments.

VALENTINE GRANT AT HEROLAND.

Another Sidney O'colt production has been used to boost the patronage at Heroland, the last week. New Yorkers to the Grand Central Palace. Number one was "Path of the German," now the property of the United States Exhibitors Corporation. Next Monday it will become the O'colt Famous Player production, "The Innocent Lie," featuring Vesta Davis, and then "The Man Who Is Laid In Fog,"

During the day, Miss Grant took her place on the floor of the theater, and assisted Lady Kingston, who is in this country raising money for the Irish Soldiers' Disabled Fund, by selling her autographed photograph and armfuls of shamrocks. Of course, it is unnecessary to add that both Mr. O'colt and Miss Grant can trace their ancestral allegiance to Erin.

GROSSMAN RETURNS.

H. H. Grossman, president and general manager of the Oro Film Corporation, has returned to Los Angeles, where he has spent the past month on details of production. The trade can expect a comprehensive announcement concerning the new activities, now that the head of the house has returned to New York.

GASKILL WORKING ON "CLEOPATRA." 

Several years ago when the Helen Gardner production of "Cleopatra" was produced it was hailed by critics and connoisseurs as one of the greatest motion picture dramas ever made. The dramatic quality of the Gardner picture has never been surpassed in any production made since, according to the Cleopatra Film Company, who are affixing the Gaskell-Gardner feature to the state rights market. Her wonderful exposition of the charm and lure of the Lady of the Nile has lasted, for it may be said now as when it was first seen that it is "the quality of genius, the rare art of the true artist." Harrisson Fisher, the artist, pronounced Miss Gardner not only the most beautiful woman in the picture world, but its most talented actress. Nat Goodwin, whose judgment has never been questioned, added that the production of Miss Gardner's Cleopatra was the supreme pictorial expression of the woman supreme. Louis Rieve Harrison, the dean of picture critics, after witnessing the production, said that he "rose from his chair with the feeling strong upon him that he had not been looking at a picture, but the actual flesh and blood of life," and that "he could hardly tell whether he had been watching Miss Gardner's shadow or the living, breathing, pulsating form of Cleopatra.

This production is being remedied to conform to the present standards of screenwriting, and will be reissued at an early date. Charles L. Gaskell, the author and director, with Miss Gardner and a corps of assistants is now busily engaged in making many additions to the old production. An army of men and women, magnificent settings, tremendous battle scenes, and all the pomp and splendor that combine to give the big spectacle will be found in the revised production. This is all being accomplished without in the least degree spoiling the dramatic values of the original.

PATCH WORKING ON SECOND SERIES.

Work was commenced last week on the cutting, assembling and titling of the second series of official Italian war films which have just reached the United States and which are used for the Italian Government by the Port Pitt Theater Company of Pittsburgh. William Moore Patch is supervising this work which will take about two months. He plans to give the second series of films an even more elaborate exhibition than that of the first series, "The Italian Battlefront.

A title for the second series has not been decided upon as yet. It is said, however, that he intends giving the pictures some such name as "Italy's Lesson for America."

Many of the scenes of the second series were filmed during the recent retreat of the Italians from the Gorizia, and that the heroic stand of the Italian Army under General Diaz at the Plave River has also been photographed.

Joseph M. Gaites, manager of the Port Pitt Theater Company, has arranged initial exhibition in the Pitt theater in Pittsburgh on or about February 1. After a two or three weeks' engagement there they will be brought to a theater in New York. Private showings are being arranged for officials of the War Department in Washington and for the Military and Naval Academies at West Point and Annapolis.

"THE WARRIOR" AN AD FOR PATRIOTISM.

Phil Kaufman, General Manager of Globe Films, reports this week that arrangements are complete for a great patriotic demonstration, in which "The Warrior" will play prominently on a field at Massey Hall, the biggest place of exhibition in Canada.

The rally in question is being held under the direction of the Italian Consul and has the hearty support and endorsement of many of the leading Italians in Toronto. It has been deemed advisable to bring home to the resident Italians in the Dominion of Canada the wonderful exploits of the Italian army, as set forth in many of the scenes in "The Warrior."

Scene from "The Prospector" (King-Beec).
Raver Has Energetic Plans for 1918

"The Public Defender," "Enigma," a Series of "Foolhead" Comedies and an Italian Vampire in Four Productions

a Portion of Releases Announced.

HARRY Raver's enterprises for the opening months of the current year are composed of two new production proj-

ects, all of which are in preparation or actually completed. Among the list are "The Public Defender" and "Enigma," which will be produced by Mr. and Mrs. Raver. Both have similar role to those which made him famous. Alma Hanlon plays the leading female role. An original drama of timely pictures, "America's Cover-Up," will also reach the screen. The latter is an adaptation of a publication by Augustus Thomas. Under way and will be ready in February or March. An all-

star cast is being used for the Thomas production.

Seven spectacular comedies will be issued by Harry Raver, in which the international character, "Foolhead," will appear. These productions will be made on an elaborate scale, much consideration being given to special settings, unusual effects and large numbers of actors. The type of comedy accomplishes its purpose by the reckless destruction of buildings and other equipment. The modern "Foolhead," however, is improved by real stories and timely situations. The new comedy series will range from one to five reels each.

Mr. Raver assures a new star Italian importation, who promises to out-vampire all the sirens of the stage and screen. She will appear in "The Soul of a Vampire," from the book by Carlotta Murillo, and three other productions during the first six months of 1918.

"Murther," a patriotic drama from the pen of Francis Allison West, will also reach the screen through Mr. Raver's production. "Raven's Nest," "The First Inspirations," a pictures," "Father and Son," a war-time story, and several additional manuscripts by well-known authors are included in the list of Raver productions.

RENEWED SECURES "THE PUBLIC DEFENDER."

The Renowned Pictures Corp., of 1500 Broadway, hereafter will exploit the Harry Raver-Goldman-Harris production, "The Public Defender," in means of territorial franchises throughout the United States and Canada. The deal was closed last week between Messrs. Raver, Weinberg and Fleckles, before the latter departed for Washington. Messrs. Weinberg & Fleckles, of the Renowned organization, have arranged for daily showings of "The Public Defender" in their private show rooms, and a campaign of publicity will be used to assist buyers in creating a demand for theater bookings.

Herbert Landesdonk, the English artist, has just completed a complete line of poster sketches, to be used in the exploitation of "The Public Defender." Seven colors are indicated by the artist for each style. A twenty-four-sheet, carrying panel portraits of the trilogy of stars, Frank Keenan, Robert Ede-

son and Alma Hanlon, three one-sheets, two combination three-sheets and one symbolical six-sheet are the styles to be used.

Two shipping points have been established by Renowned Pictures Corp., one in Chicago, Illinois, and the other in New York City. Early shipping will begin by the end of January. Points in the extreme West and eastward to Pittsburgh will be covered by shipments from Milwaukee. Eastern points will appear by the beginning of February. The transportation matter will minimize delays and also reduce express rates.

Posters for "The Public Defender" will be furnished franchi-

se holders at cost to produce.

ELEVEN CHRISTIE SERVICE STARS.

A service flag bearing eleven stars was raised this week over the Christie Studios by Al. E. Christie. Former Christie players are now serving the United States in various branches of America's fighting forces.

PYRAMID COMEDIES READY.

Featuring Ray Hughes, an eccentric comic, who, for a number of years past has been in vaudeville and musical comedy lines, the Pyramid Comedies, begins the distribution of their product within the next few weeks.

Arthur Werner and Charles Abrams, during a visit to a Boston theater, saw "Hughes" and were convinced. They hired him forthwith and, securing studio arrangements in Manhat-

tan, completed four comedies, under the direction of a former Keystone director, William A. Seiter. Hughes' work in these four comedies so established him with his producers that he was contracted for a long period of years and is now busily at work on others of the forthcoming twenty produc-

utions which will complete the twenty-four annual features a year that is planned to characterize the Pyramid activity.

Hughes' work in "In and Out," "Beach Birds," "Love and Lunch" and "Beauties and Bombs" secured him his long-term contract, and the showing of the finished product to one foreign buyer succeeded in selling England, Ireland, Wales, Scotland, France, Italy and the Scandinavian countries, and it is noteworthy that they are the first American comedies to reach the Italian market since the war began. Inquiries coming in forecast the quick disposal of all American territory.

Director Seiter has secured permission to make one of his forthcoming Pyramid comedies at Yaphank. It is to be called "DrafTed" and will depict the humorous side of camp life.

BOOSTERS FOR "MOTHER."

In furtherance of the plan which Arthur H. Sawyer and Herbert Lubin, of General Enterprises, Inc., conceived some time ago for a specially written poem to be used in the explo-
ation of "Mother" arrangements are contemplated whereby the verses of "Mother" may be used as a means of exploitation. It is planned to issue reproductions of the poem in herald form and also on slides in order that the various exhibitors who will run the George Loane Tucker picture may use it to advertise the coming of the McIntyre production. The verses in question are said to be particularly appropriate, as they typify exactly the spirit of the photoplay.

JACK LAIT WRITING "WARRIOR" SUB-TITLES.

James R. Grazinger, manager of the Allen Film Corporation, Chicago, which company controls an extensive part of the Middle West states, and "The Warrior," announced this week that Jack Lait, well-known author and playwright, had been engaged to create a series of special comedy subject titles for several scenes in the spectacle.

Mr. Lait is the author of "Help Wanted," a Broadway suc-
cess of a few seasons hence, and is especially well known for his writings, which are at present appearing in one of the lead-
ing Chicago dailies.

"PEG O' THE SEA" FOR STATE RIGHTS.

The Sterling Pictures Corporation have closed for the nega-
tive rights to a production Western entitled "Peg o' the Sea." They bought the property for $50,000 and are now working on "Peg o' the Sea." The Sterling Pictures Corporation have made arrangements for a special line of advertising, and within the next two weeks will announce the date for trade showing of both the film and all advertising accessories.
Sales of the Week.

Here below a Compendium of the Selling Activities Recorded in the State Rights Market the Past Seven Days.

W.


Furthermore, "Dakota Dan," "Double Crossed," "The Last Card," "A Knight of the Trail" and "A Square Deal" have been sold to: Standard Film Corporation, Des Moines, Iowa; Markers Film Exchange Co., New York, N. Y.; Masterpiece Film Attractions, 1225 Vine street, Philadelphia, Pa.; M. S. Jones, Inn Hotel Bidg., Corabelle street, Houston, Texas; Reliance Film Co., 227 Main street, Dallas, Tex. (for Texas and Arkansas).

Furthermore, "The Gentleman from Blue Gulch," "The Silent Stranger," "The Marked Deck," "Horns and Hoofs," "The Convert," "Taming of the Four-Flusher," "Mr. Nobody," "Away From the Game," "Shooting Straight" and "The Grudge" have been sold to the First National Exhibitors' Circuit, Atlanta, Ga.; Electric Theater Supply Co., 131th and Vine streets, Kansas City, Mo.; "The Merit Film Corporation, 130 West 46th street, announce that they have disposed of the rights to "I雁r Import", whereat Joseph Farham, spokesman for Harry Fapp, president of the High-Class Film Corp.; William L. Sherrill, president of the Ivan Film Corp.; Joseph A. Golden, president of the Tri-umpf Film Corp., and Lester Park, general manager of the Oguns, Pittsburg, has finished his tour, embarzing the picture and the assembled exhibitors a proposition of far-reaching importance to the industry in general.

While moulded after the exhibitor-manufacturer co-operative idea already in vogue, the plan carries with it a purpose of further significance that makes it advisable for our readers to turn to the page in question as well as to read the report of the proceedings as presented on page 1919. The Moving Picture World will follow this movement faithfully and record all future developments.


Nathan Hirsch, of the Pioneer Film Corporation, has bought the exclusive rights to John W. Noble production, "Shame," featuring Zenas Keene, for New York State and Northern New Jersey. Jules Burnsteln arranged the deal with the Pioneer head.

General Manager C. E. Wallace of the Cosmofotofilm Company announced the sale of the George Loane Tucker production, "I Believe," starring Charles A. Childs, character Clayton, of the State of Michigan. It is surmised that the latter will conduct his bookings through the Dawn Masterplays Company, of Detroit.

Hiller & Wilik announce the sale of the two-reel Douglas Fairbanks reissue, "The Mystery of the Leaping Fish" to Jack Lannon, of Seattle, for the state of Washington.

A complete list of the state right holders who possess the various territorial rights to "The Whip," as sold by Hiller & Wilik's are given in our encycliclical of last week. This is the grip of the situation in this regard. The Alma Hanlon-Irving Cummings feature is now sold for the entire continent.

Exhibitions to the new Thomas H. Ince spectacular, "The Zeppelin's Last Raid," have been sold for China, Japan, India, Ceylon, Dutch East Indies, Philippines and Hawaii Islands.

"The Right to the Zeppelin's Last Raid," "Last Raid," "Those Who Pay" and "The Belgian," the three first releases of the U. S. Corporation, have been disposed of for Chile, Peru, Bolivia and Ecuador.

Franklyn E. Backer, president of the Mammoth Film Corp., announces the purchase of "Persuasive Peggy," the six-part Mayfield production for Greater New York, including Westchester county and adjoining Long Island, Killenberger and Prien engineered the deal.

W. H. PRODUCTIONS OFFER KEYSTONE RE-ISSUES.

On the heels of the successful exploitation of the Hart productions, W. H. Productions Company announces that they now intend to release on the state rights market twenty-eight of the most successful Keystone Comedies, featuring many of the standard comedians on the screen, viz., Charlie Chaplin, Mack Sennett, Sydney Chaplin, Fatty Arbuckle, Mahel Normand, Mack Swain, Chester Conklin and Charles Murray. The W. H. Productions Co. makes the following statement:

We are launching this campaign at this time for the purpose of helping the exchangemen the greatest galaxy of comedies and stars on the screen today at an unprofitable rate, that we may help get these pictures that have ever made before, and it will also assure a reasonable rental price for the exhibitor. In addition to this we also intend to pay the exchangemen a price whereby they are getting up striking one and three-sheets, and careful attention is being given to the titling on each of these productions. Hal Reid is doing this work.

INDEPENDENT MANUFACTURERS IN CO-OPERATIVE MOVEMENT WITH EXHIBITORS.

The attention of all exhibitors is hereby directed to another section of this issue, further in the front of the book, where is to be found the story of last Wednesday's (December 12) session of the Oguns Pictures Corp., on the eleventh floor of the Times Building. Comfort and efficiency are the striking features of this show.

GOLDSBURG EQUINOX OFFICE.

Jesse J. Goldsburg; state rights expert, now in business for himself, as announced in the last issue of the Moving Picture World, has finished the equipment of his office, which he took over from the Oguns Pictures Corp., on the eleventh floor of the Times Building. Comfort and efficiency are the striking features of this new office.

HILLER AND SPITZER BACK AGAIN.

L. L. Hiller and Nat. H. Spitzer, officials of the King-Bea Film Corporation, Inc., have finished for the time being with the Joint traveling exhibitors of the past ten days. Their visits took them to Chicago, Boston and Washington.

WOLFBERG RETURNS HOME.

Harry P. Wolfberg, head of the Harris P. Wolfberg Attractions, of Washington, has returned from his tour through the capital cities of the Middle West, and is once again to be found in the home offices of his Institution.
Manufacturers' Advance Notes

Australia Flourishing Field for Films
That is, for American Product, Says Harold Bolster, Goldwyn Representative.

Film conditions in Australia, like all belligerent countries, suffered a setback due to the war, but are now flourishing; according to advice from Harold Bolster, a Goldwyn executive, touring the Orient in the interests of that corporation.

"Both from personal investigation and from conversations with the leading film men of Australia and New Zealand, I have received a most optimistic impression of the state of the market for American films here, and the prosperity of theaters and exhibitors," he writes. "Australia has suffered in the past from the war, both materially and spiritually. Depression, I hear, was particularly acute following the costly failure of the British at Gallipoli, where Australian troops lost heavily. But since the British fortunes on the battle field have improved, the war conditions at home have grown normal, the attendance at motion picture houses has steadily improved. For a time this year labor unrest also played a part in creating an unsatisfactory state; but the Government speedily solved the difficulty, and now the islands of Australia and New Zealand are in a steady and most satisfactory condition.

"The first film men to whom I spoke on landing at Auckland, N.Z., and Sydney, showed the warmest interest in American films and in what I had to tell them concerning Goldwyn's plans and accomplishment. "Americans who reach Australia these days might think themselves at home in the United States, by a look at the posteras outside the theaters. While English films have a certain 'home folks' appeal, the American products enjoy one advantage that outweighs at this time even the superior workmanship which our films in general display. It is the simple fact that the thousands of extra miles that England lies beyond the United States add immeasurably to the uncertainties and difficulties of shipment created by the war. Even for the American film company this has become a very serious consideration."

"CARNIVALS AND CANNIBALS" (L-Ko).

Woman's rights and prevailing fashions on the Cannibal Isles are featured in the L-Ko to be distributed through Universal exchanges January 2, with Myrtle Sterling star of the proceedings. Via Moore directed under the supervision of J.

Scene from "Carnivals and Cannibals" (L-Ko).

G. Blystone, who is general director of all L-Kos. The Cannibal Chief will be Russell Powell, and Babe Emerson will have Al Forbes to share the lead in the supporting company.

Gifts of beauty often fatal to some folks proved a lifesaver for Myrtle Sterling when the Cannibal Chief decided to make her the hero of a New Year's feast. Instead of converting her into a meal the chief fell in love with her, and she became Mrs. Chief No. 23. That's the story of "Carnival and Cannibals" minus all the mirth-provoking embellishments that go with the usual L-Ko.

"BUSTED HEARTS AND BUTTERMILK" (Nestor).

The Nestor to be released December 21 will be conspicuous among Universal comedies because of the membership of the producing company, players who usually devote themselves to tense dramatic situations having, this time, turned their talents to light comedy of high speed and farcical construction. Hay-Bolster, who has scored in previous巢 with his comedy features as a straight man, is the leading comedian. Adele Farrington and Roberta Wilson, names well remembered by devotees of the program type of pictures, will divide the work of provoking laughter with a selected company supporting them. "Busted Hearts and Buttermilk" was selected as one of the four comedies that were intended to continue Nestor's for a temporary period following Universal's decision to abandon them. It is believed that the excellence of this number will create a demand from exchange men and exhibitors that the series now be continued.

Scene from "Busted Hearts and Buttermilk" (Nestor).

STRONG VEHICLE FOR PAULINE FREDERICK.

A combination of happy circumstances in the productions of "Mrs. Dane's Defense," for Paramount, as a starring vehicle for Pauline Frederick, should make this picture of exceptional interest from every point of view. In the first place, it is far from the famous drama by Henry Arthur Jones, and affords Miss Frederieke a role that fits her perfectly. Its emotional qualities are far above the average, and the tensely dramatic situations are exactly suited to screen purposes.

Secondly, Hugh Ford directed the production. Mr. Ford has worked with Pauline Frederick both in legitimate and motion picture productions. He directed "Joseph and His Brethren," one of the last stage plays in which the star appeared. Third, a cast of highly competent players, many with individual records for splendid screen work, supports the star. Fourth, the setting and costuming of the production are the last word in excellence.

"Mrs. Dane's Defense" will be released by Paramount in January, and will be later followed by "Jealousy," the huge allegorical spectacle in which Pauline Frederick will be the star.

COMING FROM WEST COAST TO GET FASHION HINTS.

In order to make a survey of the present fashions and those of the near future according to metropolitan standards, Alpharetta Hoffman, costume director at the Lasky studio in California, has started for New York City, and during her stay in Manhattan will get ideas for gowns to be worn by stars in Paramount and Arcteach pictures, that will be absolutely up-to-the-minute.

Owing to the fact that pictures are frequently made several months before they are released for the public, and also because the feminine fashions are constantly undergoing changes, it is necessary for the costume director to keep well ahead of the modistes.
"I Love You" Next Triangle Feature

Production Will Contain Many Unusual Scenes—A Bell with a History Used—Quaint Old Italian Houses Reproduced.

For the filming of the first Triangle motion picture production, "Because of Belle," directed by Miss E. Phillips Bennett, on Dec. 16, the next seven-part feature will be "I Love You," according to Almir Riera, general manager. The seven-reel pictures are a part of the new Triangle service recently announced, that of supplying a seven-reel feature on each release date. It is urged that the exhibition is as strong to the exhibitor as the release.

In producing "I Love You," Director Walter Edwards has spared no expense in order to produce one of the most elaborate pictures they have ever made. The pictures throughout are said to be distinctly striking and, as many of them are laid in France and Italy, the ingenuity of the Triangle producers is apparent. The pictures, which were made to be shown in Paris and Milan, are of two international scenes.

In one case the manuscript called for a Venetian scene, and Director Edwards had two palaces and the Grand Canal reproduced. The reproductions of the splendid palaces, which were made to be shown in Paris and Milan, are of two international scenes.

Other features of great attractiveness that were used in making this picture, included relics of the days of the padres in Southern California. One was an old mission bell, formerly used in the days now long gone, by Fathers to call the Indians to worship. This relic was obtained from one of the first missions, founded by Father Junipero Serra, the Franciscan monk. The historic bell was used to toll the Angelus in Director Edwards' picture. Another beautiful scenic effect was obtained when a vast assortment of flowers was selected to bloom, to be used as a garden setting, and furnished a wonderful background.

The story tells of "I Love You" includes, besides Alma Rubens, Wheeler Oakman, one of the best-known leading men in the country, and Francis McDonald, also a well-known heavy. In the first Reel Oakman appears opposite to Alma Oakman. Others in the cast are: Frederick Vroom, Lillian Langdon and John Halliday.

The story deals with a French artist who paints a beautiful Italian girl. She learns to love him, but the artist leaves her brokenhearted. A wealthy Frenchman, with seeing the paintings, falls in love with the model and goes in search of her, and they are married. Later the artist tries to win back the girl's love, but she has learned to hate him and the end he is brought to justice for his actions. "I Love You" was written by Catherine Carr.

HALIFAX HORROR SHOWN FIRST IN MUTUAL WEEK'S "NO. 105.

The news of the explosion of the munition ship in Halifax harbor, followed by the greatest holocaust in recent history, which killed four thousand outright, wounded thousands of others, and made twenty thousand persons homeless, had hardly been flashed over the wires when staff cameramen of the Gaumont Company were speeding to the scene. As a result, the first motion pictures of this disaster are shown in No. 155 of the Mutual Weekly program. The pictures are on the screen of the New York theaters within a few hours after the first cameraman returned with his negatives, and were shown in the United States as fast as prints could be rushed by fast trains.

Direct from the front, the first official pictures of the battle of the Allied forces against the Turkish vizier won with such intrepid valor, are also shown in this issue of the Gaumont-Mutual Weekly. Actual scenes of fighting; the handling of the famous French 75's and the big 406 m/m guns which pounded the Huns incessantly; the movement of the tanks in the early dawn to clear a place for the infantry; the rescue of the wounded; the capture of twelve thousand Germans and 150 guns, and the noble work performed by the Red Cross—all are graphically illustrated in the many scenes taken by the French soldiers. Particularly enlightening is one of these scenes, taken while an icy rain was falling, which pictures thousands of German prisoners shivering in the insufficient clothing hurriedly added by their Fatherland.

Following among the news events pictured in the United States in the last auto race which will be held during the war, the Liberty Sweepstakes staged in Los Angeles, where fifty thousand people saw Eddie Hearne win, and an open-air concert in Boston by two world-famous actors, David Warfield and Harry Lauder, in which they aid a thousand "Jackies" in raising funds to help the dependents of naval men.

IRENE CASTLE IN NEW PATHE FEATURE.

Irene Castle, immediately upon the completion of the last scene of "Convict 992," the first of the "big star"-big story pictures produced under the auspices of "The Mysterious Client," a big mystery story, the release date of which is announced in the Pathe.

In "The Mysterious Client," Miss Castle will be supported by an all-star cast that includes Milton Sills, Warner Oland and Caspar Gravina, all of whom have gained fame in the Pathé serials.

"THE FOURTH IN SALVADOR" (General Film).

A stay of several months in Central America enabled O. Henry to gather material for one of his most humorous stories, "The Fourth in Salvador," the current release in General Film Company's Broadway Star Feature series. This is a rollicking story of a teacup revolution and what happened to it when it collided full-force with a small but exultant party of Americans sent to celebrate the Fourth in the gold-olfashioned way.

This is one of the group of "O. Henry" stories produced in the western studios and features Chet Ryan, W. L. Rodgers, Jack Wetherby, Charles Wheelock and others. The action starts with the difficulties in which Lilly Casparis (Chet Ryan) finds himself with regard to his ice-making concession. He attempts to palm off a block of glass as a chunk of ice in order to prevent the foreclosure of his concession, but is detected. With ruin staring him in the face, he spends his last cent to help celebrate the Fourth in good style. Complications ensue when a revolution breaks out and the defeated rebel general flees to the Americans for protection. The latter, thinking the regulars are bent upon suppressing their celebration, turn in and give the army a good riddance. As a reward the new president officially declares the block of glass to be ice of the finest quality, and Lilly saves his forfeited money.

The two reels of this film are crowded with stirring incidents and some of the most humorous action seen in many a day.

"THE KINGDOM OF LOVE" (Fox).

Jewel Carmen, in her first production as a star, will be William Fox's Christmas week offering to exhibitors. The first photoplay which Miss Carmen may call her own will be released December 23 as a Fox special feature. The production, which is titled "The Kingdom of Love," deals with a situation developing from a girl being left alone in the Klondike through her heartbreak and love sufferings.

The father, it appears, was a gambler who deserted his wife and son in the States. The son turns up eventually in the camp where his sister is and she learns his identity through a letter which shows her when he asks aid going to the bedside of his sick mother. Not telling the youth of the relationship, the girl raises money for his trip by selling herself to a gambler. The camp minister "bids her in," mortgaging himself to a saloonkeeper to obtain the necessary cash. Interested at first only in the girl's moral welfare, the minister eventually falls in love with her. The debt is canceled by the saloonkeeper's death.

"The Kingdom of Love" was made in the West under the direction of Frank Lloyd, who has thus occupied himself while Willian Farnum was taking a much-needed rest. The cast contains Gay Taswell, Genevieve Blyth, L. C. Naumway, Fred Milton, Ernest Wake, Joseph Manning, G. Raymond Nye and Murdock MacQuarrie, nearly all of whom are well known to motion picture theater patrons. The story was written by Dotty Hobart.

BLACKTON LEAVES FOR COAST.

J. Stuart Blackton, producer of the novels of Sir Gilbert Parker for Paramount, left Wednesday, December 5, for California, to engage in further production work under the same auspices at the Lasky Studio. Mr. Blackton took with him Albert Dorris, his film editor, who is an expert cutter as well. Preparations are under way at the Lasky Studio for the reception of the producer, and a special building has been erected to house his personal office and the offices of his executive staff. The first picture that Commodore Blackton will make for Paramount in the West will be "Wild Youth," written by Sir Gilbert Parker, and said to be one of the author's most fascinating romances.

Scene from "The Fourth in Salvador" (General Film).
Triangle Program Features

"Without Honor" and "Until They Get Me" Will be the Features on Triangle Program for Week of Dec. 23.

CONTINUING its efforts to furnish the most enlightening and most interesting photodramas of the day, Triangle offers two features for the week of December 23 that bear out the policy of the company. Triangle believes that in these days of war and trouble that the public should be given pictures so constructed that they will detract from thought of stress and woe.

"Without Honor," scheduled as the first release of the week, is a drama dealing with a true situation in life, and is one of a series that offers unusually realistic portraits of American life. It is a story of narrow minded Deacon Hanford (Walt Whitman), whose harsh policies and bigoted ideas cause nothing but trouble. Margery Wilson, in the stellar role as Jeanie McGregor, is said to achieve another success to be added to her long list. She has risen from the ranks solely on the strength of her work in parts demanding complete sympathy. Others in the cast who do excellent work are Walt Whitman, who does some of the best acting of his career, and Darrell Foss, who plays the part of the son with a realistic finish. Arthur Moon, Laura Sears, and Anna Dodge, who appear in this feature, are recent additions to the Triangle force.

"Until They Get Me," the second release of the week, is a dramatic story of the Northern country, showing the work of the Northwest Mounted Police in an interesting manner, and emphasizing most strongly the characteristics of this organization. Pauline Starke, the sixteen-year-old star, has the leading role in this feature, and her unaffected acting is said to be one of the best parts of the picture. Cast as the wail Mary, she gives a real feeling into the character, and, according to reports, really is Mary, in no instance having to act the part. "Until They Get Me" has already been shown on the screen at the Palltio theater, where it enjoyed a week's run, and was generally praised by critics. There is an agreeable suspense maintained throughout the drama, and in the closing scenes, Miss Starke does the love scene in a manner that promises to relieve the boredom of the stereotyped fadeaway. Joe King as the mounted policeman and Jack Curtila as the outlaw, both make the best of their opportunities in this picture and produce real effect. Frank Borzage directed the production and Kenneth D. Clarke wrote the story.

In the Keystone comedy, "Afraid to Be False," also scheduled for release December 23, Milton Sims plans to elope with Dorothy Russell. One of the facts he already possesses one wife, in the person of Maude Wayne. But when the appointed day for the elopement arrives, Miltonquota; cold on the sly with a chemistry degree and a surprise. Lloyd Bacon has designs on Milt's wife, and when Sims arrives home a lively scene follows. "Counterfeit " and "Birth of a Blunder," one- reel Triangle Komedies, are also included in the week's releases.

MAE MARSH A MODELER IN CLAY.

The familiar press agent story of the versatile feminine star who rides, plays golf, cooks, dances and swims with consummate skill makes the not infrequently truthful press department of Goldwyn Pictures a little bit diffident about telling people who might never believe it that Mae Marsh is an honest-to-goodness sculptor. But she is, and there seems no getting around making the fact public.

Goldwyn has known since Miss Marsh came under its wing as a star that she possessed this unusual talent, but it was with an interest not unmixed with skepticism that persons in the New York offices of the company regarded a photograph sent from the studio showing the little star at work on a life-sized clay statue, unmistakably herself.

Inquiry revealed the astonishing fact that Miss Marsh had modeled the statue herself in the main scenes of the important scenes in "The Beloved Traitor," her newest Goldwyn picture. And she did it because her leading man, playing the role of a sculptor, hadn't enough knowledge of sculpture to do a little character study. So poor Maine fisherman, has an undeveloped talent for sculpture which he exercises by making sand heads of the heroine, Miss Marsh.

The action of the story requires that the big statue modeled by Miss Marsh be broken in the course of a fight between the hero, now approaching fame in his new profession, and a rival. The result leads the sculptor to believe that his own handiwork broken to bits to make a single scene. Needless to say, this "take" wasn't "shot" a second time.

LOUISE FAZENDA COMING IN "KITCHEN LADY.

Louise Fazenda, the empress of mirth, again comes into prominence with "The Kitchen Lady," to be released by Paramount early in February. In the real "Kitchener," Miss Fazenda has been given the idea of the hilarious humor of the comedy. The picture is made doubly laughable by the fact that so many of the animal actors of the film's studio are introduced—including a trained fish. Beside Louise Fazenda, Slim Summerville, Glen Cavender, Alice Evans and Eva Thalcher appear in the cast. Ed Cine is directed and the production is under the supervision of Mr. Senett's supervision.

Preceding this, comes "Taming Target Center," December 30, with Polly Moran and a cast of star laughmakers.

"THE HOPPER," COLLIER'S STORY, BY TRIANGLE.

Director Thomas Heffron, whose last picture under Triangle contract was with Willa Desmond in "The Suddenly Married," has begun work on "The Hopper," a screen adaptation from Meredith Nicholson's story by the same name, which appeared in "Saturday's Weekly." It is a comedy story, a popular society novel, a novel with social and an element of comedy. How he escapes the penalty and instead finds some warm friends, is the surprise of the story. Included in the cast are well-known Triangle actresses as Margy K., and V. Mong, who has the title role, Irene Hunt, Walt Whitman, George Herford, and Peaches Jackson.

Bill Desmond, Triangle star, whose last picture was directed by Heffron, is so proud of his Irish ancestry that he has a harp and shamrock with his initials on his automobile, and now Bill is busily engaged in denying the rumor that his initials are "B. V. D.", for, from a distance, the harp between his initials B and D certainly does look like a V.

"HER SECOND HUSBAND" COMING DECEMBER 31.

Miss Edna Goodrich, one of the most popular and brilliant of the speaking-stage celebrities who have won additional favor on the screen, is in a new picture, nouveau production, "Her Second Husband," a story of society based on Wall street and the strange social and financial alliances formed there. "Her Second Husband" comes to the screen December 31.

The plot has to do with a striving young capitalist's effort to make his charming and beautiful young wife pull his financial vice out of the fire by diverting the men to whose he is heavily indebted.

The story is most skillfully constructed and its plot is one that Miss Goodrich will probably give her an opportunity to display her genius for characterization and to make the most of the beautiful gowns ever turned out for a motion picture play.

"SPOOR'S BILLBOARD CAMPAIGN IS ON.

The opening gun of George K. Spoor's campaign of billboarding the entire country in advertising the ultra features to be produced by his company has been fired and as a result the contagious smile of Taylor Holmes is beaming from coast to coast and lakes to golf.

"Men, Money," another drama featuring Mr. Holmes, is the subject of the first poster drive. Twenty-four sheets in six colors are being used exclusively. The first went on the boards December 10.

Following the Holmes' drive will come another twenty-four sheet campaign for Mr. Spoor's second feature, Mary MacLan, the story to be advertised is drawn from her own pen, "Men Who Have Made Love To Me."

Taylor Holmes in "Ruggles of Red Gap," another Spoor ultra feature, with Taylor Holmes in the role of "Ruggles," will be the subject of the third drive.
Muir Describes Conditions in Canada
Says Exhibitors There as Here Are Suffering from the Upward Tendency in Rentals.

The serious state of affairs in the motion picture industry, as outlined by Samuel Goldfish recently in his sensational interview, finds ample confirmation in a statement on conditions in Western Canada, made by J. B. Muir, owner and manager of a chain of theaters in British Columbia, including the Dominion of Vancouver, the Dominion Theater of Victoria, the Dominion of Nanaimo and many other houses in those and neighboring cities.

"The film business is in a critical condition, from the exhibitor's, quite as much as from the manufacturer's, point of view," says Mr. Muir. "Of course, we have the Canadian war task to face out there, as well as a local levy, and the new Victory Loan. I feel that the last-named, while it is the largest benefactor of economy among the theater patrons, is purely transitory. In a short time the pocketbooks will be adjusted to the new outlook and people's normal and constant craving for amusement.

"But I know, as Mr. Goldfish contends, that exhibitors everywhere in Canada as in the United States are suffering from the upward tendency in rentals, due to lack of organization among the producers and to reckless bidding for stars. It is the exhibitor and his patrons who have made these players famous, and when they hold out for huge sums of money which prevent producers from making legitimate profits on any but excessive rentals they are biting the hand that has fed them.

"The producers who have 'come back' by placing such stars in 'specials' are doing almost as much to ruin the legitimate picture business. It gave me immense satisfaction to learn that Goldwyn would release Mary Garden in 'Thais' at the regular rental price to its exhibitors, because I knew it was honest business, good business, and far-sighted business, not only for me and for other exhibitors, but for the whole film industry as well.

"As to public taste in war time—and Canada has had a longer seige than the United States—it is most decidedly away from the heavy and morbid. The people still relish pathos of the finest sort, but it must be pathos relieved by comedy touches. That was the reason why Mae Marsh in 'Polly of the Circus' went so big with us."

"MADAM WHO" (Paralta).

The splendid story of the great spectacle is found in the second Paralta Play, Bessie Barriscale in "Madam Who," by Harold MacGrath, such of the legitimate theaters can give only in mere glimpses. The "moon" element in "Madam Who" is large, effective, and splendidly handled.

Not that "Madam Who" is a mere spectacle. In fact the spectacular element is present only as a colorful background for the supreme art and emotional acting of the star, which wafted from Alfred Dale, dramatic critic, his seldom given, whole-hearted approval. He wrote, after having seen "Madam Who"

at a private showing, that it Bessie Barriscale did the best emotional acting he had seen in many a day.

In this artistic and thrilling photoplay, Miss Barriscale travels throughout the world, pursuing a manly as to cause the dramatic critics who saw the feature at private showings to declare that she had an art so great that there was no hint of any limit of her powers. In other words, she fully created illusion, was entirely natural in seeming, and never showed a training after effect. All of which is the very highest praise to any player anywhere in the world.

FOX TO FILM LORIMER STORY.

"Jack Spurlock—Prodigal," written by George Horace Lorimer, editor of Saturday Evening Post, is to be filmed by William Fox. It required some persuasion, accompanied by a large sum of money, to get Mr. Lorimer's consent to picturization of his story, according to the agreement sealed by Mr. Fox conducted the negotiations which finally made it possible.

Mr. Lorimer's "Jack Spurlock—Prodigal" appeared in serial form and its human interest appeal made it a notable contribution to fiction of the lighter vein. The story, which opened in 1917, is an event chapter, in which young Spurlock, at Harvard, awakens after a wild night, to wake in a chair with boxing gloves on his feet in his bathroom. He then brought home as a "lark" compels the reader to settle in his chair anticipating an "out of the ordinary" tale—and he is not disappointed and discloses humor, convincing the reader of the wildness of Spurlock, appealing human interest touches, a wee bit of sentimentality, and a dash of pathos, all blended by Lorimer's adept hand, make a charming story and one especially adaptable, to picturization. What happened to Jack Spurlock—Prodigal might happen to any red-blooded young American—it is entirely within the range of possibility. That's what helps make "Jack Spurlock—Prodigal" so interesting.

The story was read by millions of persons and clippings from twenty-five hundred newspapers testify to the unusual interest it awakened and if the Fox people can convey to film even a tithe of its humor and philosophy the result ought to be gratifying.

HALIFAX DISASTER IN ANIMATED WEEKLY.

The week's number of Universal's Current Events presents one of the most striking series of pictures ever shown upon the screen—scenes in the stricken city of Halifax. Immediately upon receipt of the news of the first explosion, when the Nova Scotia capital Jack Cohm, manager of Universal's news-reel department, made arrangements for the transport of a corps of cameramen on the Roosevelt, which left out of New York for Halifax. Every possible effort was made to rush the train through, and the Universal photographers were among the first American photographers to arrive there. No time was wasted in getting to work, the result was a collection of views starting in the visions which they present and of highest importance from the news point of view. Despite all Americans have read of graphic description, the horror of the explosion, the actual pictures presented on the screen bring a realization of the disaster that words cannot produce.

In this same number of Current Events are shown realistic views of Jerusalem, the Holy City, the one great rift the war has brought to Christian and Hebrew alike, a gift in which both rejoice.

In Animated Weekly No. 2 are shown pictures portraying some of the work wrought by German emissaries. This succeeded in Chicago in destroying by German emissaries. This succeeded in Chicago in destroying cities filled with munitions, and causing a series of violent explosions. Wind and rain followed, the flotsam and jetsam of water poured upon it made the work of firemen battling with the flames tenfold more difficult—striking pictures of the fight with the flames are shown.

A NEW WESTINGHOUSE CATALOG.

The Westinghouse Electric & Manufacturing Company have issued an eighty-page catalog of motor generators of which that portion devoted to the illustrations, diagrams, and detailed description motor-generators for motion picture service will interest our readers.

The specifications of each size and type of generator and its accessories are very complete in detail, and will prove valuable as references when deciding upon new installations.

Those who desire a copy of the book should write for same to the Westinghouse Electric & Manufacturing Co., East Pittsburgh, Pa., requesting catalog 36, and mentioning the fact that they saw it mentioned in the Moving Picture World, thus identifying themselves as interested parties instead of curiously seekers.

GEORGE HORACE LORIMER.
THE MOVING PICTURE WORLD

December 29, 1917

ARTCRAFT ANNOUNCES JANUARY RELEASES

Pretentious Array of Attractions for First Month of New Year—Pickford, Hart and Ferguson the Stars

A PRETENTIOUS array of attractions for the first month of the new year was announced last week by Walter E. Greene, president of Artcraft, presenting Mary Pickford, William S. Hart and Elsie Ferguson. In these productions Artcraft has three of the most notable releases ever presented by this company.

As the initial release, Artcraft offers Elsie Ferguson in “Rose of the World,” an emotional drama of exceptional merit. The book, by Agnes and Edgerton Castle, has had wide circulation. Adapted from the book by Charles Maigue and staged under the direction of Maurice Tourneur, it is expected this picture will outshine “Barbaric Sheep” and “The Rise of Jennie Cushing.” Supporting Miss Ferguson are Wyndham Standish, Percy Marmont, Ethel Martin, June Sloane, Clarence Handsydes, Marie Belesta, Gertrude Le Brant and Sloane De Masber. Maurice Tourneur directed.

William S. Hart in the Thomas H. Ince production, “Wolves of the Tuli,” is Artcraft’s second offering in January. In this production “Big Bill” appears in the part of an upholder of the law and order rather than an outlaw. As Buck Andrade, a railroad detective, Hart is just as fearless and daring as when opposed to the law, and his business of riding the railroad of outlaws affords him particular opportunity to present heavy dramatic work such as won him present great popularity throughout the country. The story is by Denison Clift. You Vale heads the supporting cast.

“Stella Mark,” adapted from the famous novel by William J. Locke, will be Miss Pickford’s January offering. The two parts portrayed by “Our Mary” in this picture, those of Stella Marks and Unity Blake, are of exceptional contrast. Marshall Nellan staged the picture. Frances Marion wrote the scenario. The supporting cast includes Conway Tearle, Camille Ankichew, Ida Waterman, Herbert Standing, Josephine Crowell and Mrs. Spoonle.

UNITED DETROIT OFFICE MOVES

L. J. Gardiner, the popular local manager of the United Theater Equipment Corporation, reports that the Detroit office of the U. T. E. has been moved to the New Film Building, 57 East Elizabeth street, where a large showroom has been equipped for the display of modern theater equipment and supplies. A large and complete stock of motion picture accessories is carried on hand, and special attention is given to machine repairing. Expert workmen only are employed and all work is guaranteed, it being the policy of the U. T. E. to use only genuine parts on machine repairs.

“HER SISTER” (Empire-All Star).

Lavish stage settings and a celebrated cast have been combined with the charming personality and rare talent of Olive Tell in “Her Sister,” Mutual’s feature release of December 24. “Her Sister” comes from the studio of the Empire-All Star Corporation, which is engaged in the production of Charles Frohman’s most popular stage plays in motion pictures. It was directed by John B. O’Brien. The

Scene of “Her Sister” (Mutual).

supporting cast is made up of Frohman players headed by David Powell.

Miss Tell wears gorgeous raiment in “Her Sister.” She is cast as a New York girl and as an Egyptian priestess. As “Issi, the Seer,” Miss Tell wears costly robes. The scenes for this part of the picture are laid in a replica of an ancient Egyptian tomb.

“Her Sister” is the Frohman play in which Ethel Barrymore played to big crowds on Broadway. It deals with the experiences of two girls, sisters, who to support themselves in New York.

The dramatic value of the story and the play has been effectively worked out by Director O’Brien, who staged the play for the camera.

MUTUAL RELEASES END OF “LOST EXPRESS.”

Carrying a real punch, the mystery of “The Lost Express” is solved in the final chapter of this exciting railroad serial, in which Helen Holmes has exhibited feats of daring as thrillers. When they are novels. They are no more a novel, when the entire town is destroyed by fire and Helen is seen in a scene of rescue from the flames that border on the foolhardy.

Scenes taken in the bowels of the earth where the locomotive and cars were hidden, required special equipment for photographic illumination, while a special piece of superstructure camouflage is instructive in showing how this was achieved.

Learning the secret of the hiding place of “The Lost Express” from one of the syndicate who is dying, Helen, after a wild drive into the mine, her high-powered car and a desperate fight with two of the syndicate, succeeds in backing the iron monster out into the main road.

The invention of a new mechanism, which has taxed the imagination of mechanical inventive geniuses and has sustained an interest that culminates in a remarkable climax.

BEST “ARGUS PICTORIAL” YET FOR DECEMBER 30TH.

Argus Pictorial No. 4, released by Pathe the week of Dec. 30, is probably the best issue yet of this animated magazine in which the international Famous Artcraft Laboratories, Inc., of which Horace D. Ashton is president, have distributed their product.

The famous Piedmont Valley of Virginia, which boasts the finest pack of American fox hounds, is shown on “Fox Hunting with the Piedmont Hounds,” showing pictures of scenes in the wild country of Virginia.

Another article is on Bliss, the giant garden fighter, the Cicada (who is happy because his wife has no voice), the male harvester, the field cricket, the June bug, the robber fly, and other queer insects with which we come in contact in every-day life but which we rarely recognize.

The numbers that present “Pictorial” shows some of the most amazing effects ever obtained on the screen, establishing a mystical connection between Art and Mathematics.

This article also has a curious little formation found in streams near aquatic plants, usually about 1-560th of an inch in length and mostly colorless. This unusual novelty is "Seismographs," showing what a clever hand can do with a pair of scissors and a scrap of paper.

“DAUGHTER OF DESTINY” FIRST PETROVA RELEASE.

In order to co-operate with the many Petrova exhibitors to the greatest extent possible, the next week’s release, “Daughter of Destiny,” which embraces the Christmas holidays, has been chosen in which to release “Daughter of Destiny.” The co-operation of many newspapers throughout the country, who have enlisted the participation of the exhibitors and dailies in each town, will work together to attract the attention of the screen public to “Petrova Week.”

In order to further the plan, arrangements have been made whereby those picture patrons who witness “Daughter of Destiny” during Christmas Week, also “Petrova Week,” will be presented by the local exhibitors with an autographed new portrait pose of the famous Polish star and widespread advance publicity will be given this innovation by the use of the theater men’s screens and the columns of the newspapers which are interested in the project.

“LOVE LETTERS” (Paramount).

Thurston Hall, who appeared opposite Dorothy Dalton in “Three Days in the Mark,” has arrived from New York on “Her Sister” and, Thomas H. Ince, will again be seen in the leading male role of “Love Letters,” which will be released December 24.

Another part of the fact that it is known as “Letters” also teaches a practical lesson, and is a powerful argument against writing letters of a dangerous character; unless it is certain that recipient may be depended upon for his or her discretion. Shannon Fife is the author. It is said to be a remarkable example of dramatic construction.

Having completed "Love Letters," Miss Dalton is working on her next picture, a production having its scenes somewhere in the rugged western country.

“WORK” NEXT ESSANAY—CHAPLIN RE-ISSUE.

Charlie Chaplin never worked harder nor more effectively in the making of a release than in the making of a release in the new edition of Chaplin’s early successes made by Essanay and, quite naturally, it bears the name of “Work.” The second week of December sends out “Work,” and it is a riot of fun from start to finish. Exhibitors everywhere are finding the new editions of Chaplin pictures one of their best box-office bets, and the bookings for these subjects are equally as good as the demands for these pictures when they were first issued.
Olile Tell Leads Mutual Christmas Week

Other Featured Players on Program Are Helen Holmes, Billie Rhodes and George Ovey.

MUTUAL’S Christmas offering will be “Her Sister,” a Charles Frohman play in pictures, starring Miss Olile Tell, whose work in “The Unforeseen” established the quality of her screen work and her value at the boxoffice. The subject, which is released December 21, is a picture adaptation of the successful success in which Miss Ethel Barrymore scored a sensational hit. This picture was made at the Empire Long Island studios under the direction of John B. O’Friel.

In the concluding chapter of “The Lost Express,” “The Return of the Lost Express,” released December 24, is cleared up the mystery of the missing girl, Helen, after a thrilling series of adventures, in which all previous “stunts” are put in the shade, discovers the train and drives it back to the main track.

Billie Rhodes in the Strand comedy, “Mary’s Boomerang,” takes the part of a girl who attempts to prove that her chum’s husband is actually her own. Miss Rhodes is said to be a divorce, but finally emerges from the affair a sadder but wiser girl.

“Oneil,” a superwoman with almost human intelligence, is a co-star with George Ovey in the Cub comedy, “Jerry’s Best Friend.” This equine does stunts that are amazing and rescues Jerry from a band of cattle thieves and outlaws.

Mutual Weekly is full of topics of timely interest, covering a diversity of subjects that are pertinent. It is released Monday, December 24.

BILLIE ROHDES GETTING ON IN COMEDY.

Billie Rhodes is meeting marked success in Mutual-Strand comedies, being booked in big houses from coast to coast. Miss Rhodes owes her extraordinary success no less to the fact that she has provided a class of clean comedy that is full of legitimate fun without a trace of slapstick.

From being one of the sex symbols of the screen, Miss Rhodes is given credit for shrewdness, since it was only through her determined insistence that the new style comedy was substituted for her for the old.

DEVOTES 24 HOURS TO CHANGING COSTUMES.

In looking over the figures of some of the Goldwyn studio’s recent statistical tabulations comparing with figures not together by the auditing department, the amazing cost of the time it takes a star to change her clothes is seen in black and while. This is especially worthy of note in the case of Mary Garden, who has just completed her work in “Thais.” Her costumes were many and elaborate, involving complete renewals of robes, sapphire togs and numerous jewels as the pictures progressed. As it happened, it was not always possible for Director Frank H. Crane to occupy himself with scenes not demanding, the presence of Miss Garden while she was changed from Thais’ grotto costume to her complicated clothed gold gown for the splendid scenes in the courtsean’s palace.

Universal Combination in Minneapolis

Laemmle and Universal Exchanges Now Under One Roof—New Managers Named.

E. H. GOLDSSTEIN, general manager of Universal Exchanges, returned Monday from a two-weeks’ trip to Minneapolis, Detroit, Indianapolis and Chicago. In the latter city, Mr. Goldstein visited the Universal Laemmle Film Service and the Universal Film Exchange, one of the recent important film movements, and saw the two factories housed under the same roof. He also discussed the advisability of returning East. I. L. Lesserman will have in the Universal office. C. R. Plough will father Bluebird affairs and I. V. Robb will handle the Mutual-Strand’s business.

“Exhibitors in Chicago, through the consolidation of the Laemmle Film Service and Universal Film Exchange, will be in a position to supply their members,” declared Mr. Goldstein, commenting on this important change.

In Minneapolis, Mr. Goldstein was the guest of Ben Judel, manager of the Laemmle, and the two companies are now under the control of one of the oldest names in the business. Mr. Goldstein spent Thanksgiving, he appointed C. G. Kingsley manager of the Bluebird office to succeed W. W. Drumm. J. H. Calvert, manager of the Laemmle Film Service, Omaha, Neb., visited with Mr. Goldstein during his stay in Chicago and was appointed by him manager of the Omaha office to succeed F. A. Van Housan, who recently resigned. Barney Rosenthal, of the St. Louis Universal and Chicago by Mr. Goldstein to discuss important affairs of his territory.

“THE BLUEBIRD” A RECORD PRODUCTION.

Warner Artcraft releases “The Bluebird,” the big Maeterlinck spectacle, will have enormous success in film production. Maurice Tourneur, the director, has had the exclusive use of the Famous Players-Lasky studios at Fort Lee, N. J., where the whole force of the company’s has been given over to the film which was taken advantage of and has been working day and night building the scenery and effects.

The picture is a love story and is symbolic, and great numbers of people are being used in the production. There are a great many characters doing specialties and various well known people have been engaged. Rose Holland, from “Over the Top,” now playing in New York, leads several symphonic dance numbers, and Gertrude McCoy impersonates “Light.”

Maurice Tourneur and his artcraft were at work on this production for about six weeks, and expects to complete it in a fortnight. He has already used 130,000 feet of negative, and will need 35,000 more feet for the picture. A great deal of this is in double and triple exposure.

ESSANAY SUBJECTS ON KLEINE LIST.

Essanay timed the release of its novelty Perfection Picture, “The Dream Doll” so as to give it to the public during the holiday season. And that it sensed the appropriate time for its releases it evidenced in the heavy holiday week bookings, already reported by the George Kleine offices.

Though not a Christmas picture, “The Dream Doll” is particularly appropriate for holiday programs, as it shows that something remarkable is done on the part of some fourteen-inch dolls.

Mary McAllister, the six-year-old Essanay actress, has completed the latest picture of Goldwyn’s “South Side Roommate,” which is the story published in Good Housekeeping. This production includes some remarkable acting by a small dog, “rented out” by a Michigan farmer. This little fellow’s remarkable aptitude for obeying the director, it is released December 24 through George Kleine as an Essanay Perfection Picture.

WALLACE REID IN NEW YORK.

Wallace Reid, favorite of a great body of photoplays-ers and star or leading man in numerous Paramount and Artcraft pictures, will soon be “in our midst”—taking New York as the terminus of his tour. He left six months ago in company of Kenneth McOgaffey, west coast publicity director, on December 3 and, after stopping for personal appearances in a number of the cities on route, reached the big city on the 17th.

While in the East Mr. Reid will be filming “The Source” and probably “Believe Me—Pauline.” Other than the long play, will also be produced on the Atlantic side of the continent.

Mr. Reid has completed two western productions—the first, “Nan of Music Mountain,” to be released by Paramount, December 17, the day of the star’s arrival in New York.

“FINN & HADDIE” COMEDIES.

In the current series of Sparkle Comedy releases, General Film Company introduced a new comedy team, Finn & Haddie. First brought together, something which George Goldstein called “Model Career” and “Their Fishy Footsteps.” Finn & Haddie appear again in a new series of six Jaxon comedies to be released about the middle of January. Billy Ruge and William Stahl, two comedians noted for their ability to crowd laughs into a reel of film, compose the Finn & Haddie team. The new series will return the rapid-fire comedy value of the preceding series of Jaxon.
THE MOVING PICTURE WORLD
December 29, 1917

"Cleopatra" to Put Out Forty Shows

It Is Expected All These Will Be on the Road by the First of the Year.

With Miss Theda Bara portraying the role of the Siren of the Nile, "Cleopatra" has met with such phenomenal success that the Fine Art Company has increased the number of shows distributed to forty. No otherdistributed company has done as well in New York, and in other cities where it has been shown, that William Fox has determined to put out forty road companies. The spectacular drama, in which the action is set in ancient Egypt, and in which the characters are brilliantly costumed and the scenic effects are great, has been more than popular. The playing legitimate attractions are complaining of "bad business."

Some idea of the success of "Cleopatra" may be had from the box-office figures of the latest issue of the Motion Picture Herald. A small sampling of the recent box-office results show: New York City, Lyric theater, eleven weeks, $77,000; Buffalo, Teck theater, one week, $3,500; Washington, Belasco theater, one week, $5,100; Schenectady, Van Curler opera house, two days, $1,511.

In the four cities where there was a great diversity of audiences. In Washington the fashion was set by the city attendants and the business increased each day until toward the end of the week it was impossible to obtain seats. In Schenec-
tady it played to the industrial workers and both days were sell-outs. In every city "Cleopatra" has exceeded the receipts of "A Daughter of the Gods" by from 30 to 40 per cent.

Samuel C. Kingdom will manage the booking department for "Cleopatra," and expects to have all the forty companies on the road not later than January 1.

The spectacular drama has passed every censor board in the United States and has received the unanimous approv-
al of the National Board of Review, which issued a special report on "Cleopatra."

J. Amadee Murray Miller, of the Ohio Board of Censors, passed "Cleopatra" without eliminations.

FAIRBANKS TO WIND UP ARTCRAFTS YEAR.

Artcraft Pictures Corporation will wind up its release sched-
ule for 1917-18 with an unusual production, "A Modern Musketeer," now being finished at the Lasky studio in Hollywood. Written and directed by Allan Dwan, whose past association with Douglas Fairbanks has been so fruitful, the production is an important part in the success of various popular photographs. As the latest vehicle for the athletic star offers a unique theme. The story deals with the early life of the great French soldier, and is said to be right up to the date by the recurred d'Artagnan—Neil Thacker, a Youth from Kan-
sas, whose chivalrous deeds get him into many difficulties.

In the production of this film the Douglas Fairbanks players were replaced by one of their outstanding performers, now made by a motion picture company in staging a photoplay. The entire Fairbanks producing organization made the trip from the rim of the Grand Canyon of Arizona, down to Colorado in a descent of over seven thousand feet and a distance of over thirty-five miles, along narrow winding trails that were barely wide enough to allow space for four mules carrying the players and supplies.

After two weeks at the Grand Canyon, the entire company of fifty people departed for the Canyon Du Chelly, ninety miles by pack mule from Gallup, N. M. Here a number of other scenes of rare beauty were obtained as backgrounds for the film. The coming release is to be called "The West begins," and is the story of the coastal adventure of a "The vacuity of the West." The picture includes the showing of wooden ship building and scenes of the great "Soo Locks.

ESSANAY GENERAL FILM RELEASES.

Arthur D. Motlling, Essanay comedy director, is adding to his staff of comedians for his one-a-week General Film re-
leases. Arthur Bates, who supported Charlie Chaplin in several of his Essanay releases, is to be his new head of the comedy department in forthcoming pictures, as are Amedee Rastrelli, the French comedian newly come from the trenches in France, and Howard Higson, an English comedian.

Essanay productions. The General Film releases for Dec-
ember 29 is "Through Canada From Coast to Coast," showing the country to the north from Nova Scotia to the West begin-
ing on the coast of the Pacific Ocean. The picture includes the showing of wooden ship building, and scenes of the great "Soo Locks.

ESSANAY GENERAL FILM RELEASES.

Essanay are continuing to show the "How Canada and the Farmer Cooperator in Grain Rais-
ing," instructive to those interested in the soil industries and scenically artistic.

SESSUE HAYAKAWA AND PARTY MISS STEAMER.

Sessue Hayakawa, Paramount's Japanese star, together with his director, George Melford, and party were marooned on the shores of Hilo when a storm came up and prevented the boat from the schooner in which they were to sail back to Honolu-
lu reaching the port where they were to meet his party. Thus, after calling the date of departure in California, they missed the steamer and were forced to remain for a later boat.

Pathé Program

Schedule for Week of December 30 Offers Many Excellent Subjects.

GLADYS HULETTE, Doris Kenyon, Sheldon Lewis, Arline Pretty and Mahlon Hamilton are the box-office stars of the threeHEET wences of Dec. 29, and there is also a special cowboy thriller in three reels and an especially interesting issue of the Argus Pictorial.

Gladys Hulette appears in "Over the Hill," a Gold Rooster play in five reels, produced by Astra, story and scenario by Louis Ginsberg, directed by J. Farnham. This is one of the best, if not the best, of the Gladys Hulette features.

In "Over the Hill" Gladys Hulette is the wide-awake Little brown mouse, a mule with a nest of sparrow, and the story of her pathos, which is also brought to an exciting and interesting climax, revolves. She gets a job on a little county news-
paper in the hills. She is fired by the editor, sagging with disgrace, and, by landing a big contract, puts the paper "Over the Hill" to prosperity. The supporting cast includes J. H. Gilmore, Cora Stone, Ralston, Thornton, William Sullivan, as a young baseball pitcher, attem-pers of corn, and Paul Cleger, the famous French actor; Joyce Fair, a homely lass of her own right, and William Parke, Jr., as a young scapegrace.

"Over the Hill" is a sure winner.

Doris Kenyon appears as the star in the sixth episode of "The Hidden Hand" serial, under the title "The Flower of Death,"—produced in two reels for Universal. In an attempt to prove that she is the daughter of Judson Whitney, Doris is trapped by the Hidden Hand. She and Ramsey start up the stonewall which leads to the steeple. At the top, Ramsey grabs the collie bell rope, Doris grabs one end and starts up the steep roof and over the edge. The Hidden Hand sits at the top and is hit by the bell rope, and it starts to unravel. Doris is falling as the Hidden Hand starts to crawl toward Ramsey with his head drawn.

Marie Dressler is in the old Weber and Fields shows really funny," says Miss Dresser, "because the players never considered it necessary to stick to the lines written for them. Sometimes whole scenes, devised on the spur of the moment, were interpolated. Joe would say something funny to Lew and Lew would have to come back with something funnier. It was a matter of honor with them. In these circumstances the book of the produc-
tion was often laid aside for improvisation really better than the original.

"I find that this game of nip-and-tuck with which I had the privilege of playing had one great advantage for the child's growth, helps her to measure in my motion picture work. Directors have complained that I don't follow their scenarios, but they've been obliged to agree that the situations I created were funny situations they hadn't thought of."

UNIVERSAL INDUSTRIAL DEPARTMENT BUSY.

The Industrial Department of the Universal Film Manufac-
turing Company, under the personal supervision of Harry Leaming, has made great improvements since the organi-
ization in the early autumn and this week announces the suc-
cessful negotiation of eight of the biggest contracts in the business. The Washington Tire & Rubber Company, the Firestone Tire & Rubber Company, the Fleischmann Yeast Company, the National Cash Register Company, Warner Bros., makers of "Scissographs," Van Vault, Hall manufacturers, the Society for Electrical Development, and The Diston Saw Com-
pany. Its scope is nation wide.
**“Price of a Good Time” a Winner**

Jewel Production Is Greeted by Capacity Houses in All Parts of the Country.

JEWEL PRODUCTIONS, INC., are decidedly pleased with the remarkable success of their feature, “The Price of a Good Time,” which played to capacity houses and “repeat” bookings in all parts of the country. The story of the picture, it will be remembered, deals with the struggle of a young girl employed in a metropolitan department store to resist the temptations which beset her on every side. She loves good clothes and wants to marry a “rich man” — and she finally gives in and sells herself to a young spendthrift who gives her all that she desires in the way of clothes, money and jewels, but she discovers too late that love formed the essential part of her scheme of life and comes to an untimely end in an automobile crash.

Lola Weber’s direction of the delicate situations involved, and the appealing acting of Mildred Harris as the “little drab shop girl,” have received considerable attention by the public and the press of the nation. Critics everywhere have commented favorably on the production and there is yet to be said anything which could be construed as a “Knockout.” Twenty-six of the largest and most popular playhouses in New York, Brooklyn and Newark have or are at present playing the feature. At Fox’s Terminal theater in Newark, Sunday, Dec. 9, the crowds which were waiting to gain entrance to the performance were so great, that they finally broke through the police lines and smashed their way through the main doors of the theater. Reserves were called out to disperse the crowd and the run of the feature ended with a “record” box-office statement.

In some parts of the country the feature received personal attention from some of the anti-vice societies which witnessed it with a view to censoring, but decided instead to endorse it as a powerful weapon for good.

Every publicity help which could be extended to an exhibitor was furnished. Jewel posters of all kinds have been delivered to newspapers, one thousand, twelve and twenty-four sheets were ready to shout from the billboards the quality of the production. “On the spot” publicity was prepared before the camera lens was exchanged and many of the exhibitors arranged elaborate lobby displays to further attract the public.

The result of all this is now centering in “return dates.” An example of this is the action of the management of the Mount Morris theater at 11th street, New York, which, after playing the feature as a “first run” for three days, is again to play it day and date in opposition to the same feature booked in the same locality.

Officials of Jewel Productions, Inc., are confident that when the final returns are all in, the feature will prove to be even a better attraction than “Where Are My Children?” and every exchange manager in the thirty-two Jewel branch offices is striving to make predictions become reality.

**Another Shorty Hamilton Comedy**

W. H. Clifford Photoplay Company Announces Another Re-Release of “Shorty” Series

IN ACCORDANCE with a statement recently made in the trade papers relative to the “Shorty Hamilton Comedies,” which included twelve favorably received dramas per year, the W. H. Clifford Photoplay Company now announces another re-release, entitled “The Small,” a Chinese-American story. This time another director, domestic in sympathy, does the honors in “Shorty” in telling of the story. From its very beginning and continuing through the entire unfolding of the tale there is a rare display of action and mirth-provoking incidents with the star in the lead. It favored with a seemingly inexhaustible fund of real humor, there is a refreshing absence of the slap-stick methods or the over-acting in order to get a laugh. The story is told with a full recognition of its dramatic value and interpreted by a company of players favorably received by the public. The Photoplay Company operates in its own studios and laboratory and with every modern facility for turning out the highest type of product. With a guaranteed release on the first of each month, a franchise covering the entire series is of great value to exhibitors, inasmuch as it permits the announcing of a definite program, and under a financial arrangement which must prove most inviting.

The marketing of the “Shorty Hamilton” series is being handled by the Messrs. Shipman, of the Photoplay offices, 17 West Forty-fourth street, New York City, both for the domestic and foreign rights.

**HOW LOWRY GOT NIGHT TRENCH PICTURES.**

Handlings thousands of men at night is not an easy job, even for the director, who is not expected to acknowledge any difficulties.

In making “For the Freedom of the World,” Ira M. Lowry’s spectacular patriotic feature, his picture was extensively advertised, and with Goldwyn offices, the director faced the problem of keeping in touch with thousands of men in both our own and the “enemy” trenches. He had a megaphone and a loudspeaker to talk to the men, but when the gun fire began the director realized that this system would not work. A hurry call was sent out for telephones, a light was set up, and a complete system of trench telephones was constructed.

Exactly duplicating conditions at the front, transmitters were placed in the dugouts of each trench sector, and the officers were thus able to get the word to charge simultaneously in a result, not only the actual construction of the trenches and the use of the trench telephones, but also the company, which makes the scene realistic, but the conduct of the troops was regulated in exactly the same way.

**NEW YORK SENSATION IN "THE NAULAHKA."**

Doralina, who will be seen with Antonio Moreno in the Pathé de luxe production “The Naulahka,” is creating a tremendous sensation on the vaudeville stage at the famous Palace theater, New York City.

Doralina is credited with being the most accomplished Oriental dancer that has ever appeared on the boards. Born in Tientsin, China, and in “The Naulahka” the screen will be given a special dance, evolved from a number of native East Indian performances, which are entirely different from those with which she is creating the present sensation.

In addition to her dancing, according to announcements from the Photoplay Company, Doralina has “the most exceptionally clever screen actress. It is said that Doralina will prove to be the best vampire that has yet been seen on the screen.

This would seem to indicate that “The Naulahka,” with its strong cast, headed by Antonio Moreno, and supplemented by a current New York sensation, will be one of the big screen successes of 1918.

**CONSTANCE TALMADGE IN LOS ANGELES.**

Constance Talmadge, Select’s brilliant young comedienne, who left Los Angeles less than a year ago, comparatively unknown, is now a rising star and a credits with seventy-foot electric signs on Broadway. And her friends made her arrival in The West the occasion for an especially elaborate dinner at the Hotel Biltmore, in which she was the guest of honor. Miss Talmadge will begin work shortly on “The Shuttle,” which has been arranged for the screen from Mrs. Hodgeson Burnett’s widely-read novel of the same name. Since her immortal story of Little Lord Fauntleroy, Mrs. Burnett has written a number of stories which have not appeared on the boards.

**“TROUBLEMAKERS” GETS GOOD START.**

“Troublemakers,” featuring Jane and Katherine Lee, William Claxton and Harold Russell, who has just returned from the “Baby Cook” tour, has found immediate favor with the public, or at least this is the substance of announcement by purveyors of Fox publicity, and it is further stated that it is based upon reports from Fox exchanges.
**Triangle Studios Busy**


With two pictures completed and two new subjects begun, the Triangle Mountain production company runs apace with the exception of a production schedule set for General Manager O. O. Davis, and several dramas of exceptional merit are due in the near future. The publicity department is busy on the adaptation of some well-known magazine stories and novels by popular authors, and the staff of authors is also working on several promising original plays.

Director Frank Borzage has just put the finishing touches on his latest Triangle offering, "The Gun Woman," featuring Texas Guinan. Supporting Miss Guinan are several well-known Triangle players, including Ed Brady and Francis McDonald. In the action scenes Director Borzage worked with a boy of Triangle beauties as dance hall girls and all of the cowboys from the Hattirel ranch as western atmosphere when "The Gun Woman's" saloon and gambling hall was "shot." The picture is now in the hands of the film editors.

Walt Foltz has finished the latest offering starring the Triangle cowgirl, Roy Stewart, who scored a decided hit in his latest western release, "The Learnin' of Jim Benton." Stewart plays the title role in this Western.

An exceptionally large cast will support Stewart in this picture. The closing shots are being made with the star in typical western atmosphere. As yet the complete cast has not been announced.

Following "Keith of the Border," the cowboy favorite will appear in the screen adaptation of Charles Alden Seltzer's novel, "The Ol' Man Ain't J. D."

Director J. D. but continuity expert on western subjects, to be the greatest two-gun man story he ever handled. Stewart plays the first four roles and a half dozen more, burst forth as a well-grown gentleman in the closing canto.

Director Thomas Heffron has started work on the screen adaptation of Meredith Nicholson's comic drama, "The Hopper," which appeared recently in Collier's Weekly, and in this drama William V. Mong, cast in the title role, is shown as a reformer of the safe-house, who through a strange twist of fate, is forced into a kidnapping and robbery. Mong's supporting cast includes Irene Hunt, Peaches Jackson, the four-year-old child star; Walt Whitman, George Hernandez, Eugene Corey, Lillian West and Louis Durham.

Other directors who have practically completed their latest Triangle pictures are: Director Dillen E. M. Hopper, directed by Gilbert P. Hamilton. Directors Jack Conway, Walter Edwards and Frank Borzage are waiting for new stories. Director Dillen is working with Olive Thomas on the final scenes for the star's fifth Triangle picture, "Limousine Life," from Ida M. Evans' magazine story of the same name. Supporting Mis Thomas are Joseph Bennett, Lee Phelps, Leo Willis and Virginia Foltz, former musical comedy favorite. In this strong part of the action around the shop of a fashionable modiste, and a half score of pretty Triangle girls appear as models in the fashion show included in this subject. From Hollywood, Triangle designer, will show feminine fans some rare works of art when this picture is released.

Robert F. Hill, who has just been added to the Triangle executive staff, has completed the continuity on Henry Albert Phillips' story, "Heirress for a Day," which will be Olive Thomas' next vehicle.

Diss, of course, is another story, and the next scene is being directed by Frank Borzage, who has the title role, and Tommy Sampson, who is cast as a beautiful Galsa girl. So many well-known Japanese scenes set the pace in this picture that the list of Japanese stars in the Triangle company assembles the majority of the most beautiful ever built at the Culver City studios.

Many well-known actors and actresses are appearing in a picture, among them being Darrell Foss, who has the title role, and Teddy Sampson, who is cast as a beautiful Halsa girl. So many well-known Japanese scenes set the pace in this picture that the list of Japanese stars in the Triangle company assembles the majority of the most beautiful ever built at the Culver City studios.

**Scene from “Convict 993” (Pathe).**

Gorgeous array of gowns. It also has the virtue of a happy ending after working up a great amount of sympathy and compassion for a popular heroine who finds herself in an apparently helpless situation.

**CLARA KIMBALL YOUNG IN "THE MARIONETTES."**

In "The Marionettes," the third Select Picture produced by Clara Kimball Young with her own company, Miss Young has used an exact replica of her own bedroom.

**Scene from "The Marionettes" (Select).**

"The Marionettes" has been arranged for the screen from Pierre Wolff's brilliant French play of marital life, and deals with the transformation of a dowdy wife, who determines to win her husband's love. From an unattractive frump to personal surroundings as drab as herself, she suddenly blossomed out into a gay Parisian beauty.

As Fernando, Miss Young is enabled to give free rein to the whimsical humor which marks her comedy work, and her study of the chrysalis-wife is one of the most interesting things she has done. "The Marionettes," which was produced by Miss Young, following "Shirley Kate," will be distributed by Select Pictures Corporation. This subject was directed by Emilie Chautard.

**GOLD KING SCREEN**

Perfection in Projection—Ten Days' Free Trial

Try before you buy is your privilege.

**GOLD KING SCREEN CO., Altus, Oklahoma.**

IRENE CASTLE IN "CONVICT 993."

When the "Convict 993" is released by Pathé on January 6, exhibitors will have an opportunity of offering Irene Castle in a production entirely different from anything in which she has hitherto appeared, and one that has furnished the publicity department of the Pathé company with an opportunity to work up several unique advertising stunts.

The story furnishes Miss Castle with every opportunity for a display of her artistic talents, and for an exhibition of a

December 29, 1917
To All Motion Picture Exhibitors

WAR TAX!

THE undersigned committee of the Allied Exhibitors' Organizations of America elected by the Joint Conventions of all Exhibitors' Organizations, held at Washington, D. C., December 11th and 12th, hereby request the fullest cooperation and assistance of every motion picture exhibitor in America.

We are charged with the duty of gathering the exact and absolute truth of how the war tax is affecting every motion picture theatre, with a view of securing through united effort a readjustment of the war excise taxes on motion picture theatres and film for presentation to Congress.

Therefore we respectfully request each and every exhibitor to fill out the following blank, giving the full facts and figures available, the experience of each theatre, and forward immediately by mail to:

FRANK REMBUSCH,
Secretary, Allied Exhibitors' Legislative Committee, Indianapolis, Ind.

How does the business of your theatre for the month of November, 1916, compare with the month of November, 1917?

Have you suffered a comparative loss? and to what do you attribute same?

Did the war tax affect your business? and to what extent?

General remarks:

Your answer will be doubly effective if you send it immediately.

A letter of explanation will be very acceptable.
New England Film Doings of Past Week

U. S. Exhibitors' Corporation Opens Exchange—New Grandum Film Exchange
Established—Other Interesting Trade Notes.

by Richard Davis Howe, 80 Summer St., Boston, Mass.

Boston, Mass.—The U. S. Exhibitors Booking Corporation has organized its New England exchange and established headquarters at the office of the Globe Features Film Corporation, No. 28 Winchester street, this city, C. R. Osborne, formerly of the Boston office of the General Film Company, has been appointed general manager, and has already inaugurated a vigorous campaign to firmly establish the new organization in New England territory.

Manager Osborne announces the appointment of F. S. Truda, formerly of Goldwyn; Frank J. Larkin, formerly of the Globe Feature; George E. Tomney, formerly of the Globe Feature, and E. R. Tinker, formerly of the General Film, as sales representatives for New England. All these men are experienced film salesmen.

Grandum Film Opens Exchange.

Boston, Mass.—A new state rights organization, the Grandum Film Company, has sprung up in the film section of this city, and has established headquarters at No. 45-50 Piedmont street. The new concern is in the market for big features, and already has two pictures which are being successfully exploited throughout New England. They are "The Modern Lorelli" and "Her Bargain." In addition to these pictures the new company has secured the Lincoln-Parker travelogues for New England, which are going over big.

John E. Dunne, one of New England’s foremost film men, is manager of the Grandum, which has been associated with Louis B. Mayer, who is now with Select Pictures. Mr. Dunne declares that he has been more than successful since the new company was organized. He has appointed Miss Marion Nalberzer, well known in New England film circles, as his office assistant, and Frank Vennett, formerly manager of the Motion Picture Exhibitors, ery, \( R. I.\), will travel for the new firm.

Providence Prepares for Movie Ball.

Providence, R. I.—Elaborate preparations are being made by movie picture exhibitors of this city for the grand "motion ball," which will be held sometime after the first of the year.

Arthur Ashley Visits Park Theater.

Boston, Mass.—Arthur Ashley, celebrated film star, was a visitor in Boston last week, during his stay in the city he was treated royally wherever he went. He appeared at the Park theater, one of the Hub’s leading downtown moving picture theaters, on Monday, and after making a short speech to the audience held a reception in the lobby of the theater, shaking hands and answering the questions of hundreds of admirers. He declared he expected to be "Somewhere in France" in February, as he had already enlisted, and was awaiting a call to active duty.

Notice as to Hours for Bright Signs.

Boston, Mass.—The Edison Electric Illuminating Company, of this city, prints advertisements in all Boston newspapers notifying theater owners that they may burn signs over the entrance giving the name of the theater and the name of the attraction only from one-half hour after sunset to one-half after the time fixed for the beginning of the evening performance. Moving pictures, from moving picture performances may burn such signs from one-half hour after sunset to one-half hour after the beginning of the last performance.

Treat For Boston Schools.

Boston, Mass.—The Boston school centers have arranged for a series of motion picture pictures, "Hues—Yesterday and Today," designed to bring before the people a complete view of our European allies in their civil and military activities. The first program, "Under the Stars and Stripes," will be of films showing the training and development of our overseas contingent. The course is under the direction of Mrs. Ewa V. White, director of the extended use of public schools.

Films of New England Camps Finished.

Boston, Mass.—W. J. Newbury, chairman of the National Committee on Public Information and former member of the United States Exposition, in charge of the work of making moving pictures of the American troops in training, has just completed his task of filming the doings of the National Army soldiers at Camp Devens, Ayer, Mass., and other army camps throughout New England. Pictures were also taken of naval posts in different sections of New England.

Theaters Aid Red Cross Drive.

Boston, Mass.—Moving picture theaters and legitimate houses "went over the top" in the huge benefit of the American Red Cross which was staged in this city last week. In every theater, from moving picture houses to theatrical houses, Friday of last week was Red Cross Day, and large audiences testified to the popularity of the appeal. $5,700 was realized for the Red Cross.

Included among the moving picture theaters which donated their matinee receipts were the Beacon, Modern, Orpheus, Columbus, Olympia, Scollay Square, Olympia, Park, Huntington Avenue, Fenway, Washington, St. James, Bijou, Shawmut, Old South, and Allston.

Manager Fecke Gets Silver Cup.

Boston, Mass.—Manager George M. A. Fecke, of the local office of the World Film Corporation, was the recipient of a handsome aluminum desk set presented to him by his office staff as an appreciation of the efficiency and effort he has put into securing a new office building.

For several weeks Manager Fecke has been looking out for a new building, and finally secured one on Pleasant street, this city, which proved to be very satisfactory and general manager of the Eastern Feature Film Company, Mr. Fecke, and it is expected the new exchange will be ready for opening about December 15.

Waltham’s New Theater Nearly Ready.

Waltham, Mass.—Waltham’s new Central Square theater, in this city’s most important business section, will be completed in a few days, it is stated. The new theater will have a seating capacity of 150, and the private trade showing modern convenience and appliance. The Kingsbury–Beal Corporation, which was dissolved recently, controlled the Waltham, Rex and Park theaters. E. F. May, prominent Boston exhibitor, became president of the organization after Mr. Kingsbury resigned. Mr. Bend-sley remained with the corporation.

Business Notes of Interest.

Boston, Mass.—"The Wailer" is scoring a tremendous success in New England," declares Herman Riffkin, president and general manager of the Eastern Feature Film Company of this city. "My bookings on this film are already enormous and have been booked by the William S. Hart pictures and the King Bee comedies which he is exploiting in New England."

"Every Inch a Man," the "Squealer," and the "Provers of the Plains" are three Hart films which he states are going over big in this territory. He has signed up Marcus Loew’s Orpheum and St. James theaters for first run of the King Bee comedies. He has also booked the entire Poli circuit for these comedies.

Boston, Mass.—"Her Unborn Child" began its four week at the Globe theater in this city this week. Tremendous success is attending the exhibition of the film in this city. This is almost a record period for any moving picture to show in this city.

Boston, Mass.—Over one thousand people attended the premiere showing of "Draft 255" at the Park theater, one of Boston’s leading downtown photoplay houses, last week. In the audience were exhibitors from every section of New England and more than 30 representatives from the recently organized Metropolitan Motion Pictures Corporation at Commonwealth Pier, this city. The exhibitors were the guests of Edward J. Hickey, manager of the Metropolitan Motion Pictures Corporation, which is exploiting the picture, while the jackies from the pier were invited by Manager Thomas D. Sorelo, of the Park theater.
Philadelphia Items of Interest
Philadelphia, Pa.—Mr. Ernest of the Fairhill Amusement Company, 2462 Germantown avenue, reports fairly good business last week. It is stated that the new German Production was not affected the attendance of this house up to the present time. Artcraft, Paramount, and Ingram are the general programs exhibited. Recently two new Power's No. 6 motor driven machines were installed at the Fairhill. A new projection. Beginning December 13 the first episode of the Paramount serial, "Wings of the Navy" will be shown.

Philadelphia, Pa.—A. G. Buck, manager of the local branch of Foursquare, 1325 Vine street, said he was happy to announce the new serial, "The Eagle's Eye," by William J. Flynn, chief of the United States Secret Service, which is a three-act story of the demise of the East Baltimore gang of the Imperial German government plotted against the United States.

Baltimore Film Trade Doings of Past Week
Operators' Local 181 Elects Officers for the Year—No Annual Ball—Many More Patriotic Benefits—Newfies Items of the Trade.

Baltimore, Md.—The annual meeting of the Baltimore Motion Picture Operator's Union, Local No. 181, took place in the offices of that organization last Thursday. The meeting was attended by many of the East Baltimore business manager; Sam Issaason, first vice-president; Nelson Baldwin, second vice-president; Sam Shattuck, third vice-president; Otto J. Niquet, financial secretary-treasurer; James C. Whalen, recording secretary; F. Clarence Grose, assistant business manager; John Grauling, sergeant-at-arms.

For Board of Trustees: Charles A. Todd, Joseph Quade, William George, John O. Blunk, W. E. Ofman, Sam Issaason, Arthur Stewart, George Gregory.


For Delegates to the Maryland-District of Columbia Federation of Labor: Sam Issaason.

Mr. Howard is an able man to be at the helm of the Baltimore branch of the Operator's Union, knowing the business from A to Z, and is well liked by all the fellow operatives. He was elected without opposition, and succeeds Mr. Grauling, whose services were of the most prominent and patriotic kind.

While there will be no movie ball held by the organization this year.

Benefits Still Going Strong.
Baltimore, Md.—While the many benefits that are being given by Baltimore exhibitors, now, naturally, every issue is thrusts against the Kaiser still aid in a very material way the morale and the strength of the men who are making sacrifices for Democracy.

On Sunday night, December 9, through the efforts of T. D. Roper, manager of the Rialto Theater, a benefit concert was held in the interests of the Representatives of the Baltimore Branch of American Jewish Relief Committee to aid the suffering Jews in Europe. The benefit was donated to cause by those assembled.

On this same Sunday night, Myer Fox, president of the Lindon Company, operating the Rialto theater, North avenue at Lindon avenue, raised a benefit for the benefit of the people of the Rialto theater, 920 South Linwood avenue, under the auspices of the Kenwood Democratic Club for the selected men in the First Ward now at Camp Meade.

Joseph Brodie on the same Sunday again gave a benefit performance at the Brodie theater on the occasion of the presentation of the Ladies Reserve Home Fund under the auspices of the Ladies Reserve Home Fund. The attraction especially arranged for the occasion was "The Fall of a Nation." The Ladies' Auxiliary of the Sixteenth Division, under the command of Gertrude McCoy theater on the night of the sale, raised two hundred and five dollars. The Frederick Clement Weber giving the house for the evening, had a program of the following: Theatricals Mr. Tiller, a bluebird production; L-Ko comedy, and "The Man Who Was Afraid," with the benefit of the kindness of the following men: H. C. Wales, M. Siegel, Peter Oletsky, E. Berger, and W. Herz.

At the benefit which were held at the Palace and Princess theaters recently the amount of the receipts at both houses was $104 at the former and $38 at the latter.

Friday, December 7, was known as Red Cross Theater Day in Baltimore, and to the last, all the managers went right over the top with a will, and there was no camouflage regarding the part of the receipt which went to aid the cause, and it is understood that practically all the receipts were turned over on that day.

Parkway Will Entertain Wallace Reid.
Baltimore, Md.—It is now announced by Bernard Depkin, Jr., supervising manager of the Parkway, that Wallace Reid, the popular actor, will be appeared during the latter part of the week beginning December 17 the Parkway theater, for the entertainment of Wallace Reid as its guest. Several other well known stars may visit the Metropolitan City while Mr. Reid is being entertained in Baltimore. Mr. Reid and the other popular actors and actresses will appear in person at the Parkway, and a special reception is being planned so that they may be introduced to many of their Baltimore admirers. When "The Woman God Forgot" was shown at the Parkway and Strand theaters in Baltimore recently it played to crowded houses.

Personal Notes and Business Items.
Baltimore, Md.—L. A. Sears, formerly with the management of the Met Lo store, is a member of the 313th Infantry at Camp Meade. During his spare moments he is writing a book on his experiences in the Met Lo store.

The revised edition of "Guo Vadiia" began a week's run at the Auditorium theater, Sunday week. The revue had 24 pieces, and admission prices of 25 cents to $1 at night; 25 and 50 cents for matinees. Goold's latest version of "The Audience Block" proved a great drawing card at the New theater.

The MOVING PICTURE WORLD

Twenty Pennsylvania Film Men Fined
Disregard of Censor Eliminations the Mostly Old and Witnesses for Defense Hard to Find.

By T. V. Armato, 144 North Fifth Street, Philadelphia, Pa.

PHILADELPHIA, PA.—Magistrate Ben- tiff fined over twenty exchange men for disregard of censor eliminations, handed by Frank Shattuck, chairman of the State Board of Censors. The principal offense charged was the failure to follow the instructions for eliminations as ordered by the board, and because they did not look over the cut scenes according to the censors' conception it constitutes sufficient cause for prosecution, or so it seems.

The outcome of the affair, it is reported on good authority, will result in the organization of the Exchange Managers' Club for their mutual protection.

Local Scenes Shown Weekly at the Stanley.
Philadelphia, Pa.—The management of the Stanley theater has added another feature to make the regular Stanley programs more enjoyable. This is the screening of important events and people who figure in the news of the day. It will be the work of the Stanley camera man to supply fellow who secures the pictures of all the happenings in which the public is generally interested. Furthermore the Stanley cameraman can be found industriously engaged in taking pictures of the crowds at the many popular nut streets, and the result of his work at these corners and others where big events are occurring will be shown on the screen at the Stanley theater.

Represented Pennsylvania at Convention.
Philadelphia, Pa.—The following men were delegated to represent the Exhibitors of America at the Convention at Washington: J. Conway, A. H. Nace, H. Green, J. Evans, B. Shindler, C. Leisestein, A. Bonnen, and President J. O'Donnell.

Geo. J. Gormley Now Metro Salesman.
Philadelphia, Pa.—George J. Gormley, formerly a popular local exhibitor, has joined the Metro's large staff of expert salesmen.

Wedding Bells for Benjamin Harris.
Philadelphia, Pa.—Benjamin Harris, who is in charge of the Harris branch of the Famous Old World Film exchange, will embark on the sea of matrimony with Mrs. Lilian Kass Lord, December 19. The wedding was celebrated on Sunday, December 23, by Rabbi Levinthal. After a reception, which will be given at the bride's home, the happy couple will leave for their honeymoon for a trip to Baltimore and Washington. Upon their return they will reside at 1842 North 31st street.

Notable Films of the Week.
Philadelphia, Pa.—Notable photoplay prominence which is given here during the week of December 10 were: "The Devil Stone," with Geraldine Farrar, which made a big hit at the Stanley.

Mark Twain, the famous hero, "Tom Sawyer," with Jack Hoxie, was given a good reception at the Arcadia in connection with a new O. Henry story entitled "On Dollar's Worth," which was exhibited all week.

A program of "The E补充" "The Man of Painted Post," with Douglas Fairbanks, during the first half of the week, and Emily Stevens in "A Christmas Carol," during the last part of the week.

At the Strand, "The Judgment House," with William Farnum; "The Mummy," with Marguerite Clark, shared honors during the week. C. Douglass Fairbanks in "Reaching for the Moon" during the entire week.

December 29, 1917
WASHINGTON Exchanges Can Rest Till April


By Clarence L. Linn, 622 Biggs

WASHINGTON, D. C.—With the near approach of January 1, Washington's exchange managers are very much worried over the proposed new fire regulations which are to go into effect on that date. The regulations are not yet in print, but it is understood that the district authorities have made the draft of these regulations available to the press. To this end, Sidney B. Lust recently wrote circular letters to the exchange managers, who have had the matter under consideration, the text of which is as follows:

Letter on Building Code Regulations.

"As chairman of the Exchange Men's Association, of which exchange men of this city constitute the local chapter, I wish to say that we are thoroughly opposed to the proposed new regulations regarding exchanges. It is understood that there were several changes in the building ordinance and that one of these changes reduced the amount of fire insurance needed for the various classes of buildings. We have endeavored to have the matter thoroughly investigated and we believe that this reduction is unfair and will be detrimental to the interests of the exchange business. It is our belief that the Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington. Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulations at least for a time, until April 1, when we are ready to sign the Government took over this building.

"We had promises also from two builders some time ago that they would erect a new and larger building for the exchange business, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these promises.

"I myself, am making arrangements to move my business within a month, but I am afraid that this will be impossible.

"In conclusion, I wish to say that we have the feeling that what we are asking is not unreasonable, and we have the assurance that the Government has no intention of depriving the exchange business of its right to function. The Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington. Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulations at least for a time, until April 1, when we are ready to sign the Government took over this building.

"We had promises also from two builders some time ago that they would erect a new and larger building for the exchange business, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these promises.

"I myself, am making arrangements to move my business within a month, but I am afraid that this will be impossible.

"In conclusion, I wish to say that we have the feeling that what we are asking is not unreasonable, and we have the assurance that the Government has no intention of depriving the exchange business of its right to function. The Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington. Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulations at least for a time, until April 1, when we are ready to sign the Government took over this building.

"We had promises also from two builders some time ago that they would erect a new and larger building for the exchange business, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these promises.

"I myself, am making arrangements to move my business within a month, but I am afraid that this will be impossible.

"In conclusion, I wish to say that we have the feeling that what we are asking is not unreasonable, and we have the assurance that the Government has no intention of depriving the exchange business of its right to function. The Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington. Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulations at least for a time, until April 1, when we are ready to sign the Government took over this building.

"We had promises also from two builders some time ago that they would erect a new and larger building for the exchange business, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these promises.

"I myself, am making arrangements to move my business within a month, but I am afraid that this will be impossible.

"In conclusion, I wish to say that we have the feeling that what we are asking is not unreasonable, and we have the assurance that the Government has no intention of depriving the exchange business of its right to function. The Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.

"In furtherance of this plea for relief we would submit that we have fourteen film exchanges in Washington. Mr. Lust wrote, "I would like to ask whether it would be possible to defer the enforcement of the regulations at least for a time, until April 1, when we are ready to sign the Government took over this building.

"We had promises also from two builders some time ago that they would erect a new and larger building for the exchange business, but on account of the cost of building materials, and not being able to get some materials at all, we were disappointed in these promises.

"I myself, am making arrangements to move my business within a month, but I am afraid that this will be impossible.

"In conclusion, I wish to say that we have the feeling that what we are asking is not unreasonable, and we have the assurance that the Government has no intention of depriving the exchange business of its right to function. The Government is trying to force the exchange business to the point where it is unable to conform with the regulations and that the Government will not take such action, leaving the building alone for the film men. It is said that it will not be in the best interest of the Government to permit the exchanges to take possession of the structure and so lessen the fire risk. With Government departments in all parts of buildings not being able to afford the insurance required to which the proposed regulations add, the effect of such a measure would be to make it impossible for the exchanges to function. It is understood that the regulations in question until conditions are more favorable to our purposes will be enforced.\n
Three Super Films Office Changes.

Washington, D. C.—A number of changes have been made in the office of the Super-Films Attractions, Inc. R. T. Fuller, who has been in charge of the office in the East, has been transferred to the Baltimore—Eastern Maryland territory. Meyer Emanuel, formerly of the Equitable Film Supply, 387 Park Avenue, New York, has been made office manager.

The largest staff of experts in all departments makes the MOVING PICTURE WORLD the one paper in the trade that it is the require-
Morellville, Pa.—The Lyric theater, Morellville, Pa., has been purchased by J. B. Howard, who will conduct the house with high class feature pictures.

Pittsburgh, Pa.—The Elite theater, Federal street, Northside, Pittsburgh, has been leased by Beper, who will alternate feature pictures and show road shows. Another recent addition to the theatre organization is Donald Allen, formerly of the Pennington and Goldwyn offices in Philadelphia, Mr. Allen will represent Pathe in West Virginia, R. S. Patterson, formerly of the Belmar, Detroit, is now cashier at the Pathe exchange.

B. Trumbly buys Ridgeway Opera House.

Ridgeway, Pa.—The Opera House, a leading moving picture theatre of Ridgeway, Pa., has been purchased by B. Trumbly, of Uniontown. Mr. Trumbly will alternate feature pictures and road shows.

Jack Levy joins Liberty Film Staff.

Pittsburgh, Pa.—Jack Levy, formerly of the Fox district, has been added to the staff of the Liberty Film Exchange building, Pittsburgh, Mr. Levy will specialize on "The Undersea Eye," "List of Lost Ships," and other big features handled by the Liberty.

Doris Theater Changes Hands.

Wilkinsburg, Pa.—The attractive Doris theater, which has been sold by G. W. Hunter to H. H. Kinter, a well-known exhibitor of Oil City, Pa., Mr. Kinter is making a number of improvements in the Doris, including the installation of a new pipe organ. The house is being redecorated throughout.

Local Concern Buys Cleveland Exchange.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, Inc., 804 Avenue of the Americas, Pittsburgh, has announced the purchase of the Metropolitan Film Exchange, Cleveland, O. The exchange will be operated as a branch of the local firm, which controls a number of big feature subjects in this territory and Ohio.

Marine McQuiggan Back for Visit.

Philadelphia, Pa.—Marine J. McQuiggan, formerly manager of the National Film Booking Service, 804 Penn avenue, Pittsburgh, has announced his return to the city. Mr. McQuiggan is recently and called upon his former associates and friends in the trade. Mr. McQuiggan is now stationed at the Philadelphia Navy Yard.

December 29, 1917

THE MOVING PICTURE WORLD

Film Trade News in Pittsburgh Last Week

New Frederick Theater Opened—Other New Houses—Notes Gathered from the Exchanges—Personal Items of Interest—Business Jottings.


PITTSBURGH, PA.—The handsome new Frederick theater, East Pittsburgh, Pa., was auspiciously opened December 13. The Frederick is owned by Melroseo and Brothers, the well known firm of exhibitors, and is one of the most attractive picture theaters in its locality. The theater is fireproof, and embodies the latest ideas in arrangement and equipment. The seating capacity is 750. Only the best feature pictures obtainable will be offered by Melroseo and Brothers at the Frederick.

Sidney Letcher and Donald Allen Join Pathé.

Pittsburgh, Pa.—Sidney Letcher, formerly of the Bluebird sales staff of the Independent Film exchange, Pittsburgh, has joined the road force of the local Pathé office. Mr. Letcher will travel in the northeastern part of the state, making his headquarters in Youngstown. Another recent addition to the Pathé organization is Donald Allen, formerly of the Paramount and Goldwyn offices in Philadelphia. Mr. Allen will represent Pathé in West Virginia, R. S. Patterson, formerly of Detroit, is now cashier at the Pathé exchange.

B. Trumbly Buys Ridgeway Opera House.

Ridgeway, Pa.—The opera house, a leading moving picture theatre of Ridgeway, Pa., has been purchased by B. Trumbly, of Uniontown. Mr. Trumbly will alternate feature pictures and road shows.

Jack Levy Joins Liberty Film Staff.

Pittsburgh, Pa.—Jack Levy, formerly of the Fox district, has been added to the staff of the Liberty Film Exchange building, Pittsburgh. Mr. Levy will specialize on "The Undersea Eye," "List of Lost Ships," and other big features handled by the Liberty.

Doris Theater Changes Hands.

Wilkinsburg, Pa.—The attractive Doris theater, which has been sold by G. W. Hunter to H. H. Kinter, a well-known exhibitor of Oil City, Pa., Mr. Kinter is making a number of improvements in the Doris, including the installation of a new pipe organ. The house is being redecorated throughout.

Local Concern Buys Cleveland Exchange.

Pittsburgh, Pa.—The United Business Association of Pennsylvania, Inc., 804 Avenue of the Americas, Pittsburgh, has announced the purchase of the Metropolitan Film Exchange, Cleveland, O. The exchange will be operated as a branch of the local firm, which controls a number of big feature subjects in this territory and Ohio.

Marine McQuiggan Back for Visit.

Philadelphia, Pa.—Marine J. McQuiggan, formerly manager of the National Film Booking Service, 804 Penn avenue, Pittsburgh, has announced his return to the city. Mr. McQuiggan is recently and called upon his former associates and friends in the trade. Mr. McQuiggan is now stationed at the Philadelphia Navy Yard.
Buffalo Film Business Waits on Blizzard

Some Theaters Left Without Shows—Make-Shift Programs—Few Patrons Brave the Weather—Road Men Compelled to Stay Over.

By Joseph A. McGuire, 327 N. Elmwood St., Buffalo, N. Y.

"I would have addressed my audience Sunday afternoon, but there was no use—the man was dead," explained Mr. Dixon.

Chapin’s Remarkable Lincoln Now Booking.

Buffalo, N. Y.—The Buffalo office of the William L. Sherry Feature Film is prepared to take contracts on “Son of Democracy” a series of two-reel pictures featuring the life story of Abraham Lincoln.

Daniel J. Savage, manager of this exchange, was a recent visitor in New York.

Homer Howard, special representative, was caught here in Monday's storm and was unable to get out on his territory until Tuesday.

A. J. Amm Will Assist at Metro.

Buffalo, N. Y.—A. J. Amm has been appointed assistant to Charles A. Taylor, manager of the Metro, Buffalo.

Mr. Amm has had three years' practical experience at Sheeler's, and another small later was employed by the Fox Film in Syracuse.

Buffalo Territory Newsletters.

Buffalo, N. Y.—Louis Green, manager of the George Kleine System, Buffalo, recently screened "Uneasy Money," featuring Taylor Holmes. "For thirty days there will be sixty-two billboards carrying advertisement and points of interest," said Mr. Green. "Twenty-four-sheets will be used. The locations will be the best in Buffalo."

Mr. Green expects to spend Christmas at his home in Wyoming where Mrs. Green has gone for the holidays.

S. Z. Williams, of Pittsburgh, has been appointed cashier of the Pathe, Buffalo.

He succeeds Carl Kellison.

“The Strand, Buffalo, has taken on the first-run Triangle service and is also showing the Hart and Fairbanks reissues," said T. C. Montgomery, manager of the Triangle in this city. Bert Ryde is the new booker for this territory.

The Majestic moving picture theater, Buffalo, has a fine new front. This house is having a good business. William Bean, manager of the Majestic.

Olean, N. Y.—Fire recently damaged the decorations and furnishings of the Palace theater, Olean, N. Y. A. W. Root is manager.

A new window stove was closed several days for repairs. The blaze started next door shortly before the Palace and would have assembled for a matinee.

Westfield, N. Y.—Road shows and pictures are being featured at the new Grand theater, Westfield, N. Y. It will be owned and operated by Mr. and Mrs. Frank Tropical, owner and manager. The Grand seats $50 and has all modern conveniences.

The Family moving picture theater, Buffalo, is displaying this sign: "Closed for alterations. Watch for opening date."

Ohio Theaters Struggle with Marked Slump

War Tax and Cold Wave and Coal Shortage Affect Patronage of Shows as Hot Weather Only Has Heretofore—Business May Brighten After Xmas.

Cleveland, O.—Business conditions among the theaters of Cleveland and throughout Ohio have shown a drop within the last couple of weeks, with only to the usual hot weather slump every summer. Reports from exhibitors say they never experienced such a drop before except during summer seasons.

In Cleveland the falling off has been general, and is noticeable in all the houses. The largest and smallest have suffered, and the smallest in a number of cases has declared bankruptcy within only a few nights per week.

The theater business has been receiving many reports from theaters all over the state. One exhibitor in central Ohio says he has had to cut down his shows from nights a week. Another says his business has dropped about $75 a week. He is from southern Ohio. A man from northeastern Ohio, on the lake, says: "My business has dropped almost fifty per cent. Last fall my prices were 5 and 10 cents, this fall 10 and 15, and in spite of this during November my business was over $500 less than last November, so you see I will have to eventually close my doors at this rate."

A man from a very small inland town says November was the poorest month he ever had. An exhibitor from a town south of Cleveland during November was $22.44.

All ascribe these conditions mainly to the war tax, although some say the bad weather had much to do with it. However, the conditions are not so bad in this section, and probably will be until Christmas. The weather has been bad during the entire week, and pessimism all around is not astonishing. The war tax has been the deciding factor, but it has been helped from all directions.

Nine Screen Stars in Cleveland Same Week.

Cleveland, O.—The two weeks ending December 15 were weeks to be remembered by the photoplay fans of Cleveland. For during that time nine screen stars were in that city.

The first week saw the Fairbanks Twins, formerly with Thanhouser, and Ziegfeld Follies. Naturally many photoplaygoers were attracted to the show on that account. The same week who should come to town but Jackie Saunders and her husband, E. D. Hork, brother in law of the late Essanay star. They booked a small second-run theater in Cleveland, Thursday, stopping off en route from California to photograph their star. Sidney Dixon, of Grand Canal, arrived in town, and the next day she and Jackie made their way to Jackie’s home in Fort Worth, Texas. They received a fine reception, and left town just before a blizzard arrived.

Mrs. Marion Nestor arrived in the city, where she came to play a week at King’s Hippodrome. About the same time, Jack A. Goddard, of the Majestic, went south from Buffalo, where he was managing the Majestic, and started for the Mockingbird, where he booked a small town.

Unlike other shows of the season, this was when Buffalo’s snow storm raging in fury and nearly everybody remained at home.

Why Harry Dixon Didn’t Speak.

Buffalo, N. Y.—Harry Dixon, who used to work in a Cleveland movie house, is now managing the Frontier and Variety moving picture theater in this city, used a couple of minutes last week to take ditto copy of the Buffalo Star and the other Buffalo papers, which he met the Buffalo correspondent Tuesday.

"Gosh darn it," he said; "I haven't been getting no work here. We've been closed two weeks and simply can't get along without it. Jot down my subscription in your next edition."
Walter Luck Takes Up New Job.
Cleveland, O.—Manager Walter Luck, of the Mutual Film exchange in Cleveland, has resigned his position and has entered upon new duties as manager for the First National Exhibitors’ Association. He announces that offices will be located on the third floor of the new Sloan building.

Cleveland, O.—E. A. Eschmann is the Cleveland manager of the district office of the Film Exchange Managers' Association of Cleveland, of which he is the president. This is something new in the history of the Chamber of Commerce, and holds regular meetings at which important matters relating to the welfare of the film business in the northern Ohio area are taken up. The good likeness of Manager Eschmann is printed with this item shows a man who will naturally be popular and respected.

Sam Bullock and W. J. Slimm in Washington.
Cleveland, O.—William J. Slimm and Sam Bullock, Cleveland exhibitors, left for Washington, December 10, to attend the convention in that city as delegates from the Cleveland league.

Maritime Provinces News
From Alice Fairweather, Standard, St. John, N. B.
Many Film Men Visitors in St. John.
St. John, N. B.—Never since the last convention have there been so many motion picture men in St. John. Last week the following well known managers were in the city: C. W. Feden of the Union Booking Office, of Boston; J. F. O'Connell, of the Academy of Music, Halifax; Fred Winter, of the Grand opera house and the Empress, Moncton, N. B.; A. K. Acker, of Acker's Family theater, Halifax, N. S.; J. M. Franklin, of the Strand, Halifax; E. I. Bizar, of the Montreal office of the Metro, will be in St. John for some time looking after the Hoffman Four, square, the Chapman, the Olga Petrova and the Herbert Bronn productions, as well as the Metro specials.

A. C. Smith Becomes Famous Players Manager.
St. John, N. B.—There have been several changes in the local office of the Famous Players here. John F. Grier has returned to Pittsburgh, severing his connection with the Pacific, and M. Bernatella is appointed sales manager for the Monarch and Famous Players companies, while A. C. Smith becomes local manager for Famous Players companies. The office staff is to be enlarged. A. Gaudet is to be out on the road as traveling salesman for the office, just as "I'm Number One" has been booked by W. C. McKay, of the St. Johns opera house.

Pantry Sales at the Imperial.
St. John, N. B.—The Imperial theater is a great center of patriotic endeavors in St. John and its large lobby is used for Pantry Sales at least once a week. A drawing for a patriotic story took place there on Tuesday evening.

Interesting Trade Notes.
Glace Bay, C. B.—John Conners, of the Savoy theater, has booked from G. A. Margents, of the Canadian Universal, the two plays, "The Mystery Ship" and "The Red Ace."
Sydney Mines, C. B.—W. H. Cuzner, of Sydney Mines, has given G. A. Margents, of the Canadian Universal, a yearly contract for Bluebirds. Mr. Cuzner has had twenty Bluebird productions and has kept a careful account of them. Of the twenty he found nineteen that pleased his patrons, so he has taken this yearly contract.
Sydney, C. B.—"The Red Ace" opened at the Palace theater, Sydney, to good business.
Halifax, N. S.—The Academy of Music is scheduled to open December 29 under its new policy, pictures and vaudeville. The first picture is Clara Kimball Young in "Magda."
St. Johns, N. B.—The Lyric theater ran "The Warrior" week of December 2 and "The Killing Time" the week of December 8. The Provincial Lord of Censors, said: "In my opinion it is the greatest motion picture ever shown in this city and you may quote me as saying so if you wish."
Truro, N. S.—F. G. Spencer has booked from G. A. Margents the Alice Howell comedies for the Princess theater. Truro, N. S.

"God's Good Man" has had several trade showings here.
For the Freedom of the World" was shown to exhibitors last week.

THE MOVING PICTURE WORLD
December 29, 1917

Five Minute Speakers Welcomed in Toronto
Managers of City's Leading Theaters Make Arrangements to Have the Patriotic Message Bearers Talk to Patrons.

By W. M. Gladish, 1263 Gerrard St. E., Toronto, Ont.

TORONTO, ONT.—The managers of Toronto's leading theaters conferred with Federal Government representatives at the Empire theater, December 6, with respect to arrangements to enable prominent citizens to address the patrons between acts during performances for five minutes. The plan is somewhat similar to the privilege extended to "Four Minutes" in the United States. The local exhibitors readily assented to the proposal, and asked only one consideration—that no reference be made by the orators to political matters.

Vitagraph Goes To Top of Building.
Toronto, Ont.—The Greater Vitagraph's office in Toronto now possesses the "Top Floor" in the Imperial building. 15 Dundas street East, Manager Barrett has taken over the whole floor from its old modest structure. Space has been increased by forty per cent. On lower floors are to be found the local Mutual and Fox branches.

More Names on the Honor Roll.
Toronto, Ont.—The first draft of men under the Military Service Act of Canada is taking about twelve more members from local theaters. There are already some thirty members of the armed forces in Canada, England, thus making the honor roll of the local more than forty.

R. C. Higgins Becomes Chief Operator.
Toronto, Ont.—R. C. Higgins has been given the chief operator at the York theater, Toronto, in succession to Charles A. O'Neil, who has gone to the new theater. Both men are highly qualified for projection work and the maintenance of cabinet equipment, according to officials of Local 173.

Made Theater Pay and Sells It.
Toronto, Ont.—The Adanac theater, 1398 Queen Street West, Toronto, has been bought by Manley Sino from J. Campbell, who took the house over a few months ago, at an asking price of 55. Under changed methods, however, the theater is now going to be run as a family patronage. Mr. Campbell is in the market for another theater.

Theater Opens as the New.
Toronto, Ont.—The small but attractive picture theater at Queen and Sherbourne streets, Toronto, was recently opened as the New theater after it had been dark for a year or more. The theater has now been rechristened the Moss Park theater. The policy of the management is show matinees daily, with changes of program twice each week.

A Clever Way to Handle Prices.
Toronto, Ont.—Manager F. E. Osborne, of the Star theater, Kitchener, Ontario, hit upon a novel scheme to enable him to raise the price of admission for his house. He issued combination tickets for 50 cents, which were good for three performances within nine days, one attraction being "Womanhood." His admission price had been 15 cents and with the three-show combination ticket the admission became only approximately 17 cents. But without the combination ticket the price for "Womanhood" was 59 cents, and for the other productions the general admission price was 25 cents each. The combination ticket made a saving of 50 cents, and as it guaranteed patronage three times during the nine days. The idea made it quite easy for Osborne to work up to the increased price of 25 cents permanently.

Windsor Has a Juliette Day.
Montreal, Que.—Following the making of extensive arrangements, including the installation of a new heating system and the decoration of the house, the Windsor theater, 150 Queen Street, Windsor, held a "Juliette Day" on Sunday, December 8, when "Betty and the Buckers" was the main attraction. Jack Piekfoid and Louise Huff, who were starring in the show, were the stars of the event. The show was presented on the Strand theater for three days, December 10-12.

Arrangements have been made with the Manitoba Universal Picture Company and the Manitoba Government for the presentation of World War pictures. The Provincial Asylum for the Insane at Brandon, Manitoba. This is an innovation for this theater and few others have done such a thing.

Notes of Interest from Canada.
Montreal, Que.—The Specialty Film Imports, Montreal, has decided to run the theaters for the new Pathé serial, "The Hidden Man," and another feature run of which was presented at the Strand theater for three days, December 10-12.

Toronto.—Arrangements have been made with the Canadian Universal for the presentation of the Provincial Asylum for the Insane at Brandon, Manitoba. This is an innovation for this theater and few others have done such a thing.

Toronto.—Manager Ben Cronk, of the fine new Allen theater, Toronto, broke away from December 1 and announced his adopted policy of running through the whole week with one program, then giving the week over to attractions. During the first half, "The Woman God Forgot" was shown, while the feature for the latter half was "Scandal." Manager Cronk is making a specialty of advertising that the complete feature is shown after ten o'clock each night.
Cold Weather and Little Coal in Dayton

Zero Temperature Follows Snow and Several Theaters Are Forced to Close—Some on Account of Cold, Others Fail to Get Shows.

By P. J. G., Dayton Correspondent.

DAYTON, O.—The entire theatrical business in Dayton, legitimate as well as the vaudeville, is at a standstill because of the freezing weather last week owing to the sudden cold snap that has descended on Ohio since 1899. The writer well remembers 1899, and can safely say that it was not as bad as this one.

Preceded by a heavy snow storm of about eight inches came the extreme cold wave Jan. 27. On Saturday night business stumped, but it grew worse as the cold weather continued, and on Sunday it was colder than ever. There is a shortage in coal in Dayton at the present, and many of the picture houses will be forced to close if relief does not come soon.

Sunday the motor trucks operated by the Exhibitors' Service Co. were not able to make the trip from Cincinnati with four tons of coal. One truck fell through the snow a few miles from the city and its shipment, and in this way lost a Sunday matinee, and would have lost the evening show if the film company in question had not sent a special messenger with the show for the night performance. One other truck was driven by a fellow countryman. It arrived late Sunday afternoon, for, although it received the pictures on the special train, the house is heated by gas, and a window which is a shortage at present, and it was forced to close. The owners of the Mecca, which is a theater a few blocks away, and only operated on Saturday and Sunday, so they switched the show to the Mecca.

Business picked up some Tuesday, and if the weather breaks things will again be normal.

Glenn Cup Takes a Few Days Off.

Dayton, O.—Glenn Cup, superintendent of the Strand theater here, skipped a few days last week on a trip to the northern part of the state for a brief visit before the holiday rush. The writer has never yet failed to see Glenn on visiting the Strand. He is one of those people that is never satisfied unless he works. He is indeed the right person to act as manager of the Strand, making the Strand one of Dayton's finest picture houses.

Want to Make Fox Films Popular.

Dayton, O.—One T. Chifos at the Apollo is surely using a newspaper space to get the publicity of a new campaign—"The Film System." In one of his ads said Theodore states that William Fox, in a personal letter, told him that he should make the price of admission low enough so that everyone could see Fox pictures in Dayton. Cup also said that he wanted to see his pictures made popular in Dayton. Not a bad request at that. If the public is sure the Fox pictures will stay at the Apollo they will respond in large numbers, and we hope the Fox question is settled for once and all.

Mrs. Lotta Hurtig Dies.

Dayton, O.—Mrs. Lotta Hurtig, wife of Luther Hurtig, died at the Dayton City Hospital, the Woodlawn Children's Hospital here, which is now a legitimate house, died last Thursday evening at her home. Mrs. Hurtig was formerly a member of some of the greatest extravaganza successes of years ago, and is very popular among the patrons. The funeral was at Riverview Cemetery, this city, last Sunday (9th). Jules Hurtig, of Hurtig & Sinclair, Dayton, O., representative of the New York offices was here for the funeral, also Israel Hurtig, of Cincinnati. Among the pall bearers was James E. Willey, manager of B. F. Keith's theater here. Truly it is a great loss, for Mrs. Hurtig always had a kind word for everyone from usher to manager, and to the lowly court reporter, as well as the city editor. The loss is felt by theatrical Dayton in its entirety, and many hearts go out to Mr. Max Hurtig.

"Italian War Pictures" Fill Theater.

Dayton, O.—Lefty Miller, Harry Marcus and associates had a good opening for the Italian war pictures at the Majestic. Long: the picture opened for the matinee the entire house was sold and even single seats were hard to get. The orchestra is dressed with eight pieces—the same as that at the Victoria the week previous—and it rendered a musical program worth while.

Harry Marcus, well-known in Pennsylvania, West Virginia and Eastern Ohio, is managing the show at present pending the arrival of E. A. McFarland.

Coal Shortage Closes House.

Piqua, O.—According to an announcement by W. M. Kress, who operates the Strand here, as new as May's opera house in Piqua, Ohio, it is stated that the Strand was forced to close owing to the shortage in coal. The Strand is one of Piqua's leading picture houses and the writer remembers it as being a splendid house. Kress is on hand to operate the opera house for forty days, but after that time that house may be closed. Many Piqua theaters are facing coal shortage and as yet none of the managers have announced they have any idea of when any of the houses have been forced to close by reason of this however.

Interesting Personal Jottings.

Dayton, O.—Al Kinsler says business at the Elite is holding up fine.

George Wilson, of the Standard at Cincinnati, has not been seen around these parts for some time. George we miss you much.

Owing to the cold weather no work has been started on the rebuilding of the Auditorium. The latest gossip has it that the Ideal here is to present the tuxedo program in the near future.

To H. W. R.: Sure I like your pictures and the whole program, but there are others.

Quite a few exhibitors witnessed "The Judgment House" at the Strand last week, and it must be good, for, with one exception, they all agreed in their verdict—fine stuff.

The Apollo theater here is playing another week of the "Honor System," which made a second for Dayton. The other time it was presented at the Victoria.

"The Judgment House" was well received at the Strand last week. Chance brought me into the Orpheum last Monday, and John Lyons allowed me a glimpse of the picture. Though it is not installed, it is an elegant instrument.

Al Kinsler spent a few more days last week at his favorite pastime—hunting—It seems as though Al enjoys the sport, this making his third time this season.

"As good as gold. "As white as snow. "As fine as silk. Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

Kentucky News Letter.

By Ohio Valley News Service, 1464 Starka Bldg., Louisville, Ky.

The Mary Anderson Goes Back to Vaudeville.

LOUISVILLE, Ky.—The B. F. Keith Circuit has announced that its Mary Anderson theater, in Louisville, which has been operated as a moving picture house, will go back to high grade vaudeville, at the same time that the company will take advantage of the fact and go into the Mutual and Central Film exchanges. Mr. Goldberg is secretary-treasurer of the B. F. Keith Circuit, and holds the district output of the First National Exhibitors Circuit, including Kentucky and Tennessee.

"Submarine Eye" Drew Well.

Louisville, Ky.—In spite of bad weather the "Submarine Eye," which has been drawing the best crowds to its showing of the big, new feature, "The Submarine Eye," which was exhibited here in the vaudeville houses, have proven fairly active trade improvers, and this film has proven no exception to the rule. The management of the theater, "A picture that will draw no matter what the weather is truly some picture."

Strand Gets Artcraft and Fox.

Louisville, Ky.—A deal has been closed whereby the Strand theater will show the Artcraft productions first run, having just signed a contract with the distributors of these high grade film productions. In addition to the Artcraft pictures the theater will show Fox productions and some other material.

Neat Sum Raised for Red Cross.

Louisville, Ky.—The sum of $1,100 was raised for the Red Cross fund in benefit shows given at three theaters, the Gayety, Keith, and Macauley's. Of this sum $1,600 was taken in at Caculey's.

Interesting Notes of the Trade.

Louisville, Ky.—Harold David McElwan, who for several years has been connected with various capacities with Macauley's theater, has been accepted into the aviation service by the United States Navy at Houston, Tex., where he joins the birds.

Uniontown, Ky.—Edgar Duncan, head of the Idle Hour Theater, of Uniontown, Ky., will start Sunday night shows, although he is bucking some public sentiment. However, with no place of amusement in the city, and he has received many requests for Sunday shows.

Louisville, Ky.—Suit for $2,500 has been filed against the United Theaters Co., of Louisville, by James E. Willey, manager of B. F. Keith's theater here. Truly it is a great loss, for Mrs. Hurtig always had a kind word for everyone from usher to manager, and to the lowly court reporter, as well as the city editor. The loss is felt by theatrical Dayton in its entirety, and many hearts go out to Mr. Max Hurtig.

"As good as gold. "As white as snow. "As fine as silk. Why do other papers in this field invariably try to compete with the standard of the MOVING PICTURE WORLD? There's a reason.

THE MOVING PICTURE WORLD
December 29, 1917
Unseasonable Cold Wave Visits Cincinnati

Flow of Natural Gas Lowered by Cold Weather Leaves Many Theaters with Inadequate Heating—Attendance Is Heavily Reduced.

From Kenneth C. Crain, 307 1st National Bank, Cincinnati, O.

CINCINNATI, O.—Moving picture exhibitors suffered with the rest of the population yesterday, Monday, and several succeeding days, beginning December 8, the most severe weather in the city for forty years, which struck the city. Gas pressure was extremely low, and the supply was limited, gas using homes to any great extent, as they are all heated by steam furnished by boilers using coal as fuel, but attendance on Saturday and Sunday was heavily reduced in the downtown district from its usual proportions, owing to the cold snap. The downtown theaters did not reopen until the Monday following the blizzard, as greater numbers of people were downtown on the 8th and 9th, finding shelter in the theaters from the biting cold. The storm set records that will probably not be broken in the matter of prolonged low temperatures for early December and in the extent of the snowfall for the year.

The locality suffered from a leading exhibitor, the reduction was not as much as one might think, as many people returned to the pictures, houses as it was convenient and economical means of getting an evening's amusement in a warmly-heated building. This effect was repeated, exclusive of the week-days following the blizzard, as greater numbers of people were downtown on the 8th and 9th, finding shelter in the theater from the biting cold. The storm set records that will probably not be broken in this year.

Loew's Princess Theater Opens Xmas Week

Memphis House Will Be Managed by A. B. Morrison—Four Changes a Week for Best Features at Popular Prices—Loew May Build.


MEMPHIS, TENN.—A. B. Morrison, a Memphis man, has been appointed manager of the new Loew house, which will open December 22 as Loew's Princess.

The deal whereby the Princess theater was purchased by Marcus Loew from the Princess Amusement Company was engineered by E. A. Schiller, Southern general manager for the Loew interests. The new management will assume charge of the house January 15, and between that date and December 22, when the formal opening will take place, extensive alterations and renovation work will take place.

"Loew's Princess will be operated upon the same high plane as Loew's Lyceum," declared Mr. Schiller. "It will be the policy of the theater to run only the best film attractions obtainable, and these will be changed four times a week, with popular prices prevailing." The operation of the new house will in no way affect the policy of Loew's Lyceum. The opening of the Princess under Loew management is only in pursuance of the plan of Marcus Loew in establishing motion picture theaters throughout the country. Mr. Loew has now nearly 100 exclusive moving picture theaters in addition to his string of nearly 100 vaudeville houses. Several thousand dollars will be spent in fitting up the Princess.

While in Memphis, Mr. Loew continued negotiations for building the new Loew theater here, which will replace the Lyceum, the present Loew house. This house has been under consideration for some time, and will be complete in every detail to operate on popular prices, combination vaudeville, and moving pictures.

Blue Laws May Result in Open Shows.

Albany, Ala.—Notwithstanding the fact that the twin cities, Decatur and Albany, have been prohibited ever since the end of the war, a new threat promises to nullify the ban. The police have issued a threat to the effect that he would not be in rigid enforcement of the "blue laws" for the present, declaring that some of the shop owners, merchants, and concessionists might not have been sufficiently notified.

Mutual Closing Out in Memphis

Memphis, Tenn.—The local Mutual exchange is making short work in closing out their office at this point, as practically every part of their belongings have been transferred. District Manager Stephens of the northern division, has been in the city supervising the liquidation of his office.
Combines Three Marion, Indiana, Theaters

Miss Dolly Spurr, Head of Mutual Amusement Company, Takes Over Lyric and Indiana Theaters—Now Controls Royal-Grand.

From Indianapolis News Service, 581 State Life Bldg., Indianapolis, Ind.

Marion, Ind.—Miss Dolly Spurr, manager of the Marion Royal-Grand theater for the last six years, and head of the Mutual Amusement Company, on Monday, December 17, informed the local control of three of the largest theaters in Marion, leases have been signed by Miss Spurr and representatives of the Washington Amusement Company, which owns the three theater properties. The combined control of the Lyric and Indiana theaters in addition to the Royal-Grand.

Miss Spurr is one of the most successful theater managers in the business. She started about nine years ago, operating the National in Michigan City. Later she assumed the management of the Marion alrionde, and for the last six years has been manager of the Royal-Grand. She has spared neither pains nor expense in bringing to this city the highest priced and best pictures from her three theaters.

She expects to give the three theaters her personal and undivided attention, and says she will endeavor to make each house more popular than it has been under her control. She stated emphatically that only attractions of the very highest order will be shown, and that the theaters will be clean and wholesome in every respect.

Her nine years of theater management in Michigan City and here, has enabled Miss Spurr to acquire a good position in the position to know almost exactly what the theatergoers of Marion want, and she is going to do her utmost to fulfill their desires. She is young, alert and conscientious, and the people of Marion predict the future success of the three theaters under her management.

It is also stated that extensive improvements will be made at the Royal-Grand and most likely at the Indiana soon after the last of the New Year. It is probable that the seating capacity of both houses will be enlarged, as well as improved interior decorations.

Deputy Says Some Managers Are Lazy.

Terre Haute, Ind.—Early returns from the war tax on motion picture theaters in this district are straggling, according to J. T. Spencer, deputy collector, but the returns indicate a larger revenue for the Government than was first expected.

"Some of these theater managers are a lazy lot," said Mr. Spencer. "We have had to send back a lot of returns because they were not properly made out, and it's hard to make the managers understand that when we send the returns of their properties, we mean it. Some of the theaters located in the city of Terre Haute were forced to make returns in this district, but we can not give out a statement of the returns until we get all of them.

Raised Prices, Now Lowers Them.

Bloomington, Ind.—Robert H. Harris, proprietor of the Princess and Harris-Grand theaters here, will go back to his original prices, which will be the admission and adults 10 cents, each person to pay his own war tax.

When the bill went into effect, Mr. Harris raised the prices to 10 and 15 cents, and gave a bigger program. The change, he says, was forced on him. The present system, he says, also worked a hardship on the children and forced them to stand the brunt of the tax.

W. P. Clup, Closes Star Theater.

Dayton, Ind.—W. P. Clup, manager of the Star theater at Cayuga, has announced that the theater would be closed indefinitely. He gave the increasing cost of stagings films, war tax, etc., as the reasons for the discontinuance of the theater.

Notes of Interest in Indiana.

Crawfordsville, Ind.—Frank Catherwood, of the Triangle Bookers Union, has purchased the city theater, a local motion picture house, from Glenn C. Jones, of Lafayette, Ind. Mr. Catherwood is one of the members of the public schools at Mulberry, took charge of the house Monday, and admission was $2.50. The theater has a capacity of 350, and is located on Main street. It was formerly owned by Theodore W. Dees, of this city.

Indianapolis Operators Lose Test Case

Operator R. L. Gavin Has to Pay Fine—City’s License Fee Is Lawful—Union Not Satisfied and Will Appeal to the Circuit Court.

Indianapolis, Ind.—Robert L. Gavin, a member of the Indianapolis Motion Picture Theaters Operators’ Union, who was arrested two weeks ago on a charge of operating a theater without a license, was found not guilty in the case.

The case was to be regarded as a test case to decide whether the city has the right to impose an annual license of $6 on motion picture machine operators, as authorized in the new municipal code.

It was originally intended to arrest all operators who had failed to take out licenses, but the other members of the operators’ union were going to try to get the law thrown out, and went to the city hall and purchased licenses for the others, finding when they went to the test would be made of the case of Gavin and the others would abide by the decision.

Ralph Spaan, attorney for the operators’, has appealed the Gavin case to the circuit court.

Detroit News Letter.

By Jacob Smith, 715 Free Press Bldg., Detroit, Mich.

M. H. Hoffman Pleased with Prospects.

Detroit, Mich.—M. H. Hoffman, general manager of Foursquare Pictures, was in town for several days last week. The World correspondent spent a very pleasant hour with Mr. Hoffman chatting on all phases of the motion picture industry. "We are doing a splendid business wherever we have established branches," said Mr. Hoffman, "and we go on from now. The longer we remain in business the better we will do. We will have all children for the reason that we are making our selection with "our eyes open," having found out just the kind of attractions which exhibitors want. I am enthusiastic about Foursquare Pictures, our policy and our plans, and I am proud to say that every week is showing a healthy gain."

Additions to the Honor Roll.

Detroit, Mich.—"On the Roll of Honor" of those who are doing the work of the country with World War propaganda is mentioning the names of Floyd S. Wadlow, of the Virginia Park Movie theater, and the Aviation Corps; L. L. Hook, of the Ymca theater; Detroit, who is at Camp Custer; Sam Mather, who has gone with the Aviation Corps; L. G. Parkhurst, Vitagraph assistant manager, who enlisted at Camp Custer, and Earl H. Butcher, son of the late W. S. Butterfield, and former booker at the State Film Co., who has enlisted in the Quartermaster’s division at Camp Custer. Hurrah for all of them.

Dave Blythe Will Manage U. S. Exhibitor’s Booking.

Detroit, Mich.—Dave Blythe, well known song writer, and recently personal representative of the Chicago Opera Company, has been appointed manager of the Detroit branch of the Universal Exhibitors’ Booking Corporation, who now has its headquarters in the Universal exchange. Dave has already booked "The Last Raid of the Zeppelin" to the Orpheum theater for one week.

Universal, Jewel and Bluebird in One Office.

Detroit, Mich.—H. Goldstein, general manager of Bluebird and Universal exchanges, was in Detroit last week, and while here announced that the Universal, Bluebird, and Jewel exchanges would occupy the same quarters on the fourth floor of the Film Building, not later than January 1, although each would continue under separate management. H. Goldstein is the treasurer and charge of Universal; Ira Arson in charge of Jewel, and C. G. Custer in charge of Bluebird. The object of the merger is to make for greater efficiency and economy, and hence better service to the exhibitor.

Phil Gleichman Joins Tax Payers.

Detroit, Mich.—Phil Gleichman, of the Broadway-Broadway, Detroit, has joined those who will pay the film tax. He says after giving the whole matter due consideration, he feels that the money is justly coming to the producers, who are spending more money than ever to make the pictures. The Kunsky houses agreed to pay the tax some six weeks ago.

National Teaches "Sign Invisible."—Detroit, Mich.—George Montgomery, manager of the Madison, announces that John H. Kunsky, as the Michigan representative of the National Exhibitors’ Circuit, has purchased for this state the state “Sign Invisible.” It will be released through the Madison Film Exchange, and have its premiere either at the Madison or Cadillac theater.

C. G. Kingsley Appointed Manager.

Detroit, Mich.—W. W. Drum, former Detroit manager for Bluebird, has been appointed manager of Foursquare Pictures of the Hoffman Foursquare Pictures. He left for California on Saturday, leaving behind the new W. W. Drum, who will be manager of Bluebird in Detroit succeeding Mr. Drum.

Detroit Notes of the Trade.

Detroit, Mich.—Business is so good at the Mutual that George DeBeute, manager, is working a day and night force of booking clerks.

Three Rivers, Mich.—Fitzpatrick & McElroy, of Chicago, have purchased the Rex theater, and are continuing same.

Detroit, Mich.—Blair McElroy, of Fitzpatrick & McElroy, has just returned as they are the owners, was a recent Detroit visitor, looking over the new Film building and arranging bookings for his chain of Michigan houses.
Business Notes from Kansas City.

Kansas City, Mo.—The General Film Company announces that "The Seven Deadly Sins," which has been distributed through Triangle, has been taken over by the General, and that bookings on the picture are coming in good order.

Barney Rosenthal, district manager for Universal, was a visitor at the local office of the Universal December 8. Mr. Rosenthal makes his headquarters in St. Louis, Mo.

The local Select office reports that prints have been received first Alice Brady picture, "Her Silent Sacrifice."

Theater Notes Over Texas.

Seguin, Tex.—H. H. Starcke has taken over the management of the Palace theater.

Lampasas, Tex.—Roy. L. Walker, of this place, and his brother, Lee A. Walker, recently of Kansas City, have purchased the Wichita opera house and airdom property for $25,000. Walker will operate the property. Some improvements will be made.

Bastrop, Tex.—Bastrop will soon have a new opera house. Chester Erhard, W. A. McCord, W. E. Goodman and Earl C. Erhard have purchased all the stock of the Arion opera house. Plans have been completed for the complete remodeling and furnishing of the building. The improvements which have been decided upon will cost over $30,000.

Clarksville, Tex.—Billy Elwood, the new lessee and manager of the Grand opera house, has scheduled December 10 as the date for the opening.

Nacona, Tex.—The Crown and Ideal theaters have been consolidated and a new building is being fitted up. The building is on West main Street.

New Theaters and Changes in Oklahoma.

Drumright, Okla.—C. E. Barber, of Muskogee, has purchased the Passtime theater and will operate it.

Okemah, Okla.—E. H. Gragson, of Eufaula, has leased the Jewel theater. Mr. Gragson at one time owned a picture show at Okemah.

Tulsa, Okla.—William Smith, manager of the New Empress theater, has closed a contract for a $14,000 grand organ which will be installed in the present Empress when it is converted into an exclusive motion picture house, which will take place the first of the year. The name will then be changed to the Rialto.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

Kaw City, Okla.—C. F. Knedler has taken over his airdom and will discontinue the motion picture business in Kaw City.

Frederick, Okla.—L. A. Harrel, until recently a resident of Tipton, has assumed control of the Gem theater, which he purchased recently from F. L. Cauby. Mr. Harrel will manage the theater himself.

Sapulpa, Okla.—The new St. Dennis theater has been opened and operated by James Den- nis Flynn until recently, has changed hands. In the future it will be managed by J. H. Y. Grainger, owner and manager of the Empress theater.

Oklahoma City, Okla.—The Palace theater will close December 8, according to D. C. Mills.

In answering advertisements, please mention Moving Picture World.

Foursquare Now Has Kansas City Exchange

New Offices Opened at 1120 Walnut Street—Under Manager S. J. Baker, Who Will Also Be Division Manager—An Able Sales Staff.

By Kansas City News Service, 205 Corn Belt Building, Kansas City, Mo.

Kansas City, Mo.—The Hoffman Foursquare Pictures Corporation formally opened its new offices on the fifth floor of 1120 Walnut street, December 8. The office is in charge of S. J. Baker, who formerly headed the company in St. Louis. Prior to this he managed the Bluebird and Fox offices there. He has been actively engaged in the moving picture industry for four years. Mr. Baker will also be division manager for the company, having the states of Iowa, Nebraska, Oklahoma, Missouri, Kansas and Southern Illinois in his division. He is planning trade showings which will soon be held on the new serial featuring King Haggot and Marguerite Snow "In Eagle's Eye," which picture is reported to be booking fast.

He has announced the signing of the following salesmen: Leo Plank, J. P. Brincks, J. E. Morrison and W. V. Grimes. Mr. Grimes and Mr. Dodson have come to Kansas City from St. Louis, while Mr. Dodson was formerly assistant manager with the Universal Film and Supply Company here.

Fred Thiele Now Omaha Triangle Manager.

Kansas City, Mo.—Fred Thiele, formerly booker for the Omaha office of Friendly, is now manager of the Omaha, Neb. office of that company, was a visitor in Kansas City December 8.

F. L. Kiltz Leaves Mutual Exchange.

Kansas City, Mo.—F. L. Kiltz, who for the last three years has managed the Mutual Film office here, has resigned. He has presented his resignation now for the future, but intends to continue in the mov- ing picture business. The local office is now in charge of M. J. Sullivan, personal representative of John Freuler, of New York City. He is in charge of the selection of a new manager for the Kansas City office and now has a number of applicants under consideration. The Kansas City office does a large amount of second printing and is a valuable exchange for the company.

Charles Goetz in Kansas City.

Kansas City, Mo.—Charles Goetz, district sales manager for the Select Pictures Corporation, arrived in Kansas City December 8. The headquarters office for the Kansas City Select office were called in for a sales meeting. While in the division territory Mr. Goetz will make his headquarters at Kansas City.

H. C. Robertson Gets a New Job.

Kansas City, Mo.—H. C. Robertson, who since the opening of the local Goldwyn office has been traveling in southern Kansas and Missouri for the company, has been made cashier at the local office of the company.

Goldwyn Will Open at the Liberty.

Kansas City, Mo.—The local Goldwyn office has closed contracts among the Kansas City exchanges. This contract is with the Liberty theater, now under construction to be completed early in February. This is a first run contract of seven days a week for a year. This will be Kansas City's first theater with Goldwyn, having a seating capacity of 1,800. He will open with a current release. Other Kansas City theaters which carry Goldwyn are the Linwood, Elaworth, Warwick, Benton, Bonaventure, St. John, Glory and Strand.

With Missouri Exhibitors.

Kansas City, Mo.—The New Liberty theater, which is in the process of construction, will be opened early in February. The house will have a seating capacity of 1,200. Dave H. Harding and Samuel Hard- ing will have charge of the theater. It will be one of the finest in the United States.

St. Joseph, Mo.—Hal Kelley, who recently disposed of his business in Beatrice, Neb., has purchased a moving picture show here.

East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

East Prairie, Mo.—A fire in the rear of the Lyric theater did slight damage recently.

St. Louis, Mo.—Robbers recently obtained $25 from the Pageant theater, 5421 Delmar Boulevard.

Caruthersville, Mo.—Cecil Mears, of Blytheville, who is now in charge of the leading movie house here, will also manage the Exchange theater.

Kansas City, Mo.—The Queens theater here has been bought by A. K. Bossard from Samuel Taylor. Mr. Bossard is also owner of the World in Motion theater here.

Kansas City, Mo.—The New Liberty theater, which is in the process of construction, will be opened early in February. The house will have a seating capacity of eight hundred. Dave H. Harding and Samuel Harding will have charge of the theater. It will be one of the finest in the United States.

St. Joseph, Mo.—Hal Kelley, who recently disposed of his business in Beatrice, Neb., has purchased a moving picture show here.

East Prairie, Mo.—The engine room of the Lyric theater was recently destroyed by fire.

Among Kansas and Nebraska Theaters.

Russell, Kan.—R. C. Cunce, who has been manager of the Isis theater for the several years, recently sold his outfit from the owner, John Thuenen. He will take charge in the near future.

Coffeyville, Kan.—Frank E. Garverick who has been manager of the Great-A and New theater, has taken over the management of the Jefferson theater.

Ganey, Kan.—H. B. Blaby, of Kansas City, has purchased the Isis theater of George Atwood, and will open it to the public in the near future. He will re-model the theater.

Diller, Neb.—The Rex theater has moved to the Senoir building, north of Locke store.

Both Are Good Fellows.

Kansas City, Mo.—That the exhibitor and the exchange are working more closely together than ever was evidenced in a postal card received by a Kansas City exchange recently. The following was on the card: "Have you shipped to-morrow's program to Herbert & Leach, Atlantic, Iowa?" Then followed the name of the picture and the date on which it was to be played. The card closed with the query: "Please ask your booker if it has gone forward. Thanks. At the bottom of the card was the signature of the exchange manager. Such things as these are good business ideas and tend to bring the two mentioned elements of the industry into the friendly relation that should properly exist between the buyer and the seller.
Texas Weather Cold But Business Is Fair

Optimism Is the Good Word Among Many Exhibitors Who Gathered Last Week in Dallas—Other Notes from the Southwest

By Douglas Havley, The Times Herald, Dallas, Tex.

DALLAS, TEX.—Patrons of picture theaters in not a few north Texas towns would have appreciated fire scenes in the films they saw during the second week in December far more than the finest "snow stuff" that was ever filmed. Theaters were closed, and blue noses and frozen fingers predominated. But the theater men weren't complaining, for the very sunny days in some of the cities which depend on natural gas from the Oklahoma fields suffered the same fate. A condition which is cold for Texas, and the gas mains "busted." "Twas an awful sight," one exhibitor said for the full day until repairs were made.

But it was a good week from the business viewpoint just the same. A whole lot of exhibitors from all over Texas attended a conference here, and none of them had any high-flown stories to tell. Their general report was that things were rocking along nicely, and that what else could be made with the powers that be at Washington on the tax question the future would be rosy.

The cold weather brought some snow up in the Panhandle and country at some points. In north Texas, which will help a lot toward bringing up the badly slumped attendance average. West of the west—southwest Texas still needs a lot of rain, which, if it ever shows up, will make things hump in every line of endeavor.

Making "Heart of Sunset" a Texan

Dallas, Tex.—California's native sons and native scenes are becoming a familiar sight in Texas. In the end the plethora of sunshine her skies furnish for the man with the moving pictures is creating an American film for Dallas, it is, and to prove it a new play by Rex Beach is now in course of making in Texas.

D. S. McGeevy, director for the Shamrock Photoplay Corporation, arrived at Eagle Pass, Tex., on December 6 to assist Director Beach in the production of "The Heart of the Sunset" for the Rex Beach Pictures Company. The film will be shot in the Shamrock Photoplay Corporation at San Jose, Tex. Leads in "The Heart of the Sunset" are Miss Mabel McVay and Miss Edith Fitzpatrick.

A number of beach scenes in the picture have been made at Corpus Christi, Mo., which, says McGeevy, declares California save, of course, for Seal Rocks and things like that. Beach scenes cost less in Texas, its scenes are laid principally around the Texas border.

Waxahachie Exhibitor Says We Erred

Dallas, Tex.—Issue 376, issue of December 12, of this paper we said that the town of Waxahachie lacked a good picture house. Some of our friends are casting an eye in that direction.

We have just received a remonstrance from the Waxahachie Amatuer Players, warning our attention to the good shows it is putting on at the Empire and District theaters, and insisting to deny any exhibitor credit for good work anywhere. These theaters are being packed at all times. That's a pretty sure test.

Tom Pokwers An Aviator at Everman

Dallas, Tex.—It may have been a new year come in for Powers' pupils and comrades when they saw the man who enacted the leading male role in the Goldwyn "Auction Block," a Rex Beach novel, on the screen at their own aviation camp. Tom Pokwers did the male lead in "The Auction Block." Tom Pokwers is not only an actor, but an aviator, and a good one as well. He's now an instructor to the Canadians en- camped at Fort Worth, some thirty miles west of Dallas.

They Must Have Noticed Thornton

Dallas, Tex.—George W. Thornton travels Arkansas territory for Vitagraph. He's built along the New and the West Lackaway line, and has features cast in the mold of Francis Xavier. He's squire to the ladies and gentlemen who show he's whether it's winning ways or merely camouflage. Vitagraph travel- ing salesmen are meeting this subject and are coming in every direction. As has already been reported, in the third run Thornton finds himself in San Antonio. He has opened there with four good films, including two handsome girls. Somebody "framed" it so that Thornton found himself, and that's why he's wondering.

Dallas Mutual Gets New Territory

Dallas, Tex.—Mutual releases, henceforth, are to be handled for all of Texas and parts of Arizona and New Mexico by Newton K. Dickerman, Dallas, Tex., as manager. Mr. Reed assumed charge about the middle of November, and has had quite a number of the offices heretofore maintained at Houston and El Paso have been merged with the Dallas office because of the experience of the Texas owners in shipments and other particulars.

First-Runs Pictures Seen in Dallas

Dallas, Tex.—Broadway had nothing on Dallas and Texas during the week beginning December 5 in the way of new offerings.

The Red Mill gave the Goldwyn "Auction Block" and Marguerite Clark in another "Bab." The Washington offered Alma Rubens in the Triangle, "Firefly of Tough Luck" and Billy West in two reels, "The Goat." The Ritz was running with the Selig, "Garden of Allah," the first time shown here.

At the Rex theater, Manager Gohlman has enjoyed a big run with the Metro, "Draft 28," and Ethel Barrymore in "The Electric Mother." Mr. Gohlman has recently installed a magnificent pipe organ, which adds ma- terial to the audience, albeit not compara- ratively small, but excellently appointed house.

K. C. Feature Has Fine Des Moines Exchange

Manager R. C. Li Beau Thinks He Has Best Appointed Office in Iowa—Furnished to Expedite Business in Every Way—Experienced Staff.

By Dorothy Day, Register-Tribune, Des Moines, Ia.

DES MOINES, Ia.—R. C. Li Beau, K. C. Feature Film Company, has opened its Des Moines exchange at 415 West Eighth street. The suite of offices is famous in the en- tire city. The office is the site of the Bush building.

The suits are splendidly lighted with num- erous big windows. There are 200 ft. of general office, and a little over one-third of the space. With advertising, inspect- ing and shipping officers, it is the rear of a modern high-pitched vault for 2,000 reels has been installed. In fact every type of the best modern construction has been installed.

In the general offices, Manager Li Beau has provided a multitude of luxuries for the furniture, and he has been most generous in the number and styles of desks and secretaries.

His private office, the private office of Assistant Manager W. F. Coleman, and the "technic" office where the salesmen and private conferences have been elaborately fitted and tastefully ar- ranged for convenience all around.

An indirect system of artificial lighting has been installed for the few times it will be needed. Long rows of splendidly con- structed poster and photograph and slide racks have been arranged. Manager Li Beau mapped out the arrangement of the advertising department, and is justly proud of the carefully measured and well put together. The windows, walls, steel covered, are furnished with splendid light fixtures, and include the book- ing and shipping of Paramount and Art- craft pictures to the Iowa and Nebraska customers.

Iowa and Nebraska exhibitors should fully understand the relation of this office to the K. C. Feature Film Company at the office recently moved from the Utica building to 702 Mulberry street.

Manager Li Beau was placed in the charge of the latter office, which, by the way, never handled any ship any ship with the,K. C. Feature Film Company, Stanley J. Mayer, long employed by the K. C. Feature firm, will have the management of the Des Moines Film and Supply Com- pany, handling all supplies relative to the operation of a picture house, and of the Yale Photoplay Company, a state rights organization also located at 702 Mulberry street.

The phone number of the Des Moines Film and Supply Company at the new location is the same as the one in use, namely 155.

The Ultra building, Walnut 861. While the K. C. Feature Film Company and R. C. Li Beau can be called at Walnut 942, the ad- dress being 415 West Eighth street.

Forney and Kividers Give Red Cross Benefit

Toledo, Ia.—Messrs. Forney and Kividers, owners of the Grand theater in Toledo, are to give a benefit with Red Cross performances. Recently they presented "The Blacker" with a big percentage of the receipts to the Red Cross, and now they have arranged to show "Joan of Arc" for a few days, also for the benefit of the Red Cross.

Find More Patrons Since War Tax Be- gan

Des Moines, Ia.—A. H. Garland, salesman for the K. C. Feature Film Company of this city, made an unusual kind of re- port recently. He says that Geo. W. Neholin, manager of the Empress theater in Rockwell City, and O. D. Benjamin, of the Theatrical enterprise in Westford, have the same curious story. They say that since the war tax began, their patrons have noticed that their admissions have increased to a remarkable degree. They say that the profits have increased any but that the number of their patrons at night after night are decidedly more than ever before. In fact the two made the same statement that their increase in numbers of patrons was about three cent per face. The dreams of falling off of business complaints the reports from these exhibitors are very interest-

A. H. Blank Entrepreners Office Grows

Des Moines, Ia.—With the removal of the first-run picture force from the suite in the Garden Theater building the A. H. Blank Entrepreneurs have been able to stretch out. S. S. Schwartz, who has been connected with the A. H. Blank Entrepreneurs for the past eighteen months,
has the management of the office. H. L. Wallick is representing the office through the state, with Fred P. Martin covering Nevada. Both have no representative in Kansas, but one will be obtained in the near future. The entire department is under the direction of W. E. Solomon, formerly the manager of the General Film exchange in Omaha, will act as assistant manager, in charge of the removal of the offices, Mr. Solomon spent ten days in Des Moines, while Mr. Taylor supervised the arrangement of the offices in Omaha.

Exhibitor Has Fine Patriotic Idea.

Kellerton, Ia.—Manager B. S. Harriman, of the beautiful little Orpheum theater in Kellerton, is continuing to present the weekly program of oldtime pictures in the presence of Uncle Sam with an annual pass to his picture theater, good for every night in the coming year. The thought is to have it be one of the best plans for real patriotism yet brought to notice. For what better act of patriotism than to bring one of the sons that are left "behind" away from their great grief if only for the purposes of a pleasant evening? To give the husband of a family to the service of his country means hard privations for those behind, and their entertainment is necessarily limited. Mr. Harriman deserves a lot of credit for his idea and he is doing it. And this act is a generous one, too, for there have been an exceptional number of married men leave Kellerton for the front.

San Francisco Briefs.

The Maio Biograph, on Market street, is making a test of mazda lamps in the projection room, and the results are declared to be quite satisfactory. And this act is a welcome one at this time, the results will be reported by the Mission Merchants' Association.

Northern California Notes.

Los Gatos, Cal.—The Strand theater is now being conducted by Woff & Thompson.

Sacramento, Cal.—The management of the T. & D. theater has been experimenting with the use of twenty-four sheets as a substitute for counter cards. They find that these are much more valuable than any other form of out-door advertising.

Oakland, Cal.—Charles Sexton is planning to open a new theater and has changed its name to that of the Liberty theater.

Petaluma, Cal.—Dr. John A. McNear, Jr., of Petaluma, has just returned from a visit to Mystic theater, has returned from an Eastern trip.

San Francisco, Cal.—The Maze theater is now being conducted by James W. Barlow.

Kingsburg, Cal.—A new moving picture house will be opened by Messrs. Heisler & Bell.

Sacramento, Cal.—The Sacramento Film Co. is completing the erection of a studio under the direction of W. M. McCormick, and will commence work on the first picture before the end of the year.

Eugene Roth Tenders Banquet to Film Men

Exchange Manager in San Francisco Has a Rare Treat at Reapatt Fit for Lucullus—Little Dinner in New York Honors Event—Those Present.

By T. A. Church, 1607 North St., Berkeley, Cal.

Q AN FRANCISCO, Cal.—On the evenings of December 4, Eugene H. Roth, managing director of the California theater, tendered a banquet to local film exchange men and officers in the interests of the Frank's Old Poodle Dog Restaurant. The affair was an expression of appreciation from the theater that Mr. Roth has testified presented upon the opening of the new theater on November 1. Frank's was also attended by the exception of four, who were out of the city during the entire decorative scheme and the selection and preparation of the menu was under the personal direction of Camille Malheubau, known as Camille to food connoisseurs all over the world. Each menu card bore a photographic reproduction of the engraved testimonial together with a list of the signers. The guests present included Edward H. Harris, was thoroughly enjoyed by all. It included such delicacies as pate de foie gras, cordon bleu, saddle of trout, supreme of capon, canvas-back duck, fresh hearts of palms from the East, and other wines for which the Old Poodle Dog is famous.

During the course of the dinner moving pictures were shown, and later in the evening moving picture men and many radio men present, rascourtes displayed their wit, and a series of poetic gems touching upon the theater world were read by Dr. Henry Harris. When the fun was at its height a telegram was received by some from east of the Mississippi, North, South, L. Lesser, Mike Rosenberg, Leon Netter, and C. M. Simmonds expressed their thoughts to the president, but advising that they were holding a jollification of their own in honor of the opening.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the California theater, which conducts the California and Portola theaters; Dr. J. Hahn, friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the San Jose and Santa Clara theaters; Dr. W. E. Ayres, the San Jose, Ben J. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Webber, American; C. R., the president, but advising that they were holding a jollification of their own in honor of the opening.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the California theater, which conducts the California and Portola theaters; Dr. J. Hahn, friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the San Jose and Santa Clara theaters; Dr. W. E. Ayres, the San Jose, Ben J. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Webber, American; C. R. the president, but advising that they were holding a jollification of their own in honor of the opening.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the California theater, which conducts the California and Portola theaters; Dr. J. Hahn, friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the San Jose and Santa Clara theaters; Dr. W. E. Ayres, the San Jose, Ben J. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Webber, American; C. R. the president, but advising that they were holding a jollification of their own in honor of the opening.

The guests of Mr. Roth at this delightful affair were: Herbert Rothchild, president of the California theater, which conducts the California and Portola theaters; Dr. J. Hahn, friend of Mr. Roth; E. J. Carroll, a leading exhibitor of Australia; Joseph Partridge, of the San Jose and Santa Clara theaters; Dr. W. E. Ayres, the San Jose, Ben J. F. Simpson, Triangle exchange; Louis Reichert, Metro; Herman Webber, American; C. R. the president, but advising that they were holding a jollification of their own in honor of the opening.

Alhambra Changes Hands.

San Francisco, Cal.—The Alhambra theater on market street, conducted for some time as a vaudeville and moving picture house, has been taken over by a circuit which controls the Supera theater in the heart of the city. The local house has been renovated and reopened as a straight moving picture theater, the initial attraction being "Street of the Sea." Al. Nathan, the new manager, promises a number of improvements in the house, including the installation of an organ and changes in the lobby.

X. K. Stout Resigns from Select.

San Francisco, Cal.—X. K. Stout, who has been in the film business since the Select Pictures for several months, has tendered his resignation, and plans to leave for a certain spot in the Middle of December to become associated with Foursquare Pictures. J. L. Milhauer, with whom this correspondent has been in close touch for some time, has left to assume charge of the Theatre Street and Sunset theaters of this city.

Supply House Secures New Location.

San Francisco, Cal.—Work will be commenced at an early date on a two or three story building to be erected at Jones street and Golden Gate avenue, the entrance to Film Row. The George Bore Photoplay Supply Company, now located on Turk street, will occupy the ground floor, and the remainder of the building will be taken over for film exchange use, possibly by the Triangle. The supply company has occupied the premises for some time, and has been seeking a location on Film Row for several months. It is doing a big business recently and the addition included a Simplex for the Pacific Auto Matheon Advertising and the building is now occupied by the Westminster Presbyterian Church, Sacramento, and Dolores Church, of this city.

Addition to Hippodrome Circuit.

Sacramento, Cal.—The Empress theater has passed into the hands of ACKERMAN & HARRIS, of San Francisco, and is being placed in the Hippodrome circuit, and will henceforth be known as the Hippodrome. The deal involved about $100,000.
Where the War Tax Burden Falls Heaviest

Small Exhibitors Feel That the Footage Tax Puts a Heavier Burden on Their Receipts Than It Should—Percentage Is Too Great.

By S. J. Anderson, East Seattle, Wash.

Seattle, Wash.—J. S. Nelson, Mutual district manager, who has just returned from a trip through Minnesota Territory, made some very interesting observations about the motion picture business in the small towns of that state. He reports that many of the exhibitors are closing their houses for two or three weeks because of the decrease in business, for which the exhibitors blame both the draft and war tax. The small-town exhibitors are complaining about the tax of 15 cents a reel which the exchanges have put on to the exhibitors.

"These men hold that it is unjust to levy a tax on them as great as is put upon the houses where the box office receipts are five or ten times as great," Mr. Nelson said. That he closed many contracts for Mutual service because of the insistence of other companies of levying this tax upon the exhibitors.

"The exhibitors have come to the point where they must put the every penny," said Mr. Nelson, "and in a way it is better for the motion picture industry that they must. This is a tremendous blow to our business men of most of the exhibitors. Those who can't be made over will fall by the wayside. We have tried to reorganize the industry to make a more business-like management of the producing and distributing companies. The thought that such a movement has been before looked upon as a necessity will have to be stopped, or those producing and distributing companies will follow the unfortunate exhibitors. It means that the entire industry will be reorganized on a sound business basis, upon which legitimate profits will be calculated and paid according to the careful business methods of other industries."

J. S. Woody Comes Back to Head Select District.

Seattle, Wash.—J. S. Woody, well known in Seattle and throughout the Northwest territory, has returned to his former position of exchange manager, which he held for Select Pictures, Inc. Mr. Woody will also have charge of the Seattle office. He returns to Seattle after a business trip which he was general manager of the Chicago trade association.

B. R. Kellogg, who opened the Select office in Seattle, has not yet announced new connections. George J. Ekre, former sales manager in the Chicago office, has accepted a similar position with the Exhibitors' Film Exchange.

Ackerman & Harris Plan New Theaters.

Seattle, Wash.—Irving Ackerman and Samuel Harris, the well-known circuit of vaudeville picture theaters on the Pacific Coast, will arrive in Seattle this week from San Francisco, to decide on a location for a new house which they expect to build this winter. From here they will go on to Tacoma, and then to Vancouver, B. C. They will build new theaters in both of these cities also.

Alaska Exhibitors Are Lucky.

Seattle, Wash.—W. H. Code, owner of the two motion picture theaters of Nome, Alaska, says that the Eskimos, which have caused his motion picture business in Nome this last summer was the biggest that has ever been seen in the history of the house, has accepted financing. If and that if con-

S. P. Peck Traveling for Exhibitors' Film.

Seattle, Wash.—S. P. Peck, formerly with Paramount, is now traveling for the Exhibitors' Film exchange.

C. R. Coulter Back in Seattle.

Seattle, Wash.—C. R. Coulter, former exhibitor in the state rights business in Seattle, and more recently general manager of Motoy Comedies, is back in Seattle.

Will T. Reed Will Manage Colonial.

Seattle, Wash.—John Danz has obtained the studio of the Colonial building at 1417 Second Ave. Mr. Reed comes directly from Everett, where he managed the Star theater. Before that he managed the Casino in Spokane for a year, and before that for several years employed by James Q. Clemmer at the Clemmer theater, Seattle.

Changes Among the Theaters of the Northwest

Chehallas, Wash.—T. K. Metz, one of the chief exhibitors of Chehallas, has bought the Empress theater. The Bungalow, Colfax, has been leased, and R. G. Clendenning has moved into the building formerly known as the Bungalow and changed the name of the Palace to the Chehallas, taking the name of his old house, which he closed.

Ellensburg, Wash.—J. D. Farrell, manager of the Columbia, has leased the Ellensburg Masonic Temple, and has leased the Isis from Mrs. M. S. Smith.

Tolt, Wash.—L. C. Brown, an exhibitor of Duval, has taken over the motion picture business.

Molson, Wash.—Dunham & Potter, of Milson, will open a new motion picture theater this month. The building was to have been completed last month, but owing to the lumber strike it was impossible to finish it.

Notes of Passing Interest.

Seattle, Wash.—It is announced from the Paramount-Artcraft that this office is doing the biggest business of its career.

Seattle, Wash.—James Q. Clemmer, of the Clemmer theater, has signed a contract for Vitagraph service, to go into effect the middle of December. Mr. Clemmer's original policy included Vitagraph productions, but for the last few months he has been showing only special releases.

Seattle, Wash.—The Vitagraph exchange has been closed and all Oregon business will be handled hereafter through the Seattle office.

Minnesota Exhibitors Making No Money

November, Usually the Banner Month, Has Been Slim—Tax Takes Profit Out of Business—Footage Excise Expected to Close Many Houses.

By John L. Johnston, 719 Hennepin Ave, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Just how the new Government percentage tax has affected exhibitors of the Northwest is becoming known as visitors to the city come in to do their "Christmas shopping" at the annual meeting of the Northwest Exhibitors' Corp. The world correspondent conversed with over a dozen exhibitors, and, although not one of them "hollered" because the Government got its money, none of them would admit that he had made any money since the tax had been in effect.

Juggling from what visiting exhibitors say the following is about the way the Government tax has "hit" them: November is usually the banner month of the year for the Northwest exhibitors. The Northwest Exhibitors' Corp had a splendid show month as far as weather was concerned. The exhibitors had some splendid November showings from around the Northwest this season, and were prepared to handle a big month's business. The tax (one exhibitor stated) took away all that had previously been made, and the exhibitors expected to raise their prices. Exhibitors that did raise their prices felt a slump, and during the last month of the year they had a little more than the usual business, but not enough to cover the taxes. One exhibitor stated that though the Government tax was sold to be 10 cents a roll, it represents 15 cents per reel, and this tax of 15 cents per reel had taken away any change. He had to make a cut, and another exhibitor reported that in contrast to last year's November record he had to cut down his number of shows during that month. He commented that because of the tax. It has managed the Carson in Spokane for a year, and before that for several years employed by James Q. Clemmer at the Clemmer theater, Seattle.

The tax takes a big chunk out of their profits, and if it is to continue it will put all theaters out of business.

A detailed discussion of the tax and its effects on the exhibition business was held this week in Minneapolis.

The exhibitors in the Northwest are very much against the tax, as it takes money and profits away from the business that was supposed to be making money, and if it is to continue and grow it will kill the business.

The exhibitors in the Northwest are looking forward to a big business in the future, and they are hoping that the tax will be lifted from the business as soon as possible.

It is expected that the tax will be lifted as soon as the Government realizes the effect it has been having on the business, and the exhibitors are looking forward to a big business in the near future.
THE MOVING PICTURE WORLD

Coppers Shown to Be Unpopular in Oregon

Theater Patrons at Pendleton Stay from Shows Rather Than Carry Pennies—Come Back When Price Is Raised—Notes of Interest.

By Abraham Nelson, 601 Journal Building, Portland, Ore.

PORTLAND, Ore.—C. G. Mattock, vice-president of the exhibitors' League of Oregon, and one of the liveliest exhibitors in the eastern part of the state, has written to this office a letter indicating business conditions in Pendleton, where he is associated with J. F. Greulich in the Pendleton Amusement Company, operating a good theater.

True to the traditions of the real West, Pendleton people shun the pennies as a medium of payment unless absolutely necessary.

At the time he made the statement he had attempted to introduce them at the theaters of the Pendleton Amusement Company to meet war tax conditions favorably. Says Mr. Mattock in his letter:

"The Cosy theater of this city was a fifteen-cent house during all of November and December. We have now changed to a twenty-five-cent admission, which has been popular. The pastime was a fifteen-cent house week days and a twenty-five-cent play. I have raised the price of vaudeville to twenty-five cents showing two acts of vaudeville. On November 9 we increased the tax charge at the Cosy 17 cents admission. 17 cents week days at the Pastime, and 23 cents adults, and children 10 cents. The Pastime and Cosy are operated by Mr. and Mrs. Matlock, leaving the children's price at 10 cents.

"Since adopting this policy we have had no trouble. The attendance is as much as it ever was. We have found out it was not the additional few cents asked for the war tax that kept the public away. We figure it was the use of pennies. People now say they are satisfied and we hear no complaints.

"Mr. Mattock desired to correct the impression that all theater admissions in Pendleton had been raised to 25 cents before the tax went into effect. The tax charge here that did charge 25 cents was a vaudeville house showing two acts of vaudeville, togetherness—" the letters indicate—"and all features. The Pastime, which charges 25 cents for Sunday and Monday shows, plays Aircraft and Fox Standard features."

Ed Hudson Gets More Territory.

Portland, Ore.—Ed Hudson, the genial Garnet man, exhibiting in the territory extended and consequently has a lot more work to do. He now covers all of Oregon and southern Idaho. Report shows business in these parts good for garnet.

Business Better South of Portland.

Portland, Ore.—B. J. Sperry, Paramount representative, who has been covering the Southern Oregon territory, reports more optimism in those parts than has existed for some time. While the war conditions have affected the theater business considerably, generally speaking the men do not seem to feel it so bad and if exhibitors can stick it out until the tax conditions adjust themselves, there is at least a little money to be made in the low game south of Portland. Next months or so ago film companies came to the rescue of the exhibitors in situation with a tax charge that is only slightly lower than they were getting—leadership by the State, a

Schlaifer Attractions Expands.

Portland, Ore.—Melvin G. Winnick, with the Schlaifer Attractions Company, in Seattle, has been around his old stamping grounds in Portland for some time, cultivating his contacts. Reports are on hand that his company is going into new and larger quarters in Seattle with Louis Amacher as office manager. The company now has three road men out for it selling 16 state road relations.

Pacific Northwest Briefs.

Portland, Ore.—Reports are on the exchange here and that Leo Collins of The Bulletin has cancelled all film service which demands the war excuse.

Weiser, Idaho—The picture show here has closed for the season, and Clara Board will cut out one night a week, due to business depression following the release of admission to meet the war tax.

Ontario, Ore.—The Dreamland theater is now being operated by A. Jaquish, a new man in the business, but a comer.

Medford, Ore.—Mr. and Mrs. George Hunt, former owners of the Page and Star theaters, are now living in Seattle.

Portland, Ore.—C. E. Waite, manager of the General Film office, reports an increase of 400 per cent. in business, due undoubtedly to the removal of the war tax.

Portland, Ore.—F. C. Wesklik, owner of the Bungalow theater at North Powder, Oregon, was a recent visitor, and booked a full line of service for his theater until April.

Portland, Ore.—Manager C. M. Hill, of Paramount, reports excellent business on their shows through the territory, with early calls for "Joan the Woman."

Portland, Ore.—Real patriotism is shown by students of Portland Public High Schools, who are putting their paintings on their screens that takes their business away and gives it to the Red Cross benefit shows. The Oregon branch of the Allied War, held at the Auditorium. It was exploited in the picture shows and the average attendance was about 5,000 people a day, which set the photo play theaters back not a little.
### Universal Film Mfg. Company

**Monday, December 24, 1917.**
- Special Productions—Bucking Broadway (Five Parts—Drama)
- Nestor—The Guy and the Guyser (Comedy)
- **Wednesday, December 26, 1917.**
  - L-KO—Ambrose’s Icy Love (Two Parts—Comedy)
  - Universal Animated Weekly—Issue No. 4 (Topical)
- **Saturday, December 29, 1917.**
  - Universal Screen Magazine—Issue No. 51 (Educational)
  - Universal Current Events—Issue No. 33 (Topical)
  - Universal Special Feature—The Red Ace (Episode No. 11, “The Burning Span”—Two Parts—Drama)
  - Universal Special Feature—The Mystery Ship (Episode No. 6—“The Fire God”—Two Parts—Drama)
- **Monday, December 31, 1917.**
  - Herbert Rawlinson Production—The High Sign (Five Parts—Drama)
  - Nestor—Busted Hearts and Buttermilk (Comedy)
- **Wednesday, January 2, 1918.**
  - L-KO—Carnivals and Cannibals (Two Parts—Comedy)
  - Universal Animated Weekly—Issue No. 5 (Topical)
- **Saturday, January 5, 1918.**
  - Universal Screen Magazine—Issue No. 52 (Educational)
  - Universal Current Events—Issue No. 34 (Topical)
  - Universal Special Production—the Red Ace (Episode No. 12, “Overboard”—Two Parts—Drama)
  - Universal Special Production—the Mystery Ship (Episode No. 6—“Treachery”—Two Parts—Drama)

### Mutual Film Corporation

**Monday, December 24, 1917.**
- Mutual Star Production—Her Sister (Frohm—Five Parts—Drama)
- Mutual—Mutual Weekly No. 156 (Topical)
- **Tuesday, December 25, 1917.**
  - Strand—Mary’s Boomerang (Comedy)
- **Thursday, December 27, 1917.**
  - Cub—Jerry’s Best Friend (Comedy)
  - Signal—the Lost Express (Episode No. 15—“The Return of the Lost Express”—Two Parts—Drama)
- **Monday, December 31, 1917.**
  - Mutual Star Production—Her Second Husband (Goorrich—Five Parts—Drama)
  - Mutual—Mutual Weekly No. 1 (Topical)
- **Tuesday, January 1, 1918.**
  - Strand—Her Awful Fix (Comedy)

---

**If your newsdealer cannot or will not supply you every week with a copy of this paper, send your subscription direct for one year or six months to address below. You cannot afford to miss a single issue.**

See Title Page for Rates.

---

**ERBOGRAPH COMPANY**

Ludwig G. B. Erb, President

Producers of Motion Picture Films

**Commercial Developing and Printing**

Telephone Audubon 3716

203 to 211 West 146th St., New York City
"You are known by the company you keep." So we point with pride to our contract with the FIRST NATIONAL EXHIBITORS CIRCUIT.

We want the world to know that it is our privilege to manufacture for these aristocrats of screenland.

Rothacker
FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—Come and see them.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
"THE DOOR BETWEEN."


Cast

Heloise Crocker .................Ruth Clifford Anthony Lives Eckhart ....Monroe Salisbury Archibald Crocker ....George A. McDaniels Sir Robert ......................W. H. Bainbridge

The Story: Anthony Eckhart, a student of Oriental history, meets Crocker in a Geisha house where he extricates the intoxicated man from the results of an attack upon a woman who feels that her man has left her and there is only drink left. Anthony discovers a woman with marvelous dashing who objects so strongly to the affair that he finds she is Crocker’s wife. He confesses to Crocker and offers to leave if Crocker will leave her alone. Crocker promises an answer, but comes to kill his wife. Anthony prevents him and at last Crocker proves a man.

Program Lines: An Occidental story with an Oriental setting. One of Merwin’s best stories in Bluebird’s best style.

Advertising Phrases: No one knows the European in Japan like Samuel Merwin. A love story of our own people in a faroff land.

Feature These Players: Dainty Ruth Clifford as the errant but innoceent wife. Monroe Salisbury who has a woman well enough to give her up.

Advertising Aids: One and two-column cut mats.

MY LITTLE BOY.

Bluebird Presents a Unique Combination of Dickens’ A Christmas Carol with Eugene Field’s Little Boy Blue, with Ella Hall and Zoe Rae.

Cast

Fred ............................Emory Johnson Clara .......................Ella Hall Paul ...............................Zoe Rae Uncle Oliver .................Winter Hall Joe ...............................Harry Holden Clara’s Mother ................Gretchen Lederer

The Story: Fred and Clara marry and there comes to their home the little boy they have dreamed of and whom they determine to call Little Boy Blue. The marriage has estranged Fred’s uncle, but he comes to spend Christmas with them. Their hopes of a full reconciliation are dashed when he object to their marriage. Little Boy Blue, but things happen that wring the heartstrings and through Little Boy Blue, truly happy Christmas morning awakens.

For the Program: A story with smiles, a sob and merry laughter. A tale with all the charm of Field and Dickens.

Advertising Phrases: The charming story of a wholehearted family. With all the charm of Charles Dickens and the pathos of Eugene Field.

Feature These Players: Ella Hall, who dreams of the Little Boy Blue who is to be. Emory Johnson as the father. Zoe Rae, the tiny star, in the title role.

Stunt Suggestions: Get the phonograph stores to feature the song, Little Boy Blue, and show a placard, “This song is the inspiration for My Little Boy, a BLUEBIRD photoplay to be seen at the (theatre) and played in your home. Come in and hear it played.” Feature the story (in an advertising slide) in your theaters for a few days leading up to Christmas, creating the stores on the slides. For this purpose display use a haystack and a dumpy Little Boy Blue with shepherd’s crook; hat over face.

Advertising Aids: One and two-column cut mats.

DAUGHTER OF DESTINY.

Mme. Petrova Presents Herself in Her Own Production of a Stirring Play of European Interest: A Tale of Thrills and Heart-Appeal.

Cast


The Story: Married to a spy who seeks to betray her country, the daughter of the American ambassador to Belmark welcomes the news of her husband’s death not knowing that it has merely staged a deception. She becomes the morganatic wife of Prince Leopold, of Belmark, but renounces the marriage that war may be avoided, only to learn that the new alliance means a still greater war. She persuades Leopold to renounce the compact, then saves his life by throwing herself between him and an exploding bomb—but the story does not end there.

For the Program: At last, Petrova in a new work by her own production. Not a play of the Great War, but a story of what might have come before.


Feature These Players: Mme. Petrova, as the beautiful American girl who gives up hope and happiness for her adopted country.

Thomas Holding, as Prince Leopold. Former leader man with Clara Kimball Young and Pauline Frederick. Anders Randolph as the spy, a former Vitagraph favorite. Robert Broderick and Harry Leoni, both well-known light opera stars, have important parts in this production.

Stunt Suggestions: Make a generous use of window cards and photograph sets, particularly in the better sections of town. You should be able to get Petrova in windows where other plays might be barred. In cities where Petrova has appeared, use cards along the general lines, “You who have seen Petrova on the stage have been disappointed in her screen work. See her in this, her first of her own productions. It is different.”

Advertising Aids: Paper—2 ones, 2 threes, 2 fours. Photos. Cuts and mats; 1 one column, 3 two column and 3 three column cuts and mats on production and the same for the star. Advertising layout mats. Slides. Released Dec. 3.

"THE SMALL TOWN GUY."

An Exhilarating Feature Presenting Taylor Holmes in a Dramatization of a Munsey Novelette, “A Picture of Innocence.”

Cast

Ernest Gleghill ....................Taylor Holmes Eleanor Ransdell ..................Helen Ferguson Swell Dresser ......................Fred Tilden Elin McClearn ......................Mark Elliston

The Story: Coaxed by sharpers, who seek to profit by his rustic innocence, the boy from the small town goes to the city with them and become, innocently enough, a successful swindler, but he learns of the
deception and returns home, too ashamed to seek his old sweetheart. The crooks return to try a blackmail game, but Ernie's eye is on Sadie. He cleans up in whirlwind fashion.

For the Program: He was slow, but he learned to be speedy.

Advertising Phrases: Taylor Holmes' newest conquest.

Another Holmes play of laughter and love.

Feature These Players: Taylor Holmes, Broadway musical comedy star and overman. "My" Tony.

Stunt Suggestions: Rube the streets with a country young man soliciting subscriptions for the Type Metal Club. Send out a postcard, "Plays" and "Nancy". Did you ever contribute to "We Boys?" If you would learn about fraudulent solicitations, stay beside the door. If desired, George Guy at (your theater and date). It may save you money." Play up the first and last lines.

Advertising Aids: One, three and 24-sheets. Lobby displays (2 sets) four page heralds. Still photographs.

Released December 3.

"THE DREAM DOLL"
An Essay Screen Fantasia with Margaret Clayon, Offering Some Unusual Trick Photography, from the Story by Howard L. Moss. Cast.

Ruby ... Margaret Clayon
The Toy King ... John Cossar
A. Knutt ... Bobby Lord Ruby's Fiancee ... Rodney La Rock
The Story: A Knutt, a crack-brained chemist, discovers an elixir that will enable him to make dolls. He does not know that it will change living persons to dolls. He shows his invention to the Toy King and Ruby, who is infatuated. Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoes romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

AMERICAN MAID.
Mutual Presents Edna Goodrich in the Story of a Red Cross Girl and An American Soldier Who Has Done His Bit—In Five Parts. Cast.

Virginia Lee ... Edna Goodrich
Sabrina ... Sessue Hayakawa
David Starr ... William B. Davidson
Sam Benson ... John Hopkins
The Story: Virginia Lee, daughter of a United States Senator, meets David Starr, a wounded United States soldier, in a Red Cross field hospital at Dunkirk. Red Cross nurse. Star returns to the trenches and Virginia's base hospital is moved. Starr is again evacuated and invalided home. Virginia has lost sight of him. She returns to America, and in Washington, sees him at a ball at the French Embassy. Feeling her too far above her, Virginia marries the boy who truly loves her, and when Virginia's father takes her, on a business trip, and there a vital drama is enacted.

For the Program: A thrilling tale of France and America.

A red-blooded drama that starts on the fighting line and ends in the Rockies.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.

Advertising Phrases: A page from pages of Fairyland. A drama of dolls with living players.

Feature These Players: Margaret Clayon as the beautiful daughter of the Toy King.

Stunt Suggestions: Set up in the lobby the doll with a post in which Rub! and her doll husband are supposed to set up housekeeping. Use a large Kennedy with a "Furnished Room" stay beside the door. If desired, Ruby is overjoyed when he sees the fumes and is changed into a doll, eloping with a doll lover and undergoing romantic adventures.

For the Program: A play with all the charm of Peter Pan. A romance of Toyland for tall and tiny tots.
THE MOVING PICTURE WORLD
December 19, 1917

ONE LOVE LETTERS
Thomas H. Ince Presents Dorothy Dalton in an Exciting Story of Love That Rose Above Suspicion—Form the Story by Shannon Fife.

Cast:
Dorothy Dalton ............... Robert Breton ....................................................................
Guy Sterling ....................... Howard Mack Amos ......................... William Hoffman
Evelyn Prenton ............... Thurston Hall .................................................
Mrs. Morane .................. Kathleen Kirkham .................................................
The Naco ......................... Frank Campeau ............................. Silas Marston ...........
Marjorie Davis ............. Marjorie Daw .................................................
Mrs. Lathrop .............. Mrs. Morane ........................................................
Mr. Steel .................. Mr. Monarch ........................................................
Philip Marden ................ Tully Marshall ......................................................
Borrow ......................... Jim Korley ........................................................

The Story: Eileen Rodney believes herself in love with Raymond Moreland, who promises to marry her if she will not discover his duplicity in time to avoid the serious consequences of an engagement. She can see her guardian, John Harland, and is happy until Moreland sells and publishes the exposure. Moreland is killed, and her husband, as District Attorney, takes charge of the case. He efforts to find the love letters she wrote Moreland are nearly her undoing, precipitating an unusual through-the-exposure type of situation.

For the Program: A mystery play that thrills the blood.
A murder mystery without morbidness.

Advertising Phrases: Don't write in haste to repent at leisure.
A story that keeps you guessing.

Feature of the Story: Dorothy Dalton, as the young wife.
William Conklin, as the pseudo occultist.

Thurston Hall, as the District Attorney.

Stunt Suggestions: Offer a small prize for the best-written love-letter. Work this with a newspaper. For the lobby-build a small fireplace, fill the grate with old letters in their envelopes, and with an electric fan blow up “flames” of salmon-colored chiffon lighted by red lights below the grate. Then have it roll around in ancient envelopes, and char those nearest these flames. Above, place a sign, “Burn love letters.”

Advertise the lobby cuts as one, three, and six-sheets. Four styles of photos. One two and three-column cuts and mats of the story, that he is so interested in.

THE DEVIL STONE.
Jesse L. Lasky Presents Geraldine Farrar in Cecil B. DeMille's Production of a Romantic Story of Superstition on the Benton Coast.

Cast:
Marsha Manot ..................... Geraldine Farrar
Guy Sterling ....................... Wallace Reid
Robert Judson .................. Robert Bosworth
Silas Marston ............. Silas Marston ........................................................

The Story: Marsha Manot, a simple Breton fisher maiden, has found an exquisite amethyst stone, supposed to be of an ancient Norse queen. The stone is supposed to be cursed, because it was worshipped by her father as the priest of the village. This reason seems to be the reason she marries him in the hope of persuading him to better the condition of his employes. She then finds that he has planned to divorce her, by compromising her with his business manager, Sterling. In an effort to regain possession of the stone she kills him. She is found guilty of murder, but eventually the curse is given a check. Hurrying to Lola's apartment, he finds her in its arms of her lover, Haskell. In the flight that follows, Lathrop is killed and left in the park. Believing her husband to be a suicide because she returns to the stone, the wife plans to revenge what she considers the false murder, but enlightenment comes after terrible damage has been done.

For the Program: She sought through ancestry to avenge her fancied wrongs. A story of sin and steel.

Advertising Phrases: She sought to kill, but steel meets steel.

Steel King resists vampire's advances.

Feature These Players: Olga Grey, as the adventures.

J. Barney Sherry, as the Steel King.

Stunt Suggestions: Send out a soap-box orator to talk on law, being careful that he says nothing that will offend either capital or labor. When he has attracted a small crowd let him announce that one action of labor problems. Walter Payton in "Fanatics" at your theater on certain day when he moves on another pitch, working up an audience. In the lobby display a framed check made out to Nicholas Lathrop to Robert Lathrop. Below explain that "The Devil Stone" to the Steel King to the libertine is the point about which the story of "Fanatics" revolves. Here (give date).

Advertising Phrases: Two one-sheets, one six-sheet. Rotogravure heralds, slides, post cards, lobby displays, electro. mats, stills.

Released Dec. 2.

A MODERN MUSKETEER.

Cast:
Ned Thacker .................... Douglas Fairbanks
Dorothy Morane ............... Marjorie Daw
Mrs. Morane .................. Kathleen Kirkham
The Naco ....................... Frank Campeau
Marjorie Davis ............. Marjorie Daw
Philip Marden ................ Tully Marshall

The Story: Ned Thacker, through pre-natal suggestion, is born in Kansas with the spirit of D'Artagnan, of Gascony, and, naturally, his gallantries are very much misunderstood by maids and matrons of today, but when he falls in love with Dorothy Morane it takes something more than a bolt of steel to keep him off, and it takes even more than a half-crazed Indian guide and the face of the Grand Canyon to withstand his lady's choice—not even her mother can do that.

For the Program: His love was deeper than the Grand Canyon—Dumas had nothing on "Doug."

Advertising Phrases: A Fairbanks Fantasy in God's own wonderful land. The adventure of acrobatic, Olga Grey.

Feature This Player: Douglas Fairbanks, as the man who felt himself a king's musketeer.

Stunt Suggestions: Borrow pictures of the Grand Canyon of the Colorado or similar views from the railroad agent or other sources. Label them, "See Douglas Fairbanks drop down these fearsome cliffs in 'A Modern Musketeer' (Date.)" He outdoes all past achievements. Mount a man in cavalier dress and send him through the streets with a banner on his back.

Released Dec. 17.

FANATICS.
Triangle Presents a Curiously Complicated Story of Mistaken Motives and Misguided Revenge, by John Lynch.

Cast:
Mary Lathrop ................. Adda Gleason
Nicholas Lathrop ............. J. Hobart Bosworth
Hugh Grosbeck ................ Wm. V. Mong
Robert Lathrop .............. Donald Fullen
Lola Monroe .................... Billy Haskell
Eugene Burr .....................

The Story: Falling to get a loan from Nicholas Eyer, the Steel King and friend of his wife's father, Robert Lathrop induces his wife to beg for the money he needs to avenge her wrongs. As a result he is given a check. Hurrying to Lola's apartments, he finds her in the arms of her lover, Haskell. In the flight that follows, Lathrop is killed and left in the park. Believing her husband to be a suicide because she returns to the stone, the wife plans to revenge what she considers the false murder, but enlightenment comes after terrible damage has been done.

For the Program: She sought through ancestry to avenge her fancied wrongs. A story of sin and steel.

Advertising Phrases: She sought to kill, but steel meets steel.

Steel King resists vampire's advances.

Feature These Players: Olga Grey, as the adventures.

J. Barney Sherry, as the Steel King.

Stunt Suggestions: Send out a soap-box orator to talk on law, being careful that he says nothing that will offend either capital or labor. When he has attracted a small crowd let him announce that one action of labor problems. Walter Payton in "Fanatics" at your theater on certain day when he moves on another pitch, working up an audience. In the lobby display a framed check made out to Nicholas Lathrop to Robert Lathrop. Below explain that "The Devil Stone" to the Steel King to the libertine is the point about which the story of "Fanatics" revolves. Here (give date).

Advertising Phrases: Two one-sheets, one six-sheet. Rotogravure heralds, slides, post cards, lobby displays, electro. mats, stills.

Released Dec. 2.

THE LEARNIN' OF JIM BENTON.
Triangle Presents a Masterfully Picture of the Feud Between the Sheep and Cattle Grazers—Story by Al Neitz, Directed by Cliff Smith.

Cast:
Jim Benton ...................... Roy Stewart
Evelyn Hastings .............. Fritzi Ridgeway
Tom Hazard .................... William Harvey Knowles
Ed Brady
Sid Harvey ....................... Thornton Edwards

Jim Benton has been too busy making money to have any trouble with the Cattle King but he persuades Evelyn Hastings to open some of his land and he is her most devoted pupil. The cattle king carries out their threat to cut off Benton's water supply, and the two men do not shoot only in self-defense. He keeps his promise, but still he has to kill, and a rotogravure of a dead man by the death verdict. The cattlemen attempt a rescue, but it is Evelyn who saves the day.

For the Program: He could shoot, if he couldn't spell.

His millions could not save his life.

Advertising Phrases: What chance has the Cattle King with sheepmen on the jury? The sentenced, man is gone, but his conscience lingers.

Feature These Players: I.oy Stewart, as Jim Benton, the Cattle King.
Fritzi Ridgeway, the girl who could read and ride.

Stunt Suggestions: Build a jury box in the lobby and fill it with wool. Be careful, however, bottom line gives below place a sign reading "Jim Benton might as well have faced these twelve as any of the sheep sympathizers. See "The Learnin' of Jim Benton." (Date.) Get out an imitation juror to make it look like the case of Jim Benton at your theater on a certain date. Copy as closely as possible the style of reading the sign.
THE MOVING PICTURE WORLD

December 29, 1917

THE MATERNAL SPARROW.

Triangle Presents a Drama of the Little Town and the Big City—Delivered by the House of Irene Hunt—Story by E. Cecil Smith, Script by George du B. Proctor.

Cast:
Howard Helms........Rowland Lee.
Mary Helms...........Irene Hunt.
Bumpkins...............Joel Jacobs.
Jenks................Sarah Dougherty.
Clarice Phillips...........Josie Sedgwick.

The Story: Brought from a small town to the big city as the protege of a railroad passenger, Irene Hunt proves himself too weak for the town. His rapid advancement to the top of the railroad and beckoning of the other women. The railroad president checks the gambling by the simple process of breaking and firing Helm; Mary looks after the other woman and they go back to Pepperell to start afresh.

For the Program: He was too small for a big town.
A small-town peg in a big-city hole.

Advising Phrases: He took the count of Great White Way.
No woman is wholly bad.

Feature These Players: Irene Hunt as the PETSY of young Helm.
Rowland Lee, as the man too small for the big town.

Short Suggestions: Construct a miniature pond, in which place the largest china or paper frog obtainable. Place in the lobby where the audience is gathering. "Howard Helm found it was better to be a big frog in a small-town pond than to be a tadpole in the big pond of the town. He found it was better to be a big frog in a small-town pond than to be a tadpole in the big pond of the town. He found it was better to be a big frog in a small-town pond than to be a tadpole in the big pond of the town."

For the reason see 'The Maternal Sparrow' (house and date).

Advising: Acts One, Two, one, three, three, one, six, one unfettered.
Herald in roto-gravure, Slide, Sepia or tinted lobby display.
Electro, mats, Scene photos, Press sheet, Released Dec. 16.

BECAUSE OF A WOMAN.

Triangle Presents a Story of Love's Re-announcement That Was Its Own Reward—Story by E. Magnus Ingleton, Script by George E. Jenks.

Cast:
Noel Clavering............Jack Livingston.
Valerie Greenway...........Belle Bennett.
Allan Barrett..............George Cheesbro.
Murk Swann......Louella Maxam.
Lula Malvern..............Lillian Langdon.
Colonel Gwynne............Joseph Swoick.

The Story: Because he desires to shield the father of his child, the obstetrician, through whom he suspects another to be the real culprit, Clavering takes upon himself the reproach of the act. He knows that Clavering is the con-fessor from him, but lets him go as he declares that he is married to the girl. Too late he discovers his error, but in seeking to shield the girl from further distress finds happiness from an unexpected source.

For the Program: Renunciation proved its own reward.
He thought he was giving happiness when he was really finding it.

Advertising Phrases: A vampire who was not. Fate ledg to love by devious paths.

Features These Players: Belle Bennett, as the Broadway beauty.
Jack Livingston, who gave up a career for love.

Story Suggestions: Send out cards with, "If you've been disappointed in love" in

THE MOVING PICTURE WORLD

large letters, running into, "don't despair."
In 'Because of A Woman,' to be shown at (heaven, that would be the only way to save up his career, and she married his rival, yet Noel found greater happiness than she."

这样说, "Don't worry. It will come out right. Use aicker slide on the screen reading, "If you love you love to the man you hated?" Run this a week before the showing. Two days before the paying date, add the title and date.


THAIS.

Goldwyn Presents Mary Garden (Screen Debut) in a Splendidly Spectacular Picturization of Anatole France's Opera, Thais.

Cast:
Thais..............Mary Garden.
Paphnoutus.............Hamilton Revelle.
Lollia....................Loretta Cygnus.
Cynus....................Lionel Adams.
Nicias....................Charles Trowbridge.
Pylades..................Mulva.
Curtius..................Dun.
Margaret Townsend.

The Story: Paphnoutus, a wealthy Alexandrian, is sent to embrace the new faith of Christianity. Approached by a friend to first see Thais, the most notable courtesan of her time. He falls in love with her, but is forced to kill a rival and consciences again urges him toward the new faith. He leaves the cloister to return to Alexandria to seek to convert Thais. In this he succeeds and she marries a nun. He saves her soul but loses his own peace of mind. Note—It would be better to hold the program to an announcement of the elaborate presentation of this famous opera and to copy the full story from the press sheet for general distribution.

For the Program: The most widely-known operatic artist in her best-known role.

Advising Phrases: The most colorful opera in a splendid production.

The greatest love story of ancient Egypt.

Feature These Players: Mary Garden, one of the best-advertised women of the operaatic world and who first introduced to America. Even the newspapers that are generally hard to reach will take stuff on this star.

Hamilton Revelle: See a recent issue for his Picture Personalities.

Stunt Suggestions: Make a special drive on musical societies, music teachers and literary clubs. If there is a French population, work to them. Work through the musical editors of the newspapers as well as the photo-play men. Send specially printed cards with select list on those not generally interested in photo-play. Miss Garden will bring in many personal appearances. With the help of suitable press, can hold them. Make an elaborate produc-

tion of the film. Work the windows with photo-play material.


Released Dec. 30.

UN广泛274.

William Fox Presents June Caprice in the Story of an Unknown Orphan Who Became the Wife of a Millionaire—Story by George Scarborough.

Cast:
Dora Belton, in later life.....June Caprice.
As a child.................Kittens Reichert.
Miss Segall.............Florence Ashbrook.

Her assistant............Irene Marcel.
Professor Jim...............Dan Mason.
Helen Davis.............Richard Neill.
Frank Marsland............Marvin Smith.
Mme. Gordon................Jean Armour.
Paul Windsor...............William Burns.

Two Subjects interest in America of a foreigner for evading taxes, which in his native land results in his daughter "The Unknown Orphan." She is later adopted by a couple who plan to sell her into matrimonial slavery, but she managing to love a rich young man, who marries her. Later she is reunited with her father through playing a violin, to which she has clung through all her mis-adventures.

For the Program: "The Sunshine Girl" is coming.
She bought her way to happiness.

Advising Phrases: June Caprice, the girl with the smile.

Featured This Player: June Caprice, as the little orphan who found her father through her violin.

Story Suggestions: Try to interest ministers and welfare workers in the propaganda material in this play. Get a music teacher to come to the theater with a card "It was through this violin that June Caprice found her father in the New World." 

Advertising Ads: Two one, three, and six-sheets. Sepia lobby displays, 8x10, 10x14, 16x20, and 2x3x2. Slide. Press sheet, Mats.

Released Dec. 16.

Film Stories

General Film Company, Inc.

BROADWAY STAR FEATURE.

TWO RENEGADES—(One of the O. Henry Series—Two Parts).—The cast: Bernice O'Keefe (W. I. Rodgers); Doc Milliken (Chet Ryan). Directed by David Smith.

The Story: Memorializes Confederate Veterans at the Old Soldiers' Home for the Confederacy the morbid past were swapping stories and the soldiers' house full of old veterans, the famous yank, Bernard O'Keefe. When asked what he would do to help a good cause, he answered that he would be at the telephone at the wake of the only nation that ever did him a good turn.

It seems that some months before he had gone down to Panama to get in on the ground floor of the "Panama Canal" taxation and cut the charges. Doc Milliken was sent for and ordered to give up the "Panama Canal" tomato can full of colonel and a saw. Doc, by the way, was an ex-reh to whom Yanks were pissing, but his powders knocked the fever and he Barney became friends. O'Keefe revolted with the straw hat crowd, was captured by the Colombians, court-marshaled and sentenced to be shot. He bribed his captors to take him to the drunk and disorderly Consul, who brought him to his house and Barney became friends. O'Keefe revolted with the straw hat crowd, was captured by the Colombians, court-marshaled and sentenced to be shot. He bribed his captors to take him to the drunk and disorderly Consul, who brought him to his house and Barney became friends. O'Keefe revolted with the straw hat crowd, was captured by the Colombians, court-marshaled and sentenced to be shot. He bribed his captors to take him to the drunk and disorderly Consul, who brought him to his house and Barney became friends.

Finally O'Keefe sent for Doc Milliken and was told he had been sent for to help a good cause. When the nation that ever did him a good turn—the Confederate States of America—came to him to help him out, he only hope was in a government that was only remembered on Decoration Day. But he expressed the hope that the "Confederate States of America" would remember him in the future.

WILL WHISTLING DICK'S CHRISTMAS STOCKING?

(Out of the Unknown Horse).—The cast: Whistling Dick (George Cooper); Virginia Rodney (Adèle De Garde). Directed by Whistling Dick.

Whistling Dick, so named because of his abil-
Mutual Film Corp.

STRAND.

PUTTING ONE OVER (One Reel—Dec. 11).—Like the title suggests, this short film features a character who is out to pull a fast one on his victim. The scenario is a classic example of a confidence game, where the protagonist outsmarts his victim in a cleverly planned scam.

LUNCH (One Reel Comedy)—John is hungry but has only ten cents. He enters a restaurant, orders a lunch, and then pretends to pay with ten cents, and seeks to do likewise. He orders a second lunch, and again pretends to pay with ten cents. The waiter passes him a button in lieu of a cent. The boarding house keeper reports the incident to the police. When one is looking for him, John is charged with the theft of the button. The detective switches touches with the original button and pays the housekeeper ten cents.

ESNAYAN.

When a soldier of one party was killed, his body was carried on the shoulders of the men of the other party. The dead man was a核心技术, and the mourners carried him on his shoulders as a mark of respect. The scene is one of deep emotion and solemnity.

SPARKLE.

THE DETECTIVE (One Reel Comedy)—Jennie Miliion, in town on a shopping trip, is kidnapped by her husband. She is taken to a small, shabby hotel, where she is held for ransom. The detective is called in, and he solves the case by his resourcefulness.

LITTLE MISS FIXER (Dec. 18).—Billie and Cullen, after a brief matrimonial voyage, meet in the mountains. He is in search of kicks, and she is looking for adventure. The story is one of suspense and excitement, as they try to evade their pursuers and reach their destination.

MARV S BOOMERANG (One Reel—Dec. 29).—Billie and Cullen, brother and sister, are on a hunting trip. They encounter a bear, and Billie is able to use her boomerang to drive it away. The story is one of adventure and daring.

ISSUE NO. 155 (Dec. 17). Extra. First Picture from Halifax, N. S.—Collins, a brave and intrepid explorer, has discovered a new species of bird in the wilderness.

CUB.

JERRY'S BEST FRIEND (One Reel—Dec. 29).—Jerry and his horse are inseparable. The horse, however, is stolen, and Jerry sets out to recover it. The story is one of adventure and excitement, as Jerry tracks down the thieves and recovers his horse.

Mr. Exhibitor:—You will get more helpful information by carefully reading one trade daily than by skimming over three or four. The MOVING PICTURE WORLD is the one paper you need.

---

THE MOVING PICTURE WORLD

December 29, 1917

Germany is allowing her men to suffer for lack of dollars.

Los Angeles, Cal.—Auto Racing Biz on Reel. ——5,000—50,000 people see Eddie Hearne win Liberty Sweepstakes at last meet staged in America.

Buck Carter—Massive Relief Day. Harold Linder and David Warfield join 1,600 Jackies in last meeting of dependents of naval men.

Oakland, Cal.—(Daily Gunning.)—Allowances.

Thousands of wild ducks winter on Lake Merritt.

MUTUAL STAR PROGRAM.

HEIL SISTER (Empire All Star Corporation—Five Parts—Dec. 24.)—The cast: Eleanor Alderson, Roy Carr, Ernest Bickley (David Powell); Jane Alderson (Evelyn Keeler), Minty (Anita Rothe), Moe Blozowsky (Mrs. Claire Keeler), Ted and Billie (Tessie and Reggie Minter); Ethel Keeler (Mary Keeler), Hilda Keeler (Eileen Evans), Elinor Keeler (Eleanor Blair), Frederick Keeler (Fred Evans), Wilfred Keeler (Blair). Directed by Charles R. Hearn.

One of Jane's joy rides results in her being compromised with Hamilton, a married man whose club car is called "the Bickley" and who runs the road house in time to save Jane, but he is too late to save Hamilton. When Jane and Eleanor go to the same roadhouse, Eleanor has met and loves Ernest Bickley, the scoundrel's chauffeur.

The avoid scandal, Jane attends the hospitality of friends in a nearby city, Mrs. Herrick, an old friend of the actress, and Anne, a special friend of Eleanor. Before leaving, learning of his love for Eleanor, attempts to break Jane's Will. She beats her and takes her to the jail at the Bickley home, where Eleanor is also living.

In her exile, Jane falls in love with George Saunders, a member of Ernest's, but she is pacifist when he suggests war with America. She is finally convinced she will come to America, which she does. Eleanor helps Jane and finally learns the truth. A news story of the day.

But the picture of this is not complete. She marries, in Jane's place, the man the scheme, a notable character and one of the most interesting characters of the year. Eleanor is the agency for the information to Jane. She finally realizes that she is the woman in the business and submits to the facts of life. Eleanor's self-acknowledgment. She learns that she has a sister and by a clever scheme, leads her to believe that Jane is her sister, and sells her to the door. Eleanor falls a victim to the trap and disclosing the secret. Her loyalty to her sister wins the entire Bickley family and Jane's name is cleared of the stain when it is learned she was innocently led into the affair.

CUB.

JERRY'S BEST FRIEND (One Reel—Dec. 29.)—Jerry has a beautiful horse named Oneta, but his horse is stolen, and when the open western country, the horse is captured by the sheriff and turned over to the county, which thus serves both as shelter and protection.

Jerry is much in love with the daughter of a neighboring rancher, and is constantly in the person of Chuck Farley, who is in reality the horse thief. The man, which the sheriff reserves to the reputation and arrest.

Chuck becomes jealous of Jerry's standing with the girl and also envies his horse, so plots with his outlaw band to waylay Jerry and take him to their mountain camp. Here his faithful stude rescues him by untying the reins, and it is Jerry who then puts the girl and办公器 to the sheriff and his men. The bandit is led to the successful capture of the gang. Jerry is released, and the girl is sent to Quebec, where she has been entertained with the rewards, which he hands to the horse, who, in turn, gives the horse to the girl.

Your own special ticket, any printing, any colors. You may purchase a one hundred thousand ticket for $5.00, twenty thousand for $1.00. The price per copy is $0.25. If you wish to order a copy of the Ниеговен, send a check or money order to the following address: Mr. Exhibitor: P.O. Box 426, National Ticket Co., Shamokin, Pa.
UNIVERSAL CURRENT EVENTS.

ISSUE NO. 31—(Dec. 15).

Due to the declaration by the United States of War on Austria-Hungary as ally of the Kaiser, Soldiers and sailors of the United States will be called upon to fight and die for the freedom of the Allies. Subtitle: Here’s hoping these never find the hand of death; instead, may the day we’ll have these as souvenirs in our parks.

Queen Wilhelmina Opens New Dutch Parliament. The Sovereign of Holland goes to meet the representatives of her country and to spend every energy to keep their tiny country out of the war.

"Hare" Brendt Escapes Thrill Sport: Lovers Pittsburgh and Joplin followers of the Greyhound catch their favorite dogs at the expense of Mr. Rabbit.—Asbury, Nj. Subtitle: They will never forget "Hare" in their lives.

New York Hotels Entertain Our Fighters. Uncle Sam’s soldiers and sailors get an idea of life as it is lived on the roads.—New York City. Subtitle: You can’t do this without a shake on. Jack and Sam are “some steppers.”

High Spots Are All That These Boys Hit: Eddie Hearne drives fifty miles in 41 min. 51 sec., establishing a new American and a world’s record for the straight road in the French Wrench Pictures. Subtitle: The gigantic guns helped a caroming car by the first car stages just past the line give first aid to the injured on the road. Present day Germany.

Most of the German prisoners are old men. After the battle the road was like a world from the World’s Greatest Newspapers. Subtitle: Uncle Sam’s Service Flag, by James E. S. Blain.

UNIVERSAL ANIMATED WEEKLY

ISSUE NO. 2 (Dec. 12).

The Morality of Passion in Our Midst.—Four arrested following incendiary fire which destroyed a large number of buildings with munitions.—Chicago, Ill. Subtitle: Fighting in a bitter Chicago wind is no shooting game.

City Celebrates With Monster War Pageant.—Trotting, prancing, and pawing, the dapple grey horses end with big parade in which thousands of people were present. The First Draft Ends.—90,000 men are called to the colors and leave for camp to complete the quotas of the various exemption boards. Everywhere in America. Subtitle: The ammunition carriages are shipped to the artillery camps. The camps are engineering masterpieces. The caps are made by machine, eliminating unpleasant kitchen work. Sergeant Marshall Field, 3rd. Subtitle: Salesman department store owner, makes an expert shipping clerk. Assembling the practice guns.


Keep Thine Harms to the Savage German!—Bluejackets at training station are learning close harmonious songs of Percy Hemus, the famous baritone.—Pennsylvania. Subtitle: "That Barber Shop Chord."

Women Learn Truth About Husbands.—With hubby on the road hustling for a living, 500 "Friends Wives" spent a week with his employer, a large mail order company, and learned all about his job.—Dayton, Ohio. Subtitle: For once woman’s curiosity was satisfied. They dined with the boss. Now they can help hubby fatten the pay envelope. These future saleswomen are getting early starts.

First Aid for Stricken Halifax.—Relief ship "Calvin Coolidge," destined to Nova Scotia capital carrying $500,000 in supplies for sufferers from explosion and blizzard.—Boston. Mass. Subtitle: Thousands of dollars are needed for neither beds nor bedding. Tons of window glass and paper are needed for emergency buildings. The Relief Committee.

It Takes Nerve and Skill to Do This.—The Braddock, Massachusetts, bridge, which may prove an important engineering problem, may mean a broken neck. Birds have nothing on this bridge.

The Holy City Again Under Christian Rule.—Countless hordes of crusaders and soldiers have died during centuries of warfare over Jerusalem, which, after 673 years of Muslim control, has been captured by British troops Subtitle: Jerusalem from the Mount of Olives. It has changed little since the time of Christ. A street scene. The French church Dechevet, the Mosque of Omar, built on the site of Solomon’s temple. The Garden of Gethsemane. Cartoons by Ify Mayer.

L.KO.

BULLIETS AND BOMBHEADS (Two Parts.—Dec. 19).—The cast: G. Wattacette (Dave Morris); Liberty Bell (Gladys Tynesosy); I. B. M. (Isis McFadden); Captain Belfast (Harry Cartier). Subtitle: The big old plain soda without chocolate flavor, clipped Liberty Bell, the silver-tongued monk of Mushroom Manor, to G. Wattacette, the swift- est man on the range. They are destined to defy death driving racing autos—now he’s defying the Kaiser as a lieutenant in Uncle Sam’s Army.

One night Sylvester Shilliness, a he vampire, sued Wattacette depositing a note intended for Liberty Bell in the hollow of a big tree. The court directed him to verify the information to father, who had already severed diplomatic relations with the young soda dispenser. But Wattacette was the original stick-to-it-ill kid, so he managed to free Liberty from her father’s grasp, and elope with her to Atalanta, a wild flower. Subtitle: The Alababa Army, going court, but when Wattacette bullies in and tries to help make love to the Alababa queen, Bostwick becomes in- dignant and gets his army of seven braves to wipe Wattacette off the face of the earth. After a telegram asking her father to get the army and navy and when he arrives at Alababa the army and navy are already there. Wattacette is about to be shot down and killed, when he tells the king that he was not a soldier, but was a dancer. Hurry to the rescue.

For the fullest and latest news of the moving picture industry in Great Britain and Europe. For brilliant and strictly impartial criticisms of all films read THE BIOSCOPE. Subtitle: The London Trade Journal with an International Circulation 85 Shaftesbury Avenue, London, W. 2, Specimen on Application

THE MOVING PICTURE WORLD

Moving Picture Complete outfit for making, developing and finishing moving pictures. Outfit consists of—

Price, $1000.00

For sale

Apparatus

Cameras, tripods, perforating machines, printing outfit, developing, nickel-hardening, developing, etching, trimming, cutting, etching, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trimming, cutting, trim...
1917

THE MOVING PICTURE WORLD

December 29, 1917

UNIVERSAL SPECIAL FEATURE.

THE MYSTERY SHIP (Episode No. 10, "The Seven Pearls," Part 1). 22

The yacht is in a desperate plight. Gaston is a

hostage to the authorities of a strange island. Betty is in a faint in the wheelhouse, with the

boat's fires blazing. She asks Hirtzman, Gaston's sailors, fights his way to the

wheelhouse. He swings over the control wheel; but without success. He is doomed.

Suddenly arrives "The Mystery Ship" out of the

mist. A strangely clad man boards. He cuts a roll

to the rope and drops it away from its dangerous position. The people in the engine

room, including Gaston, notice that their ship is moving. They do not know it, however.

When the yacht is safe the occupant of the mysterious boat disappears.

It is a vessel which has deserted her regular route, the

ninth he describes it. He tells the story, and the

agreement was to hand over the map to Gaston after the engagement. Apparently he had done so, and she means to keep her word. Betty, hearing this, gives Hirtzman an idea. He

goes to the engine room, finds the map on the floor, and pockets it.

Virginia tells Betty false to her word. Betty meanwhile writes a note in Gaston's steward's office to the effect that her intentions in keeping her

agreement were honorable; she did not remember anything which had happened during the

trip. Mr. Mies neatly tells her the letter. Hitt

sneaks away and tears up the note. "Don't think I am a fool. Stay where you are. Betty."

THE RED ACRE (Episode No. 10, "Hearts of Steel," Part 1). 22

The platinum sinks to the bottom of the lake, and Bertha marks the spot, as they have

happened, and the wrecking of Virginia's canoe. Bertha

Winthrop is one of the 150 who have been wounded, has about reached the point of exhaustion.

A War Department learned that Virginia has eluded him and, in spite of her plan, lost the

platinum, he calls off the attackers, and they

hurry to the lake to make an effort to recover the

platinum. Betty has escaped from the collision un

hurt, and made her way to the shore nearby. She

Hirtzman's party locate the treasure. All set out for Lost Hope. She hurries to Win

trip with the news, and the two closely pursue.

At Lost Hope, Hirtzman leaves the treasure with two of his men, while he and they go up to their apartments and start to make

further plans.

It appears the inkeeper who has betrayed his

country, has given orders about forcing them to

attack the railroad tracks and drive the belt in. They realize that they are outnumbered, and Hirtzman has no authority to

platinum in order to get it to the factory within

platinum.

Winthrop sneaks up to the inn and sets it

fire. Hirtzman and his party have a narrow escape, as Hirtzman lies in the path of the fire.

hotel. Hirtzman and Steele give the platinum

out, and, securing a rig, set out for the nearest railroad station. Winthrop and Virginia secure two rifles, and then set off for the station, with a

fight, but Hirtzman and Steele elude the

gallant Keltner, to help popularize this

situation. An engine is standing near by while the

train is going over the tracks. They cut the precious metal, board the engine and start off.

Virginia sees their plans and riding to the engine, tries to board it. Winthrop has seen her, but, as he is traveling for

enemy, he follows the fast-reviving engine. Virginia

catches the top of the tender, and, when she has rested a moment, pushes the muzzle of the revolver to her head. Steele comes up behind her and

snaps the trigger. Then he takes her and throws her out of the engine.

Pathe Exchange, Inc.

HEARST-PASSEY NEWS NO. 90 (Dec. 8).

Somehow in Alphonse's life have been the

women in his life. They have been the same women.

He stands by them, and has always respected their honor.

In this issue of the Hearst-Passey News, he tells about the

women in his life. They have been the same women.

Harry, standing by them, has always respected their honor.

The news is the story of the life of a man who has been

standing by women. He has always respected their honor.

The Hearst-Passey News is the story of the life of a man who has been standing by women. He has always respected their honor.
in the message to her. He tells her that she must come to him at once. She tries to resist, but he insists, and she finally agrees.

In Clara's room, she finds a letter from her husband, telling her that he is going away on a business trip. She feels sad and lonely, but decides to try to be strong for the children.

In the kitchen, the children are playing and having fun. Clara watches them and smiles. She wonders if they will ever grow up and leave her.

In the living room, Clara is reading a book. She finds comfort in the words of the characters. She feels a sense of connection to them, as if they are her friends.

In the bedroom, Clara lies in bed and thinks about her life. She feels a sense of weariness and frustration. She wonders if she will ever find happiness again.

In the garden, Clara walks among the flowers. She feels a sense of peace and contentment. She wonders if she will ever find joy again.

In the city, Clara is walking down the street. She feels a sense of loneliness and isolation. She wonders if she will ever find belonging again.

In the church, Clara is sitting in the pew. She feels a sense of worship and spiritual connection. She wonders if she will ever find peace in her heart again.

In the hospital, Clara is lying in bed, recovering from her illness. She feels a sense of hope and resilience. She wonders if she will ever find health again.

In the classroom, Clara is teaching her students. She feels a sense of pride and accomplishment. She wonders if she will ever find success again.

In the kitchen, Clara is cooking dinner for her family. She feels a sense of warmth and love. She wonders if she will ever find love again.

In the garden, Clara is walking among the flowers. She feels a sense of peace and contentment. She wonders if she will ever find joy again.

In the city, Clara is walking down the street. She feels a sense of loneliness and isolation. She wonders if she will ever find belonging again.

In the church, Clara is sitting in the pew. She feels a sense of worship and spiritual connection. She wonders if she will ever find peace in her heart again.

In the hospital, Clara is lying in bed, recovering from her illness. She feels a sense of hope and resilience. She wonders if she will ever find health again.

In the classroom, Clara is teaching her students. She feels a sense of pride and accomplishment. She wonders if she will ever find success again.

In the kitchen, Clara is cooking dinner for her family. She feels a sense of warmth and love. She wonders if she will ever find love again.

In the garden, Clara is walking among the flowers. She feels a sense of peace and contentment. She wonders if she will ever find joy again.

In the city, Clara is walking down the street. She feels a sense of loneliness and isolation. She wonders if she will ever find belonging again.

In the church, Clara is sitting in the pew. She feels a sense of worship and spiritual connection. She wonders if she will ever find peace in her heart again.

In the hospital, Clara is lying in bed, recovering from her illness. She feels a sense of hope and resilience. She wonders if she will ever find health again.

In the classroom, Clara is teaching her students. She feels a sense of pride and accomplishment. She wonders if she will ever find success again.

In the kitchen, Clara is cooking dinner for her family. She feels a sense of warmth and love. She wonders if she will ever find love again.

In the garden, Clara is walking among the flowers. She feels a sense of peace and contentment. She wonders if she will ever find joy again.

In the city, Clara is walking down the street. She feels a sense of loneliness and isolation. She wonders if she will ever find belonging again.

In the church, Clara is sitting in the pew. She feels a sense of worship and spiritual connection. She wonders if she will ever find peace in her heart again.

In the hospital, Clara is lying in bed, recovering from her illness. She feels a sense of hope and resilience. She wonders if she will ever find health again.

In the classroom, Clara is teaching her students. She feels a sense of pride and accomplishment. She wonders if she will ever find success again.

In the kitchen, Clara is cooking dinner for her family. She feels a sense of warmth and love. She wonders if she will ever find love again.

In the garden, Clara is walking among the flowers. She feels a sense of peace and contentment. She wonders if she will ever find joy again.

In the city, Clara is walking down the street. She feels a sense of loneliness and isolation. She wonders if she will ever find belonging again.

In the church, Clara is sitting in the pew. She feels a sense of worship and spiritual connection. She wonders if she will ever find peace in her heart again.
thirty days in jail for the disturbance they have caused. Ethel forgives Jay when she sees him behind the bars.

NEARLY A PAPA (One Reel—Dec. 24).

Jack is established in his new position, Helen, his wife's sister, and her young baby are living in the Gordon apartment and have visited from the East. Mrs. Gordon sends her husband telegrams: "Surprise for my sister, baby arrived today, all well, love, Helen." But the operator made a mistake, and Jack's message reached Mrs. Gordon immediately: "Surprise for your baby arrived today—etc." Jack leaves for home.

On the way from the depot to his home he buys a armful of toys. Meanwhile, Mrs. Gordon and Lucille have gone shopping. Lucille has left her baby with Mrs. Gordon's sister and her child. When Jack arrives at his apartment he finds two children, owing to the temporary absence of Ethel, who has gone home for a bottle of milk. Jack attempts fathering both, unsuccessfully, and while his attention is focused on one of them, Lucille returns and takes her baby. Jack soon misses it and calls in the telephone for a friend of the old lady, Mrs. Gordon returns. She is surprised to see Jack with her baby, andJack bought the message.

CUPID'S CAMOUFLAGE (Dec. 31).

Billy had never met romance, so didn't recognize it when it was willing to look him in the face wherever he met it. Betty was on her way to her aunt's home, and was returning to college. They were both on the train. Billy smiled and so did Betty. The train stopped at a siding, they both alighted, and Betty jumped to the platform for a brief stroll. Billy is always ready for the same thing for an acquaintance. Billy started to pick some for Betty and the train started. Billy got the message, and it was too late.

Billy's father, a wealthy milk dealer, starts his son in at the bottom of the business. He is driving a milk wagon. Coincidence works its magic, and Betty substitutes for his father when his milk is taken ill just when company is expected. Billy delivers the milk at Betty's back door and there is Billy at first. He is of service, promoted, but refuses and sticks to the wagon. His father is proud of such a son. Every day Betty manages to meet Billy by bribing the mail, until one day at last catches the kiss, and promises to report him to the company, which Jack suggests that the company couldn't be in fair balance a married man going into the wagon and they make a quick run for the minister. Billy arrives at his father's office with Betty just as Betty's aunt indignantly demanded Billy's discharge. The father promised to fire the man when he returns. It is about his daughter's life and everything is happily adjusted when it is found that Billy is the son of the wealthy milk dealer.

FILM FOX CORP.

TROUBLEMAKERS (Fox Standard Pictures—Seven Parts—Dec. 9).—The cast: Mrs. Lehr (Lillian Conord); Jane and Katherine, her children (Jane Lee, Katherine Lee respectively); Daniel Whitcomb (Richard Turner); Boy (John B. Edmondson); Lily B. (Alice H. Mays); "Manny" (Stuart Sage); Dean (Martin E. Deysh); Fireman (Sidney Franks); Keanuel Buel.

Leaves, your widow, who grew up in Cuttenfell, decides, after her husband's death in the west, to return, with her children, Kath- e and Lily, to Cuttenfell, and makes her home on the old family estate, which, during her husband's absence, has been taken over by John Jenkins, caretaker, in the Lehr family's employ since boyhood. Job had been the sole occupant of the house for so many years that he regarded it as partly and parcel of his life, and he was determined when he learned that his mistress was coming back with her children.

Daniel Whitcomb, Cuttenfell's leading attorney, reads with interest the notice in Cuttenfell's newspaper that the Lehr estate will be auctioned, and plans to buy it at auction, but his letter miscarried, and did not reach her until she had become the wife of another. She revealed in her marriage, and hinting at her disappointment in his not having seen her in the west, he asked her from any intention to purposely slight him. She had never wanted the Lehr estate, but Whitcomb did renew their old love story.

While this was going on Jane and Katherine were making things hum around the Lehr estate and old Job's patience was taxed to its limits. The kids formed a warm affection for an odd job, handy man, of slow wit; "Manny," who, while doing chores about the place, found time to amuse the youngsters and become their faithful attendant.

One day Job's belongings had been removed from his room and the faithful old gardener had discovered in the corner of the barn when a barn on the Lehr estate was destroyed by fire. The old man demanded the necessary forms to make a charge of murder. He brought about a break in his love affair with Mrs. Lehr and so brought about the deaths of Jane and Katherine.

"Manny" was tried and convicted—wholly upon circumstantial evidence, and he was being led to the electric chair, when Jane and Katherine arrived in Washington, and at the purpose murdered man. Job, when actually there, had found out that knew any about "Manny's" predicament. Of course, everything was cleared up, and Jane and Katherine got a new daddy.

GREATER VITAGRAPH.

BOBBY TAKES A WIFE (One Reel).—The cast: Bob (Bobby Connelly); Aida (Aida Horton); Uncle John (Templar Saxe); Aunt Jen (Eulalia Jenness).

Bob and his uncle live together in bachelor disorder, until Bobby makes friends with Aida, who lives in the same building next door, and who are also finding many difficult problems in their relations with each other, and with their uncle. Bobby and his uncle John are struggling with buttons that refer to their story, while Jane and Jack are their own troubles with wood that is insufficient to be chopped.

Bobby and Aida watch all this, and with childish cutenesses work it into their play. One day Aunt Jane hears the children in the yard, and is pleased to find the bitter quarrel with Uncle John and sits out to watch. The little ones are playing at being married and in the midst of the exact the scenes which they have witnessed in the house. Aida bullies and taunts them off their play-ball, and then takes off her head, and snatches his corn-cob pipe from his hand, and rolls it and goes at him until one can agree that he is not for the purpose.

Jane and Jack, the two old balls, go over the list of the children's lives since the children have been back to the house. Jane then returns that evening she goes back to her attitude of the days of marriage, they are

WONDERFUL CARBON CHANGES A. C. TO D. C.

THIS CARBON ELIMINATES THAT "TERRIBLE NOISE" THAT IS SO COMMON WITH THE "OLD BOARDING" A.C. ARC. IT PRODUCES A PURE WHITE, STEADY LIGHT AND IMPROVES A.C. PROJECTION.

OUR SPECIAL PROMPT SHIPMENTS. WRITE OR CALL FOR SAMPLES. MAKE YOUR OWN TEST. PORTER HANDLES THE BEST OF EVERYTHING FOR ADVANCED PROJECTION.

B. F. PORTER, 1482 Broadway (at the Square), at Times Square, New York
THE prisoner reclaim.s a nameless letter Sue (11:11 II. ber Williams): the their his Ben...and goes "bruvver." Aida's young back fine about streets mailers and changed ing at too Too pillow over the window (One his demand his father is...the door long, heears...and by the gate...the cellar and...and takes her to Peak Hill his brother comes from the hills to reclaim him, but his mission is vain. Again the Hillman proposes to Louise, whose love he has lost, when hurrying to Louso she admits what the Prince said is true.

The Hillman returns to Peak Hill where a few months later as he is reading in a paper of the marriage ceremonies that the Prince, she arrives at his home. She assures him that she is going to the marriage, if the Prince makes the promise to the Prince when she believed he loved her, and both the Hillman and his brother receive her as one of them.

MOTION PICTURE CAMERAS
ALWAYS ON HAND
EMANUELSTRAIGHT, $55; HANDHELPS, $45—Photo Circs. $150. All complete with 3.5 Tomar lenses. Write for our authentic tarpaulin list. Bass Service is free. Why not the advantages of a complete Bass set?

CHICAGO AVAILABILITY
111 N. Dearborn St., CHICAGO, ILL.
M. P. CAMERA DEPT.

PHOTO-GRAVURE PROGRAM
4 pages, size, 8¼ inches long and 3½ inches in width. Pictures on Bass motion camera plates from page 36 up. BIG NAMED. Write for specimens. $2.50 per thousand in any quantity desired.

NEW
Color
Catal.
Loge
Now
Ready

LARGE HANDCOLORED PICTURES
Size 22x28 inches. Every prominent player
in all films. Exciting designs. Each 
Printed. Send 40c each for trial copy of
a few different plates, 40c. Each all the
prominent players, 90c different plates, 20c. each. All the
prominent players, $1.00.

NEUTRAL COLUMN CUTOFS of every prominent player, 40c. each.

KRAUS MFG. CO.
270 West 42nd Street, New York 12th Floor, Candler Building

We do not CUT prices but quote SENSIBLE
DEVELOPING—PRINTING TITLES—TINGING
ALL WORK GUARANTEED
Standard Motion Picture Co.
1629-21 Malleria Bldg., Chicago

FOR SALE
Mailing Lists
MOVING PICTURE THEATRES
Every State Total $4,600
Price: $3.50 per M. 1400 Film Mechanics...... $4.00
300 Manufacturer and Studios... $1.00 100 Picture Machines and Service Dealers... $1.00
A. F. WILLIAMS, 166 W. Adams St., Chicago

IN THE BALANCE (Five Parts—Dec. 17.)—The cast: John Strangway (Earie Williams); Louise Saxe (Grace Grilloe); Donna Perry (Miriam Miles): Prince of Surrey (Lovett V. Hooker); Samuel Aida (Miriam Miles); Vivian (Miriam Miles): Grandfather (Walter Grailit). Directed by Paul Selby.

The actress is on her way to visit the Prince in his castle where she is stranded on a lonely road. She seeks shelter in the hillman's cottage, the Hillman happens along and takes her to Peak Hill where she is freed. The prince is marked by the stern, fanatical belief of his family that no member of it ever should leave the hillside.

In an exchange of confidences, the Hillman wishes for a picture of his beloved Princess, and in turn tells him that for once he should try to broaden the life of the city. But he heed the other's advice. He returns direct to the city, and he, in a brief period, feels to be ready.

The Prince, still pursuing the actress, seeks to entangle the Hillman by throwing a so- terior film in his face, and after Strang- way, the Hillman proposes to Louise, the woman he has lost, when hurrying to Louise she admits what the Prince said is true.

Annoyed at the Prince's actions, Louise sets out totrx an account of the role the Prince makes a scandalous remark about her at his club, which is rescinded with blows as the city's mayor comes to take her. The Prince, when hurrying to Louise he admits what the Prince said is true.

The Hillman returns to Peak Hill where a few months later as he is reading in a paper of the marriage ceremonies, that the Prince, she arrives at his home. She assures him that she is going to the marriage, if the Prince makes the promise to the Prince when she believed she loved him, and both the Hillman and his brother receive her as one of them.
The wife protests his innocence—he is suspi-
cious until Sanford explains. "Circumstantial evi-
dence is dangerous; it may lead to mistakes. In a
man's case it comes out of ten; but this, too, is the
tenth case.

The decisions handed down by the judge the
day next grants the father the divorce, but gives
the mother custody of the child for a half year.
Sanford again tells Claudia of his love for Laura,
the girl who is still in prison, married and with
the stigma on her name. Harry Landis and Laura
Brand are on a joy-ride. The judge achievement
and goes down to the shack where the boy is.

Laura and blonde, his sister. Claudia's son, Jack Bascom, the half-brother of Perry's father—
not a true Bascom by birth. Perry goes away
in a hurry, since lawfully he must go. He and
June leaves the house, refusing to have any
more to do with her brother.

Outwatched by the townpeople, June lives in
a humble cottage, where her child is born. She
goes to see the little one, but June will not per-
mit him to enter. He says that she abuses him that
Perry. Perry at last returns with proof of his
love and June's friendship.

He goes to his mother and his sister, and
finally tells him it is because she has a husband
living, and that husband is Perry. June at-
lasts concedes to him. Perry goes away.

Meanwhile, the little town in which Laura
was born is in suspense. She conceals her
husband in the cell, and is in no haste to
hand off the daughter of the town drunkard.
She's out on her own, and nothing can
stop her. The way from town is attacked by Pedro
and Little Caxton, and the horse, Dallas. She
happens along, and runs the Mexicans out
and takes Susie back to town.

Arriving home, Perry is told his thoughts
are for food. Being without a cent, he looks for
the burglar in the house, finds it to be Harry's
money. Meanwhile, he is forced to run for his
life. He breaks the pot of seaweed through the
window, which plasters the burglar and arrested for burglary, though with Susie to vouch for him, the court soon releases him.

Billy then wanders into the main saloon,
pampering his tastes. He has made her a
smiling delight, as he has an exciting adventure with the roulette wheel, but
gets caught in the end. For the love of
business he is going, and feeling to
as he is to be the judge. Perry
gets the money and is going to
take care of his child. He
is exonerated, and she leaves
him.

Meanwhile, Oliver, who is the owner of
the saloon, has been making love to Susie, who
re-ents it and will have nothing to do with him. Oliver, then engages Pedro and Little Caxton
to kidnap Susie, and does it. Pedro just takes her
to their den in the mountains when Billy, in
the road with a black gun, burst into the room
and makes the capture. The posse arrives,
and one of them, after the arrest, finds that he has rescued the pot of the town,
giving them three cheers and hang the Mex-
can, and they are all returned to his
share in the proceeds, and Susie rewards him in the best approved style.

PARAMOUNT.

THAT NIGHT (Mack Sennett—Two Parts—Dec.
17.)—There is harmony in The Cafe un-
til it is suddenly discovered that lovely
Mary has had a fortune left her, whereas
Beau is only a poor horse trainer. The entertainment, all race to her home with the idea
of marrying her. Now it chances that Beau is
a good-looking man, and Falzar has money he
rents a crook to pose as a notary, planning to
make Mary/hr marriage. He is 
Succeeded. The minister arrives
promptly, however, as does Trask, who, finding
the parson at hand, bribes him to double cross
Beau's plans. Thus Beau is out, and
the minister, though, believes it to be a wedding on the most

Then ensues a sequence of the funniest,
rapid, free-compilation imaginable. "You're not married," becomes the slogan of everybody,
including the police force. Once the bogus
characters are established, there is a wild chase after the couple, who, in the meantime,
gets married in a white honeymoon
flat.

Before they are located, however, the newly-
wives have a scrap so that the honeymoon flat is
vacant when Charlie Murray arrives. He, too,
goes to the police force. However, he
does not know he is in the wrong room and he
has difficulty in keeping the white honeymoon on

Mary arrives. Naturally it doesn't look good to "huppy" when he appears on the scene and he isn't a
bit slow in unlimbering his trusty shooting
rifle. The town takes sides, the whole some come
mother-in-law, the police and a bunch of thor-
ously irate citizens of the ultra respectable
type. The police have routed through
mistakenly.

The chase that follows is a scream and all
through one of the most interesting
doors marriage licenses are nailed, proof that the
breast harrow caused by Beau's vil-

Now, awhile over, a real parson arrives
and the principals are married. The
wedding which is about to take place, when it is
announced by the sexton, Right away Trask gets cold feet, Beau being already in the process of
being shot, and Murray steps to the front. "I love you
for yourself alone," he chortles, and they are made
one. Then the looking act has, after all,
brought Mary her fortune.

NAN OF MUSCULUM MOUNTAIN (Five Parts—
Dec. 17.—The cast: Henry De Sato (Wallace
Brown); Sue Morgan (Mary De Sato); Jack
Morgan (Theodore Roberts); Gale Morgan
(Charles H. King); Beer Line (Sue Morgan's
bridegroom); Constance Morgan (Char
Hattan); Sandusky (Hart Hoyzie); Bull Pig (Jim
Penfold); Director; F. M. Jeffries (Henry Woodward); Lefever (Arthur
Joy); Nita (Alice Marc); McAlpin (Horace B.
Chamberlin).

Henry De Sato, a young mountaineer of about twenty-eight, has been since the
death of his mate, that is to "clear up" the gang of outlaws in Morgan
Gap, led by Duke Morgan, with whose presence it is impossible to get things
started by the knife, but De Sato carries them through. The outlaws are
up for Sassoon escapes and soon after De Sato
himself is knocked out in a fight with seven
of the Morgan gang.

He is severely wounded and falls from the horse, and
is found by a couple of hikers who carry him to the
left there unconscious. He is finally discovered
by Miss Morgan, who comes to his home
when she sees that he is half dead. Later she lands in
the hikers, and eventually gets his
atives and from his own lips the reason of his
behaviour. This was that his father was shot in
the back by one of the mountaineers and soon after
the shock, leaving him with a burlaristic to
carry him through life. He is the only son she
havoc to the town, and the head of the household.
A few days after, he is rescued, and
herself very nearly succeeds in marrying her
son. She is the only one who can know that he
is not a man.

Duke Morgan is thrown from his horse and
smashes his leg. Nana comes to him at the
hospital, where de Sato is painting his
hair. She is the only one who can know that he
is not a man. Then he is rescued, and
herself very nearly succeeds in marrying her
son. She is the only one who can know

the mother-in-law, the police and a bunch of thor-
ously irate citizens of the ultra respectable
type. The police have routed through
mistakenly.

The chase that follows is a scream and all
through one of the most interesting
doors marriage licenses are nailed, proof that the
breast harrow caused by Beau's vil-

Now, awhile over, a real parson arrives
and the principals are married. The
wedding which is about to take place, when it is
announced by the sexton, Right away Trask gets cold feet, Beau being already in the process of
being shot, and Murray steps to the front. "I love you
for yourself alone," he chortles, and they are made
one. Then the looking act has, after all,
brought Mary her fortune.

NAN OF MUSCULUM MOUNTAIN (Five Parts—
Dec. 17.—The cast: Henry De Sato (Wallace
Brown); Sue Morgan (Mary De Sato); Jack
Morgan (Theodore Roberts); Gale Morgan
(Charles H. King); Beer Line (Sue Morgan's
bridegroom); Constance Morgan (Char
Hattan); Sandusky (Hart Hoyzie); Bull Pig (Jim
Penfold); Director; F. M. Jeffries (Henry Woodward); Lefever (Arthur
Joy); Nita (Alice Marc); McAlpin (Horace B.
Chamberlin).

Henry De Sato, a young mountaineer of about twenty-eight, has been since the
death of his mate, that is to "clear up" the gang of outlaws in Morgan
Gap, led by Duke Morgan, with whose presence it is impossible to get things
started by the knife, but De Sato carries them through. The outlaws are
up for Sassoon escapes and soon after De Sato
himself is knocked out in a fight with seven
of the Morgan gang.

He is severely wounded and falls from the horse, and
is found by a couple of hikers who carry him to the
left there unconscious. He is finally discovered
by Miss Morgan, who comes to his home
when she sees that he is half dead. Later she lands in
the hikers, and eventually gets his
atives and from his own lips the reason of his
behaviour. This was that his father was shot in
the back by one of the mountaineers and soon after
the shock, leaving him with a burlaristic to
carry him through life. He is the only son she
havoc to the town, and the head of the household.
A few days after, he is rescued, and
herself very nearly succeeds in marrying her
son. She is the only one who can know that he
is not a man.

Duke Morgan is thrown from his horse and
smashes his leg. Nana comes to him at the
hospital, where de Sato is painting his
hair. She is the only one who can know that he
is not a man. Then he is rescued, and
herself very nearly succeeds in marrying her
son. She is the only one who can know

the mother-in-law, the police and a bunch of thor-
ously irate citizens of the ultra respectable
type. The police have routed through
mistakenly.

The chase that follows is a scream and all
through one of the most interesting
doors marriage licenses are nailed, proof that the
breast harrow caused by Beau's vil-

Now, awhile over, a real parson arrives
and the principals are married. The
wedding which is about to take place, when it is
announced by the sexton, Right away Trask gets cold feet, Beau being already in the process of
being shot, and Murray steps to the front. "I love you
for yourself alone," he chortles, and they are made
one. Then the looking act has, after all,
brought Mary her fortune.
Lady Theobald. Lady Theobald has everyone under her thumb, including Miss Bassett and her own granddaughter, Lucia, a sweet, shy English girl.

Octavia has about the effect of a dynamite bomb in Silewedge. Her dresses, her beauty, her conventional conduct, all intrigue Lady Theobald to a 2005.

Little by little, however, Octavia becomes a general favorite. She enjoys engineering a love affair for the quiet, fine young man, who becomes a more mannered, deaf, and sets of aged leisure," has no social standing in Silewedge. This young man is Sir Barold, who has just married Lucia, Octavia's niece. Lucia, Octavia, understands, is in love with the manufacturer. Lady Theobald is horrified by the idea of such a match, and seeks to prevent it. She decides to teach him a lesson.

Lady Theobald's tactics are well known. Captain Barold, he is believed to be a wealthy, fine young man. He is a man of no importance, and his family is not well known in the town. His mother, Lady Theobald, is a woman of some influence, and she is determined to prevent the marriage. She decides to teach him a lesson, and to make sure that he will never be interested in Lucia again.

This is the story of the war between Lucia and Captain Barold, and the efforts of Lady Theobald to prevent the marriage. It is a story of love, friendship, and the struggle to maintain honor and respect in a world of wealth and influence.

La Cinematografia Italiana ed Estera  
Offical Organ of the Italian Cinematograph Union  
PUBLISHED ON THE 15th AND 30th OF EACH MONTH  
Foreign Subscription: 20 francs, per annum  
Editorial and Business Offices:  
Via Cumiana, 31, Turin, Italy  

The MOVING PICTURE WORLD  
December 29, 1917  
2005

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once a drawing and description of your invention, and I will give you a bonus report as to securing a patent and whether I can assist you in selling the patent. Highest recompense. Established 25 years. Personal attention in all cases. WM. N. MOORE, Law and Trust Building, Washington, D. C.

EXHIBITORS SUPPLY CO., Inc.
Mallers Building, CHICAGO, ILL.  
Exclusive Distributors

Simplex Machines
Illinois Indiana Wisconsin

Complete Picture Theatre Equipment
CARBONS AND SUPPLIES

SWAAB

WAR PRICES—Going Down

The well-known "Orpheum Collection" consists of melodramatic music almost exclusively, and is one of the best collections of operatic, symphonic, trago- dities, hurries, mysterious, short plaintives, etc., on the market. Particularly useful in serial pictures for bringing comic and dramatic points. My last edition is printed from the same plates as the first, on a good quality of paper, and sells for these reduced prices: Piano (solo), 1st, 3d or 5d series, 35 cents each; Violin (1st, 2d or 3d series), 25 cents each; Cornet (1st, 2d or 3d series), 20 cents each; Flute, Clarinet, Trombone, Drums (1st or 2d series), 20 cents each.

CLARENCE E. SINN
1103 Grace St.  
Chicago, Ill.

We have for sale Twenty Million Dollar Mystery, 22 reels; Zuda, 18 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial films in all lengths for all parts of the globe.

Established 1896

THE FILM EXCHANGE
729 7th Avenue, New York City

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected lists of names as desired—efficiently and economically—publicity as well as the theatre in address. A list of publicity mediums desiring moving picture news. Unlisted exchanges, Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in regard to theatres being or to be built.

MOTION PICTURE DIRECTORY COMPANY

41 Fifth Avenue, New York  
425 Ashland Block, Chicago

Addressing Multigraphing Printing Typewriting

La Cinematografia Italiana ed Estera  
Offical Organ of the Italian Cinematograph Union  
PUBLISHED ON THE 15th AND 30th OF EACH MONTH  
Foreign Subscription: 20 francs, per annum  
Editorial and Business Offices:  
Via Cumiana, 31, Turin, Italy  

La Cinematografia Italiana ed Estera  
Offical Organ of the Italian Cinematograph Union  
PUBLISHED ON THE 15th AND 30th OF EACH MONTH  
Foreign Subscription: 20 francs, per annum  
Editorial and Business Offices:  
Via Cumiana, 31, Turin, Italy  

SELECT PICTURES CORP

SHIRLEY KAYE (Seven Parts).—The cast: John Rowan (Cornis Giles); T. L. Magee (Graeme Lishman); William Backus; Daisy Magen (Clarke Whitney); Mabel Magen (Martha Hall); L. Swickardi; T. L. Magee (Mrs. O. Wim- throp); Dunwall (Frank Otto); Shirley Kaye (Clara Kaye); Orchestra. ORIGINAL PRODUCTION BY: Mabel Kaye; assisted by Michael Castiglione. Direction by Joseph Kaufman. Distribution by John Rowan. South pictures to the Central Railroad. The latter holds his position through his descent from "Pirate" Kaye, who married the daughter of a local sea captain. Kaye has no exclusive executive ability of his own. Shirley is queen of the city, and the only one in the town with an exclusive business. She realizes that although it is not in her best interests to marry the captain, she must do so in order to maintain her position. She marries him, but realizes that she has made a mistake.

In the meantime, Kaye has discovered the password of the town and wins her heart. He promises her a life of luxury and wealth, but she informs him that she is able to support herself and will not accept his money. Kaye is distressed, but realizes that he is no match for Shirley and her friends. He decides to leave the town and start a new life.

This is the story of the adventures of Shirley Kaye, a vivacious young woman who has everything except love. She is a beautiful, innocent girl who is forced to make a choice between the love of a man who only wants her for his own gain, and the love of a man who truly loves her and respects her. The story is a tale of love, friendship, and the struggle to maintain honor and respect in a world of wealth and influence.
SITUATIONS WANTED.
OPERATOR whose wife is musician. Here is your business opportunity. Write Franco, care M. P. World, N. Y. City.
MANAGER or assistant: clean record for picture or vaudeville theater; wide experience; good pianist; understand projection. Leon Yackly, 631 Juniata St., Lancaster, Pa.
HELP WANTED.
WANTED, an experienced motion picture man in motion picture finishing department. Steady position for right party. Address Ford Optical Co., 1029 10th St., Denver, Colo.
WANTED, first-class reliable pianist, must be thorough musician with moving picture experience. Thirty miles from New York and no Sunday work. Pianist, care M. P. World, N. Y. City.
BUSINESS OPPORTUNITIES.
STUDIO for rent for three months while owner is in California. A motion picture studio fully equipped with Cooper-Hewitts and latest style arc lamps. Floor space 50x80, ten dressing rooms; everything ready for immediate use, including services of expert staff and crew. Blackton Productions, Inc., 423 Classon Ave., Brooklyn, N. Y.
THEATERS FOR SALE OR RENT.
MOVIE, the leading and best theater at Oneonta, N. Y.; town of twelve thousand inhabitants; admission, 10c and 15c; seating and standing capacity over seven hundred; 7-year lease; 4-piece orchestra; expenses $25 to $300 weekly; receipts $400 to $500 week; this house for the past ten years has shown profit of $150 week, net price, $7,000. Terms, or would consider selling half interest. Lewis, Moving Picture Broker, 500 Elliott St., Buffalo, N. Y. Send for our catalog, free.
FOR SALE, moving picture building and equipment, Power's 6A machine, asbestos booth, 250 opera chairs, piano, complete electric light- ing outfit, scenery, drums, etc. Will sacrifice as a whole or in parts. Royal Theater Co., Hal- fax, Pa.
EQUIPMENT FOR SALE.
GUARANTEED MACHINES—Slightly used type S-3197 model. Simplex motor drive, factory guarantee, at reasonable prices. Room 200, 1462 Broadway, N. Y. City.
3,000 OPERA CHAIRS, steel and cast frames, 75c up. Serviceable goods guaranteed, cut prices on new chairs. Three asbestos booths. Send for list of dropped prices and save half. J. P. Redington, Scranton, Pa.
EXHIBITORS—OPERATORS—PROJECTION EXPERT F. H. RICHARDSON SAYS "INSTALL AMBERLUX LENS FILTERS," IMPROVE PROJECTION 100%. RESULTS GUARANTEED. PRICE, WITH ADVERTISING SLIDE, $25.50, PARCELS POST PREPAID. W. D. WARNER, 6 EAST BROAD ST., COLUMBUS, OHIO.
CAMERAS, ETC., FOR SALE.
GAUMONT (A-1 professional) camera, tripod, special carrying case, magazine, etc., $300 net. "Famous" camera used by Roy Hunt. Installed all B & H. equipment. Hence more cameras than needed. Benjamin Chapin Studios, Ridge- field Park, N. J. Tel., Hackensack 552.
GET IN TOUCH WITH BASS CAMERA Co.—America's most reliable center for REAL BARGAINS IN MOTION PICTURE EQUIPMENT. We practice and preach Quality—Value—Service. Special Extra List of unusual bargains for quick acceptance NOW READY. Shows Best Bass Offers in Guaranteed Tested new and used apparatus. Don't wait, but WRITE FOR IT TODAY. M. L. LaVoy, world-renowned war camera man, now in Europe, writes: "I SHALL REMEMBER YOUR GOOD TREATMENT WITH PLEASURE." You too, will be pleased with our honest, conscientious service. Distributors for the AMERICAN PROJECTORSCOPE AND VICTOR ANIMATOGRAPH, the world's best portable projectors. Price, $175 each. Booklets free. Just drop postal to BASS CAMERA CO., Charles Bass, President, 109 Dearborn St., Chicago, Ill. See display ad in this issue.
Universal Tripod, with Pan and Tilt, $35.00.
Many others. WRITE OR WIRE FOR DETAILED DESCRIPTION ON ANY OF THESE. SEND FOR OUR COMPLETE LIST OF NEW AND USED MOTION PICTURE CAMERAS, TRIPODS AND ACCESSORIES. DAVID STEARN COMPANY, 10727 Madison St., Chicago, Ill.
FILMS, ETC., FOR SALE.
MUSICAL INSTRUMENTS FOR SALE.
FOR SALE—$400 Seeburg organ at a bargain; been used two years: house being enlarged. Address Lens Theater, La Fayette, Ind.
MISCELLANEOUS.
JOSEPH P. KUTLER, free-lance scenario writer, now at your service. 311 Convent Ave., N. Y. City. Phone 2556 Audubon.
TOM BREIT—Titles and scenarists. Room 616, 230 West 42d St., N. Y. City. Phone Bryant 4140.

In answering advertisements please mention The Moving Picture World

Appropriate Gifts for Christmas

Your friends in the moving picture industry will thank you 365 days in the year for any one of your various helpful and entertaining publications dealing with the business in which they are interested.

A Year's Subscription to the Moving Picture World

makes the ideal gift and will remind the recipient of the thoughtfulness of the donor regularly each week for fifty-two weeks.

Our other publications are:

- MOTION PICTURE HANDBOOK FOR MANAGERS AND OPERATORS
  By ROBERT H. RICHARDSON
  Price $1.00, postage paid

- MOTION PICTURE ELECTRICITY
  By J. H. HALLBERG
  Price $2.50, postage paid

- TECHNIQUE OF THE PHOTOPLAY
  By EYES WINTHROP SARGENT
  Price $3.00, postage paid

Any of these Publications Sent Promptly Upon Application to

CHALMERS PUBLISHING CO., 516 Fifth Ave., New York City
OR YOUR NEAREST BRANCH OFFICE

Schiller Bldg., Chicago, III.

Wright & Callender Bldg., Los Angeles, Cal.

PICTURE THEATRE ADVERTISING

By EYES WINTHROP SARGENT
Price $2.00, postage paid

MODERN THEATRE CONSTRUCTION

By EDWARD BERNARD KINSBA
Price $1.50, postage paid

SCREEN CRAFT
OR THE MAKING OF A PHOTOPLAY

By LOUIE HEYER HARRISON
Price $2.00, postage paid

NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS—The Publishers expect that all statements made in every advertisement will bear the strictest inves
### List of Current Film Release Dates

**ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS**

(For Daily Calendar of Program Releases See page 1992.)

<table>
<thead>
<tr>
<th>General Film Company, Inc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)</td>
</tr>
</tbody>
</table>

**BROADWAY STAR FEATURE.**

The Skylight (One of the O. Henry Series—Four Parts—Drama).  
One Dollar’s Worth (One of the O. Henry Series—Two parts—Drama).  
The Last Leaf (One of the O. Henry Series—Two parts—Drama).  
Two Renegades (One of the O. Henry Series—Two parts—Comedy-Drama).  
Whistling Dick’s Christmas Stocking (One of the O. Henry Series—Two parts—Comedy-Drama).  
The Fourth in Salvador (One of the O. Henry Series—Two parts—Drama).  
The Clarion Call (One of the O. Henry Series—Two parts—Drama).  

**CHAPLIN COMEDIES.**

A Jitney Elopement (Two Parts—Comedy).  
By the Sea (One reel—Comedy).  
In the Park (One reel—Comedy).  
Work (Two parts—Comedy).  

**ESSENY COMEDIES.**

Hard Luck (One reel—Comedy).  
The General.  
A Depot Romeo.  
Make Your Eyes Behave.  
Lunch.  

**ESSENY SCENICS.**

Salmon Fishing in New Brunswick.  
Lake Louise.  
Banff National Park.  
The Great National Industries of Canada.  
Water Powers of Western Canada.  
Washington Parks (Coast to Coast).  
How Canada and the Farmer Co-operate in Grain Raising.  

**FALCON FEATURES.**

The Lad in the Library (Four Parts—Drama).  
The Clean Gun (Four Parts—Drama).  
Pet of Clay (Four Parts—Drama).  
Brand’s Daughter (Four Parts—Drama).  
His Old-Fashioned Dad (Four Parts—Drama).  
Zollenstein (Four Parts—Drama).  

**HANOVER FILM COMPANY.**

Camille (Helen Hesperia—Six Parts—Drama).  
The Marvelous Machine (Six Parts—Drama).  

**JAXON COMEDIES.**

(Fifth Series.)

Blundering Boots.  
Disappointed Love.  
He’s In Again.  
How It Works.  
Their Model Careers.  
His Fishy Footsteps.  

**KALEM.**

The Mimtions Plot (Daughter of Daring Series—One part—Drama).  
The Detective’s Daughter (Daughter of Daring Series—One part—Drama).  
The Railroad Runaways (Daughter of Daring Series—One part—Drama).  
The Deserted Husband (Daughter of Daring Series—One part—Drama).  

**PHYSICAL CULTURE PHOTOPLAY CO.**

Physical Culture Magazine (Monthly).  

**RAY COMEDIES.**

A Peaceful Pastime (One reel—Comedy).  
Cheating His Wife.  
A Bathtub Marriage.  

---

### Pathé Exchange, Inc.

**RELEASES FOR WEEK OF DEC. 2.**

The Sister’s Rival (Five parts—Drama-Rus- slan).  
The Seven Pearls (Episode No. 15)—“The Tower of Death.” (Two parts—Drama—Astra).  
The Hidden Hand (Episode No. 2)—“The False Locket” (Two parts—Drama—Pathé).  
Argus Pictorial No. 3 (One reel—Educational—Arcus Laboratories—Along the Vardar, European Turkey (Colored Travel) and “A Fresh Water Pirate” (Colored Educational—Pathé Split Reel).  
Happy Hollidays at the Circus (Cartoon Comedy and “Keeping the Camp Clean” (Educational—International Split Reel).  
Hearts-Pathé News No. 101—(Topical).  

**RELEASES FOR WEEK OF DEC. 9.**

Vengeance Is Mine (Five parts—Drama—Astra).  
The Seven Pearls (Episode No. 14)—“The Tower of Death.” (Two parts—Drama—Astra).  
Hearts-Pathé News No. 102—(Topical).  

**RELEASES FOR WEEK OF DEC. 16.**

Vengeance Is Mine (Five parts—Drama—Astra).  
The Seven Pearls (Episode No. 14)—“The Tower of Death.” (Two parts—Drama—Astra).  
Hearts-Pathé News No. 103—(Topical).  

**RELEASES FOR WEEK OF DEC. 23.**

Runaway Romance (Five parts—Drama—Ardsley Art Film Corp.—Topical).  
The Seven Pearls (Episode No. 14)—“The Seventh Pearl” (Two parts—Astra).  
The Hidden Hand (Episode No. 2)—“The Air Lock” (Two parts—Drama—Pathé).  
Gusful (Episode No. 2)—“Riding the Coast.”  
The Pearl of the Atlantic, Belle Isle (Pictureque Series—Series No. 3) (Two parts—Drama—Pathé Split Reel).  
Katherine and Straus (Episode No. 4)—“Fat and Furious” (Cartoon Comedy) and Indian Limestone (Educational—International Split Reel).  
Hearts-Pathé News No. 104—(Topical).  
Hearts-Pathé News No. 1—(Topical).  

---

### Paramount Pictures Corp.

**BLACK DIAMOND COMEDY.**

Oct. 7—“Bonnie & the Beast.”  
Oct. 15—“Nearly a Baker.”  
Nov. 12—“A Society Sniffum.”  

**KLEVER COMEDY.**

Nov. 5—“Pat and Flinks: A Fair Lady.”  
Nov. 15—“Nuttty Knitlers.”  
Dec. 3—“Toothaches and Heartaches.”  
Dec. 31—“The Installation Plan.”  

**PARAMOUNT MACK SENNED COMEDIES.**

Nov. 4—“Pullman Drive.”  
Nov. 18—“Are Waitresses Safe.”  
Dec. 17—“The Secret.”  
Dec. 30—“Taming Target Center (Two parts).”  

**PARAMOUNT ARBRUCKLE COMEDIES.**

Aug. 29—“His Wedding Night (Two parts).”  
Sept. 20—“Oh, Doctor! (Two parts).”  
Oct. 29—“Patty at Conev Island.”  
Dec. 10—“A Country Hero.”  

**PARAMOUNT FEATURES.**

Nov. 12—“The Life of an Ann (Five parts—Dr.).”  
Nov. 12—“Jack and Jill (5 Parts—Drama).”  
Nov. 19—“Molly Entangled (Five parts—Dr.).”  
Nov. 22—“The Judas (Four Parts—Drama)—J. Stuart Blackton’s Pro- duction.”  
Nov. 29—“Of Baby’s Matinee Idol (Five parts—Dr.).”  
Dec. 3—“The Eternal Temple (Five parts—Drama).”  
Dec. 3—“The Secret Game (Five parts—Dr.).”  
Dec. 10—“The Last of Promise (Five parts—Drama).”  
Dec. 10—“Tom Sawyer (Five parts—Drama).”  
Dec. 17—“The Fair Barbarian (Five parts—Drama).”  
Dec. 24—“Love Lessons (Five parts—Drama).”  
Dec. 24—“His Mother’s Boy (Five parts—Dr.).”  
Dec. 21—“The Seven Swans (Five parts—Dr.).”  

**PARAMOUNT SERIAL.**

Nov. 19—“Who Is Number One? (Episode No. 4)—“A Marine Miracle” (Two parts—Drama).”  
Nov. 26—“Who Is Number One? (Episode No. 5)—“Halfs of Hazards” (Two parts—Drama).”  
Dec. 3—“Who Is Number One? (Episode No. 6)—“Hearts in Torment” (Two parts—Drama).”  
Dec. 10—“Who Is Number 17 (Episode No. 8)—“Walls of Gas” (Two parts—Drama).”  
Dec. 24—“Who Is Number 17 (Episode No. 14)—“Struck Down” (Two parts—Drama).”  
Dec. 31—“Who Is Who? 17 (Episode No. 16)—“Wires of Wrath” (Two parts—Drama).”  

**PARAMOUNT BURTON HOLMES.**

Nov. 12—“Around Fujiyama (Scenes).”  
Nov. 19—“Kyoto, the Ancient Capital (Scenes).”  
Dec. 3—“Three Marvelous Matrons (Scenes).”  
Dec. 16—“Camping Time in California (Educ.).”  
Dec. 17—“In Glacier Park (Scenes).”  
Dec. 24—“Going to the Sun in Glacier Park.”  
Dec. 31—“On the Farm Where the Food Comes From.”  

**PARAMOUNT-BRAZ PICTOGRAPHS.**

Nov. 11—“Issue No. 25—Most Beautiful of Far Eastern Aves; Farming for Pigs; Putting Volcanoes to Work.”  
Nov. 15—“Most Beautiful of Far Eastern Aves; Farming for Pigs; Putting Volcanoes to Work.”  

---

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
—

——

—

.

.

.

THE MOVING PICTURE WORLD

a ^ is

December

—
——

29, 1917

Release Dates
List of Current Film
TRIANGLE
ON UNIVERSAL, METRO AND

PROGRAMS

IBflil

(For Daily Calendar of Program Releases See page

1992.)

SPECIAL PRODUCTIONS.

Universal Film Mfg. Co.

22—Society's

Oct.

Driftwood

(Five

Parts-

Drama).

—A Marked Man (Five parts—Drama).
—JohnpartsErmine
of Yellowstone (FIto
—Drama).
Not. 12— The Cricket (FlTe parts— Drama).
Not. 19— The Man from Montana (Fire parts
Drama).
Not. 26— Fear Not (FlTe parts— Drama).
Dec. 3— Fighting Mad (Five parts— Drama).
Dec. 10— The Silent Lady (FlTe parts — Drama).
Dec. 17 — Beloved Jim (Five parts — Drama).
Dec. 24— Bucking Broadway (Five parts — Dr.).
29
Nov. 5

Metro Pictures Corporation.

Oct.

ANIMATED WEEKLY.

—Number 97 (Topical).
14— Number 98 (Topioal).
21 — Number 99 (Topical).
28— Number 100 (Topical)
(Topical).
Dec. 5— Number
Dec. 12 — Number 2 (Topical).
Dec. 19— Number 3 (Topical).
Dec. 26— Number 4 (Topical).
8

Not.
Not.
Not.
Not.

1

BISON.
Oct 1&— The Temple of Terror (Two PartsDrama).
Oct 82— The Getaway (Two Parts Drama).

—

GOLD SEAL.

—
—
—A Prince for a Day (Two Parts
Drama).
Oct. 15—The CrosB-Byed Submarine (Two Parts
— Comedy).
Oct. 22— Little Mariana's Triumph (Two Parts
— Drama).
Oct 8

—

The Storm Woman (Three partsDrama).
Oct. 8—The Ninth Day (Three Parts— Drama).
Oct It! The Taming of Luoy (Three PartsDrama).
Oct 22 The End of the Run (Three PartsDrama).
Oct. 29 The Mysterious Iron Ring (An episode
of "The Perils of the Secret Servlce" Three parts Drama).
Oct. 1

STAR FEATURBTTE.
Sept 10.—To the Highest Bidder (Two partsSociety Drama).
Sept. 17—The Right Man (Two parts— Drama)
Sept 24 A Romany Rose (Two parts Drama].

—
—

—

—

—

JOKER.

—Her Masked
Naughty Choice (Comedy).
Marrels (Comedy).
——The
The Wart on the Wire (Comedy).
8 Rainstorms and Brainstorms (Comedy).

Oct. 1
Oct. 1
Oet. 8

— Maglo Jazz-Bo (Comedy).
Done It? (Comedy).
—
Oct 22—The Tight Wad (Comedy).
Oct

Oot. 15—The
Who
Oet. 15

—A
—

22

Oct.
Oct.

29

I

Wise

L-KO.
Oct

1—Counting

Out the Count (Two partsComedy).
The Nurse of An Aching Heart (Two

— Parts—Comedy
—Vamping
Reuben's Millions (Two Parts
—Comedy).
Oet 22— Fat and Furious (Two Parts— Comedy).
Oct. 29— Even As Him and Her (Two parts
Comedy).
Not 7—Double Dukes (Two parts—Com.)
Hula Hughle (Two parts
Not. 14—Hula
Comedy).
Not. 21 —The Joy Riders (Two parts—Comedy).
Nov. 28— Kid Snatchers (Two parts— Drama).
parts
Oot.

8

—A

5

Dec.

Hero

for

a Minute (Two

Comedy).

Seas and Desperate Deeds (Two
—Deepparts
— Drama).
Dec. 19— Bullets and Boneheads (Two parts
Drama).
(Two parts
Dec. 26— Ambrose's Icy Love
Dec. 12

Comedy).

NESTOR.

—
the Prowler (Comedy).
—Pet*
A Prairie Romeo (Two parts— Drama).
Oet 8— Hot Applications (Comedy).
Oet. 15— Wild and Wooly Women (Comedy).
Oct 22 — A Fire Eseape Finish (Comedy).
29— A Bad Little Good Man (Comedy).
Not. 6— Caught In the Draft (Comedy).
Not. 12— The Shame of the Bullcon (Comedy).
Not. 19 — Strike One (Comedy).
Nov. 26— Water On the Brain (Comedy).
Dec. 3— The Other Stocking (Comedy).
Dec. 10
Munition Worker's Curse (Com.).
Dec. 17— Secret Servants (Comedy).
Dec. 24— The Guy and the Guyser (Comedy).
31
Oct

1

Oct. 1

Oct.

— Busted

Hearts and Buttermilk (Com.).

UNIVERSAL SPECIAL FEATURE.

—TheUndercurent"
Red Ace (Episode No.
—Two parts—Dr.)."The
—
—
—
—
— Lion's
Claws" — Two parts— Drama).
Dec.
— The Mystery Ship (Episode No.
"The Crescent Scar" — Two partsDrama).
Dec. 8— The Red Ace (Episode No. 8— "The
Lair of the Beast" —Two partsDrama).
Dec. 8— The Mystery Ship (Episode No. 2
"The Grip of Hate"— Two parts
Drama).
Dec. 15— The Red Ace (Episode No. 9— "A Voice
from the Past" —Two parts—Dr.).
Dec. 15— The Mystery Ship (Episode No. 3
"Adrift"— Two parts — Drama).
Dec. 22— The
Red Ace (Episode No. 10—
"Hearts of Steel" — Two parts
Drama).
Dec. 22— The Mystery Ship (Episode No. 4
"The Secret of the Tomb" — Two
parts— Drama).
29
Red Ace (Episode No. 11— "The
Dec.
—TheBurning
Span" —Two parts — Dr.).
Dec. 29— The Mystery Ship (Episode No. 5
"The Fire God" — Two parts — Dr.).
4.

Not. 16- The Red Ace (Episode No. 5, "In Mid
Air" Two parts Drama).
Not. 23— The Red Ace (Episode No. 6— "Fighting Blood" Two parts Drama).
Dec. 1 The Red Ace (Episode No. 7, "The
1

POWERS.

— Colonel

Aug. 20

Pepper's
Mobilized
(Cartoon Comedy), and "The

Farm
Home

Lite of the Spider (Dltmar's Edu.)
(Split Reel).

HERBERT RAWLINSON PRODUCTION.
Dec.

31—The High

Sign

—Drama).

(Five parts

——
—
—
—
—
—
—

1,

—Issue No. 23 (Topical).
26— Issue No. 24 (Topical).
2— Issue No, 25 (Topical).
Nov,
Nov, 9— Issue No. 26 Topical.
Nov,
— Issue No. 27 (Topioal).
Nov. 23 — Issue No. 28 (Topical).
19

Nov.

30— Issue

—Fighting Back (Five parts—Drama).
4—Up or Down (Five parts—Drama).
11 —The Medicine Man
(Five partsDrama).
Not. 11 — Indiscreet Corinne (FIto parts)
Drama).
Nov. 18— A Case at Law (Five parts— Drama).
Nov. 18— Fuel of Life (Five parts— Drama).
Nov. 25— The Regenerates (Five parts— Dr.).
Nov. 25— For Valour (Five parts — Drama).
Dec. 2— The Sudden Gentlemen (Five parts
Drama).
Dec. 2— The Ship of Doom (Five parts— Dr.).
Dec. 9 — Fanatics (Five parts— Drama).
Dec. 9— The Learnin' of Jim Benton (Five
parts— Drama).
Dec. 16— Because of the Woman (Five PartsDrama).
(Five parts
Dec. 16— The Maternal Spark
Drama).
Dec. 23 —Without Honor (Five parts— Drama).
Dec. 23— Until They Get Me (Five Parts — Dr.).
Dec. 30— The Gown of Destiny (Five parts
Drama).
Dec. 30— Framing Framers (Five parts— Dr.).
TRIANGLE KOMEDY.
Nov. 4—A Hero's Fall.
Nov. 4— An Interrupted Honeymoon.
Nov. 11 —A Boomerang Frame-Up.
Not. 11 —His Household Butterfly.
Nov. 18—War and Matrimony.
Nov. 18— An Innocent Vampire.
Nov. 25— A False Alarm.
Nov. 25— A Tough Turkey Trot.
Miss.
Dec. 2—An
Dec. 2— Sauce for the Goose.
Dec. 9— Their Straying Feet.
Dec. 9— When War Meant Peace.
Dec. 16— His Bad Policy.
Dec. 16— A Discordant Note.
Dec. 23 — A Counterfeit Scent.
Dec. 23— A Birthday Blunder.
Dec. 30—In Wrong Right.
Dec. 30— His Double Flivver.
4

Officer's

—
—
—

No.
No.
No.
No.
No.

29

21—A Hindu Hoodoo (Two

(Topical).

33 (Topical).

New R

parts).

Disguised Passion (Two parts).
—His
Haunted by Himself (Two parts).
—
—
False to the Finish (Two parts).
The Soul of a Plumber (Two parts).
——Won
by a Fowl (Two parts)
Bride (Two parts).
—An Ice Man'sUndertaking
(Two parts).
Grave
——The
A Sanitarium Scandal (Two parts).
—Afraid
to Be False (Two parts).
—Welcome Home (Two parts).

28
Nov. 4
Nov. 11
Nov. 18
Nov. 25
Dec. 2
Dec. 9
Dec. 16
Dec. 23
Dec. 30

30 (Topical).
31 (Topical).
32 (Topical).

Producers.— Kindly Furnish Titles and Dates of All

KEYSTONE COMEDY.
Oct.
Oct.

16"

Dec. 7 Issue
Dec. 15 Issue
Dec. 22 Issue
Dec. 29— Issue

Good Hens and True (Drew).

—

UNIVERSAL CURRENT EVENTS.
Oct.
Oct.

— Drama).

5 His Deadly Calm (Drew).
12 The Rebellion of Mr. Monor (Drew).
19 A Close Resemblance (Drew).
26 As Others See Us (Drew).
Dec. 3 Too Much Henry (Drew).
Dec. 10 Wages No Object (Drew).
Dec. 15 The Spirit of Merry Christmas (Drew).
Dec. 24 The Unmarried Look (Drew).
Dec. 31 Shadowing Henry (Drew).

Nov.
Nov.
Nov.
Nov.

Nov.
Nov.
Nov.

±.

Dec.

parts

TRIANGLE PRODUCTIONS.

29— Issue

9

(Seven

Triangle Film Corporation.

42 (Educational).
—Issue No.
No. 43 (Educational).
—
No. 44 (Educational).
No. 46 (Educational).
—
—
No. 46 (Educational).
No. 47 (Educational).
Dec. 7— Issue No. 48 (Educational).
Dec. 15— Issue No. 49 (Educational).
Dec. 22— Issue No. 50 (Educational).
Dec. 29— Issue No. 51 (Educational).

Nov.

Jeans

— Twelve

29

Oct.

Oct 22

)

Oct 15

—Blue

METRO COMEDIES.

We

Nov. 9 Issue
Not. 16 Issue
Not. 23 Issue
Not. 30— Issue

(Comedy).
(Comedy).

Dec. 10

UNIVERSAL SCREEN MAGAZINE.
Oct.

Dummy

Quit

VICTOR.

——
—
—

Sept. 24 Tour Bey and Mine (Comedy).
Oct. 1 Kicked In the Kitchen (Comedy).
Oct. 8 A Walloping Time (Comedy).
Oct 15 When Liz Lets Loose (Comedy).
Oct. 22—What'll
Do With Uuele? (Comedy).

METRO PICTURES CORP.

—
—
——
—
Drama).
Nov. 26—The Eternal Mother (Five partsDrama).
Dec. 3— The Square Deceiver
(Yorke Film
Corp — Five parts— Drama).
Dec. 10—Alias Mrs. Jessop (Five parts— Dr.)
Dee. 17—An American Widow (Five parts
Drama).
Dec. 24— Red, White, and Blue Blood (Five
parts — Drama).
Dec. 31 — The
Avenging Trail
(Yorke Film
Corp. — Five parts— Drama)
METRO SPECIALS.
October— The Slacker (Eight parts— Drama).
Nov. 15— Draft 258 (Seven parts— Drama).

Nov. 5 The Outsider (Six parts Drama).
Not. 12 Outwitted (Five parts Drama).
Nov. 19 The Voice of Conscience (FlTe parts-

eleases Before Saturday.


### List of Current Film Release Dates

**Mutual Film Corp.**

<table>
<thead>
<tr>
<th>Feature Releases</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ARTCRAFT PICTURES CORP.</strong></td>
</tr>
<tr>
<td>Nov. 12—The Little Prince (Five parts—Drama).</td>
</tr>
<tr>
<td>Nov. 10—The Little Prince (Five parts—Drama).</td>
</tr>
<tr>
<td>Nov. 20—Dear Children (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 11—The Devil Stone (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 31—A Queen of the Muskeeteer (Five parts—Drama).</td>
</tr>
<tr>
<td><strong>BLUEBIRD PHOTOPLAY, INC.</strong></td>
</tr>
<tr>
<td>Nov. 12—Popeye, the Sailor (Five parts—Drama).</td>
</tr>
<tr>
<td>Nov. 10—The Savage (Five parts—Drama).</td>
</tr>
<tr>
<td>Nov. 26—The Winged Mystery (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 3—The Raggedy Queen (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 10—The Door Between (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 17—Little Boy Blue (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 24—The Secret Car (Five parts—Drama).</td>
</tr>
<tr>
<td>Dec. 31—The Girl by the Roadside (Five parts—Drama).</td>
</tr>
</tbody>
</table>

**BRIND EDUCATIONAL MOVING PICTURES.**

| All About Beer (Approx. 725 feet). |
| Beautiful Goldfish (Approx. 407 feet). |
| My Friend the Ant (Approx. 673 feet). |
| The Freshwater Aquarium (Approx. 522 feet). |
| The Individually Smallest (Approx. 782 feet). |
| Denizens of the Deep, No. 1 (Approx. 616 feet). |
| Denizens of the Deep, No. 2 (Approx. 568 feet). |

**EDUCATIONAL FILMS CORPORATION.**

| Dec. 5—The Land of Enchantment—Yosemite Valley. |
| Dec. 10—Our Vacation Game (Ditmar’s Living Book of Nature). |
| Dec. 12—Fishing for Flies. |
| Dec. 23—Fishing Trip Through Japan No. 2. |
| Dec. 26—Beside the Glimmer Glass. |
| Dec. 31—Animals in Mid-Summer. |

**FIRST NATIONAL EXHIBITORS’ CIRCUIT.**

| Daughter of Destiny (Petrova Picture Co.). |
| —Alimony. |

**FOX SPECIAL FEATURES.**

| Nov. 4—Miss U. S. A. (Five parts—Drama). |
| Nov. 11—The Painted Madonna (Five parts—Drama). |
| Nov. 18—All for a Husband (Five parts—Drama). |
| Nov. 28—The Blanks (Four parts—Drama). |
| Nov. 1—The Bells of the Bells of the Bells (Five parts—Drama). |

**FOX STANDARD PICTURES.**

| Oct. 7—When a Man Sees Red. |
| Nov. 4—The Hands (Five parts—Drama). |
| Nov. 18—Treasure Island (Six parts—Drama). |
| Dec. 1—The Three Terrible Things (Eight parts—Drama). |

**FOX SUNSHINE COMEDIES.**

| Nov. 11—A Wife for a Million (Two parts—Drama). |
| Nov. 25—A Red-Headed Vamp (Two parts—Drama). |
| Dec. 9—His Shopkeeper (Two parts—Drama). |
| Dec. 23—Damaged—No Goods (Two parts—Drama). |

**GOLDWYN DISTRIBUTING CORP.**

| The Manxman (Eight parts—Drama). |
| —For the Freedom of the World. |

**GREAT VITAGRAPH.**

| Dec. 10—The Marriage (Five parts—Drama). |
| Dec. 10—The Fighting Trail (Episode No. 14). |
| Dec. 17—The Trestle of Horrors—Two parts—Drama. |
| Dec. 10—Franklin’s Five Lunch (Comedy). |
| Nov. 17—Misery Naggies and Noisy Neighbors—Two parts—Drama. |
| Dec. 17—In the Balance (Five parts—Drama). |
| Dec. 17—Out of the Flame (Two parts—Drama). |
| Dec. 24—When Men Are Tempted (Five parts—Drama). |
| Dec. 21—Vengeance—and the Woman (Episode No. 1—Two parts—Drama). |

**JEWEL PRODUCTIONS, INC.**

| Pay Me (Drama). |
| The Man Without a Country (Drama). |
| The Comet’s Quiver (Drama). |

**GEORGE KLEINE SYSTEM.**

| Nov. 5—Two Bits Sews (Emerson-Perfection Picture—Four parts—Comedy—Drama). |
| Nov. 12—The Stage Coach of the Commonplace (Edison-Perfection Picture—Five parts—Drama). |
| Nov. 19—Kill Joy (Emerson-Perfection Picture—Five parts—Drama). |
| Nov. 26—Gift of the Dog (Emerson-Perfection Picture—Five parts—Drama). |
| Dec. 3—Small Town Guy (Emerson-Perfection Picture—Five parts—Drama). |
| Dec. 10—The Dream Doll (Emerson-Perfection Picture—Five parts—Drama). |
| Dec. 24—Sadie Goes to Heaven (Emerson-Perfection Picture—Five parts—Drama). |

**PARLATÀ PLAYS, INC.**

| Rose o’ Paradise (A Man’s Man). |

**SELECT PICTURES CORP.**

| Magda. |
| —The Wild Girl. |
| —The Barrio. |
| —The Public Be Damned. |
| —Her Silent Sacrifice. |
| —The Secret of the Storm Country (Five parts—Drama). |

**WHOLESALE FILMS CORPORATION.**

| Sept. 3—The Penny Philanthropist (Five parts—Drama). |
| Sept. 3—Cinderella and the Magic Slipper (One part—Drama). |
| —His Awful Downfall (One Real Comedy). |
| —Little Red Riding Hood (Four parts—Drama). |

**WORLD PICTURES.**

| Nov. 12—The Adventures of Carol (Five parts—Drama). |
| Nov. 16—Easy Money (Five parts—Drama). |
| Nov. 20—Her House (Five parts—Drama). |
| Dec. 3—The Awakening (Five parts—Drama). |
| Dec. 10—The Good for Nothing (Five parts—Drama). |
| Dec. 31—The Tenth Case (Five parts—Drama). |
| Dec. 31—The Villager (Five parts—Drama). |
| Dec. 31—The War (Five parts—Drama). |

**U.S. EXHIBITORS’ BOOKING CORP.**

| The Ziegfeld’s Last Raid. |

**Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.**

December 29, 1917

THE MOVING PICTURE WORLD

Page 2009
Note—For further information regarding pictures listed on this page, address State Rights Department, Moving Picture World, and same will be gladly furnished.

J. FRANK BROCKLISS, INC.
U. S. Navy (Five parts).
Russian Revolution (Three parts).
Landing the Rising Sun (10,000 feet—issued complete or in series of 2,000 feet or 5,000 feet).

BLUEBIRD PHOTOPLAYS, INC.
The Eagle’s Wings.
Half Morgan’s Girl.
Mother O’ Mine.

BRENON PRODUCTIONS.
Fall of the Romanoffs (Eight Parts).
Kismet.

JULES BURNSTEIN.
December—Shame (Produced by Duplex Films, Inc.—seven parts—Drama).

CENTURY COMEDIES.
Nov. 1—Neptune’s Naughty Daughter (Two parts—Comedy).
Dec. 1—Her Bareback Career (Two parts—Comedy).

CHRISTIE FILM CORP.
Hearts and Clubs (Comedy).
Almost a Bigamist (Comedy).
More Haste Less Speed.
Betsy’s Big Idea.
Stepping Stone.
Almost Divorced.
Betsy Wakes Up.
Their Seaside Tangle (Comedy).
One Good Turn (Comedy).
Thirty Days.
Nearly a Papa.
Cupid’s Camouflage.

W. H. CLIFFORD PHOTOFLM CO.
Denny from Ireland (First Release of the Shorty Hamilton Series—Five parts—Drama).

COMMONWEALTH PICTURES CORP.
The Frozen Warning (Drama).

CORONET FILM CORP.
Living Studies in Natural History.
Animal World—Issue No. 1.
Animal World—Issue No. 2.
Birdland Studies.
Horticultural Phenomen.

COSMOPHOTOFLM, INC.
I Believe (Seven parts—Drama).

CREST PICTURES CORP.
The Lust of the Ages.
A Grain of Dust.

CRYSTAL PHOTOPLAYS CORP.
Mother Love and The Law (Drama).

EBONY FILM CORP.
Wrong All Around (One Reel—Comedy).
Some Baby (One Reel—Comedy).
Ghost (One Reel—Comedy).
The Porters (One Reel—Comedy).

M. S. EPSTEIN.
Kerensky in the Russian Revolution of 1917.

FILM D’ART CORP.
Auntie’s Triumph.
Cousins.

FLORA FINCH FILM CO.
“War Pride” (Two parts—Comedy).

FORT PITT CORPORATION.
The Italian Battlefield.
The Italian Stunt on the Plave.

FRANCE FILMS, INC.
The Natural Law (Seven parts—Drama).

FRATERNITY FILMS, INC.
Oct.—Devil’s Playground (Nine parts—Drama).

FRIEDMAN ENTERPRISES.
A Mormon Maid (Six parts—Drama).

FUN-ART FILMS, INC.
Rag, a Bone and a Hank of Hair (Two parts—Comedy).

BUD FISHER FILM CORP.
Mutt and Jeff Animated Cartoons.

JOSEPH M. GAITES.
August—The Italian Battlefield.

GENERAL ENTERPRISES, INC.
The Warrior (Seven parts—Comedy-Drama).
The Libra.

GOLDIN FEATURES.
A Bit of Life (One Reel Comedy-Drama).

HILLER & WILK, INC.
Alma, Where Do You Live (6 Parts—Drama).
Raffles, the Amateur Cracksman (Seven parts—Drama).

HIGH CLASS FILM PRODUCTIONS.
The Struggle Everlasting (Seven parts—Drama).

HOFMANN-FOURSQUARE PICTURES.
The Bar Sinister.
The Silent Witness (Seven parts—Drama).
Her Fighting Chance.
Should She Obey.
The Great White Trail.
Madame Sherry.
One Hour (Six Parts—Drama).
The Prince of Society (Seven Parts—Drama).
The Eagle’s Eyfe.

INTER-ALLIED FILMS.
Aerial Photograph (Box Kites and Captive Balloons with Cameras).
Pacities of the Sea (Hydroplanes for Coast Patrol).
Eyes of the Artillery (Use of Observation Balloons).

IVAN FILM PRODUCTION.
August—Babbling Tongues (Six parts—Drama). Married in Name Only (Six Parts—Drama). Sins of Ambition.

KING-BEE FILMS CORP.
Sept. 1—The Guest (Two parts—Comedy).
Sept. 15—The Fly Cop (Two parts—Comedy).
Oct. 1—The Chief Cook (Two parts—Comedy).
Oct. 15—The Candy Kid (Two parts—Comedy).
Nov. 1—The Hobe (Two parts—Comedy).
Nov. 15—The Pest (Two parts—Comedy).
Dec. 1—The Bandmaster (Two parts—Comedy).
Dec. 15—The Slave (Two parts—Comedy).
Dec. 20—the Prospector (Two parts—Comedy).

MAYFAIR FILM CORP.
Persuasive Peggy (Drama).

MCCLURE PICTURES.

MOE STREIMLER.
June—A Daughter of the Don (Ten parts—Drama).

MORRIS PICTURES CORP.
Who Knows? (Six parts—Drama).

OVERLAND FILM CO.
The Russian Revolution.

PARAGON FILMS, INC.
The White Slaves (Eight parts—Drama).

PATHE EXCHANGE, INC.
To-Day (Seven parts—Drama).
Mad Lover (Six parts—Drama).

PETER PAN FILM CORP.
Mo-toy Troupe (Release No. 12, "Little Red Riding Hood").
Mo-toy Troupe (Release No. 13, "Puss in Boots").
Mo-toy Troupe (Release No. 14—"Jimmie the Boggle Boy").
Mo-toy Troupe (Release No. 15—"Jimmie and Jim").
Mo-toy Troupe (Release No. 16—"In Jape-land").

PIioneer FILM CORP.
Nov. 1—Danger Signals (Seven parts—Drama).

W. H. PRODUCTIONS.
Dakota Dan.
Double Crossed.
The Last Card.
A Knight of the Trail.
A Square Deal.
Horns and Hoofs.
The Bargains (Six parts—Drama).

PYRAMID COMEDIES.
In and Out (Two parts—Comedy).
Love and Lunch (Two parts).
Beach Birds (Two parts).
Belles and Bombs (Two parts).

RANKIN-LEE, INC.
Nov.—A Modern Lorelei.

HARRY RAYER.
The Public Defender (Drama).
The Hand of the Hun (Four parts—Novelty).

RENOWED PICTURES CORP.
June—In Treasure’s Grasp (Five parts—Drama).
A Soul for Sale (Six parts—Drama).
Weavers of Life (Drama).

ROBARD PLAYERS.
Mothers of Men (Five parts—Drama).

WILLIAM N. SELIG.
April—The Garden of Allah.
May—Rewire of Strangers (Eight parts—Drama).
Who Shall Take My Life? (Seven parts—Drama).

FRANK J. SENG.
May—Parentage (Drama).

SHERMAN PICTURE CORP.
July—Corruption (Six parts—Drama).

S. & S. PHOTOPLAYS, INC.
Redemption (Six Parts—Drama).

SUPREME FEATURE FILMS, INC.
May—Trip Through China (Ten parts).

TWEDE COMEDY CO.
The Recruity.

ULTRA FILMS, INC.
A Day at West Point (Educational).
West is West.
Rustlers Frame-Up at Big Horn.

UNIVERSAL (STATE RIGHTS).
May—The Hand that Rocks the Cradle (Six parts—Drama).
June—The Crows-Eye Submarine (Three parts—Comedy).
June—Come Through (Seven parts—Drama).

WESTERN IMPORT FILM CO.
Mickey (Seven parts).

Producers—Kindly Furnish Titles and Dates of All New Releases Before Saturday.
Just for once: Remember yourself

Yes, it’s all right

At this season of the year, when the spirit of giving permeates the very air you breathe, it is all right to be liberal, to give out of the bigness of your heart, and to the extent that the bigness of your bank account will permit.

But

There’s such a thing as overdoing it—forgetting that you have duties toward yourself as well as to others, and thereby reducing the prospects of your being able to give liberally next year.

A new name on your list

To guard against that, suppose you add your own name to your list of beneficiaries, and consider just what you ought to give yourself.

Give judiciously

Of course, you will exercise the same care as in making selections for others, and will give yourself something useful, something that endures, something you will always be glad to have received.

A suggestion

If it isn’t too late, if you are not already enjoying its benefit and profit, suppose you give yourself Simplex Projection?

Answers the specifications

Nothing could be more useful; its perfection endures; you will always be glad to have acquired it; and it will help make you more capable of giving next year.

Others liked it

The shining lights of the Industry would agree with our suggestion. They gave themselves Simplex Projection, and it proved a large factor in the winning of fame and fortune. You will like it for the same reasons.

He can do most for others who has done the right thing for himself
THE CARBON THAT CHANGES A. C. TO D. C.

WHITE A. C. SPECIAL CARBONS

Give Noiseless Operation on Alternating Current

So steady and flickerless is the light obtained with the new White A. C. Special Carbons that many operators have expressed the opinion that it seems to change A. C. to D. C. This feature of this new carbon has caused the A. C. operators to regard it as the last word in A. C. practice.

The noiseless operation of these carbons has justified their title of "The carbon that changes A. C. to D. C." The remarkable change from the old roaring A. C. arc to this quiet burning, steady white light has given alternating current a new lease of life in the motion picture industry.

FOR DIRECT CURRENT OPERATION

Remember, for D. C. operation the National-Silvertip combination has become standard everywhere. Operators know that Silvertip is but another name for perfect projection.

Let us send you booklets describing these two carbons. With these carbons we can fill every requirement in the moving picture industry.

National Carbon Company, Inc.
CLEVELAND, OHIO

CINE MUNDIAL

is reaching over 5,000 people interested in the Moving Picture Industry in Latin America, Spain, Portugal and the West Indies each month.

The Latin-American Republics are demanding film made in the United States. Get some of this extra revenue on each negative.

CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York
Wanted: Exchange Managers

Efficient and enterprising men whose records bear investigation, who understand film merchandising and who have every qualification, by an established and responsible film distributing organization, for positions at several important operating points.

Write, stating frankly what you know and what you can do. Tell all, and omit camouflage. No confidences will be violated. Prompt consideration given all responses. Address

"O. R.," c/o M. P. World
516 Fifth Ave., New York

EASTMAN FILM

The result of highest grade materials and painstaking manufacture is shown in the results on the screen.

Identifiable by the words "Eastman" and "Kodak" on the film margin.

EASTMAN KODAK CO., ROCHESTER, N. Y.

Your Profits Depend On—What?

Analyze the question: Location, outside and inside appearance, management, screen, machines—these are the obvious. But how about Lenses? The big-paying houses are using Bausch and Lomb Projection Lenses

Why? Simply because they give best results from the public's standpoint. Because they mean sharper, clearer, more brilliant pictures—pictures illuminated right out to the edges.

These are the things the people want, the things they pay for, the things they go out of their way to get. And—they're all in the Lens.

B. & L. Lenses are standard on Edison and Nicholas Power Machines—obtainable at any Film Exchange or Supply House.

Bausch & Lomb Optical Co.
566 St. Paul Street ROCHESTER, N.Y.

Leading American Makers of Photographic and Ophthalmic Lenses, Projector Lanterns (Bausopticon), Microscopes, Prism Binoculars and other high-grade Optical Products.

Completely Equipped MODEL STUDIO FOR RENT

in Jacksonville, Fla., where bad winter conditions do not bother the producer.

APPLY IMMEDIATELY

Mark M. Dintenfass
Room 601, 220 W. 42d St., N. Y. City

In Answering Advertisements. Please Mention the MOVING PICTURE WORLD.
BIG ADVANCE IN M. P. PHOTOGRAPHY

Six great scientific improvements make the Universal Motion Picture Camera the choice of expert cameramen everywhere. Wonder-value at less than half standard motion picture camera prices! You want it.

UNIVERSAL MOTION PICTURE CAMERA

See how it increases your speed, improves framing, film transmission, focusing, eliminates static, etc. New automatic dissolve ready.

WRITE FOR CATALOG

Burke & James, Inc.
240 East Ontario St.
Chicago

Makers of Rexo M. P. Film

MOTION PICTURE ELECTRICITY

By J. H. HALLBERG

THIS WORK COVERS

ELECTRICITY
ELECTRIC SERVICE
ELECTRICAL EQUIPMENT
PRACTICAL SUGGESTIONS
REFERENCE TABLES, ETC.

An up-to-date treatment of Moving Picture Theater Electric Installation and Projection, by a practical, experienced, electrical expert.

Illustrated and Substantially Bound. 230 Pages
$2.50 per Copy. Postage Paid.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

NECESSITY IS THE Mother of Invention

SPEER ALTERNO CARBONS FOR A.C. WORK

AND

SPEER HOLD-ARK CARBONS FOR D.C. WORK

Are not only two of the latest inventions of the Motion Picture Industry, but also a necessary means whereby your projection can be vastly improved and perfected.

PARAMOUNT FEATURES ALTERNO CARBONS


ESSENTIAL ADVANTAGES

HOLD-ARK CARBONS

Permanent Arc Longer Life
Perfect Crater Minimum Adjustment
Hard Core and Metal Coating Elimination of Projection Difficulties

When ordering specify whether for alternating or direct current. Each style has a special duty to perform. Substitutions or attempted alterations are costly.

Write today for descriptive literature

"THE CARBONS WITH A GUARANTEE"

SPEER CARBON COMPANY
ST. MARYS, PA.
REBUILT MACHINES

We have on hand a number of rebuilt machines which we guarantee to be in A-1 adjustment, all worn parts having been replaced by new parts. All orders subject to prior sale.

POWERS, No. 6—Complete with lens and rheostat, hand drive... $175.00
POWERS, No. 6A—Motor Drive............................................. $200.00
MOTIOGRAPH—1917, Complete, with lens and rheostat........... $350.00
MOTIOGRAPH—1918, Complete, with lens and rheostat........... $275.00
EDISON—Duh. Model, Complete, with lens and rheostat............. $50.00
STANDARD—1915 Model, Complete, with lens and rheostat......... $75.00
POWERS No. 5—Complete, with lens and rheostat.................... $300.00

AMUSEMENT SUPPLY COMPANY

Largest Exclusive Dealers to the Moving Picture Trade

Dealers in Motiograph, Simplex, Edison and Standard machines, Transformers, Motor Generators, Rectifiers, and everything pertaining to the Moving Picture Theatre.

Third Floor, Mellors Building
Cor. Madison St. and Wabash Ave., Chicago, Ill.

THE CINEMA
NEWS AND PROPERTY GAZETTE

30 Gerrard Street, W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All official notices and news from the association to its members are published exclusively in this journal.

Annual Rate—Postpaid, Weekly, $1.00

Sample copy and advertising rates on request

Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN OF THE CINEMATOGRAPH EXHIB. TORS’ ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

BROADWAY-STRAND THEATRE, CHICAGO

MARSHFIELD AMUSE. CO., Owners

2,000 Seats—Interior Decorations Italian Renaissance Period

Our new catalog will give you many valuable ideas of theatre design and arrangement.

Send Plans for Special Designs of Ornamental Plaster Decorations

THE DECORATORS SUPPLY CO.
Archer Ave. and Leo St.
CHICAGO, ILL.

RICHARDSON’S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by THE MOVING PICTURE WORLD

A carefully prepared guide to perfect projection.
An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.

Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.

Substantially Bound in Red Cloth, $4.00

Sent Postpaid on Receipt of Price by

MOVING PICTURE WORLD
516 Fifth Ave. 917 Schiller Bldg. Wright & Callender Bldg.
New York City Chicago, Ill. Los Angeles, Cal.

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.
The Red Cross Asks the Exhibitors' Aid

to get 10,000,000 new members
for the Red Cross by Christmas.

It means millions of dollars for those patriotic souls—perhaps it is your father, your son, your brother, or your friend, who has laid down his arms, perhaps to die, perhaps to live—but deserving of the best on earth as long as the breath of life lingers.

Showing the Red Cross trailer in your theatre is your part

1,000 trailers have been prepared by the Red Cross, declaring the immediate necessity of getting these new members.

20,000,000 at least will see this trailer and get the Red Cross appeal for help, if you exhibitors do your part in this great cause with its tremendous appeal to humanity.

You can get these trailers at any of the exchanges listed below. Remember, the money must be had by Christmas—that means you must get busy NOW—tomorrow will be too late.

Committee of the National Association of the Motion Picture Industry, co-operating with the Red Cross.

MITCHEL MARK—
Strand Theatre
E. S. PORTER—
Precision Machine Co.

PETER J. SCHAEFFER—
Jones, Linnick & Schaeffer Co.

DOUGLAS FAIRBANKS—
Douglas Fairbanks Productions.

JESSE L. LASKY, Famous Players-Lasky Corporation, Chairman.

Distribution in charge of Al. Lichtman.

Demand your trailer at the following exchanges:

ARTCRAFT PICTURES CORP.
FOX FILM CORP.
GOLDWYN PICTURES CORP.
METRO PICTURES CORP.

PATHE EXCHANGE
PARAMOUNT PICTURES CORP.
SELECT PICTURES
TRIANGLE DISTRIBUTING CORP.

UNIVERSAL FILM CORP.
VITAGRAPHE
WORLD FILM CORP.
INDEX TO CONTENTS

BUFFALO THEATERS SEE NO CAUSE FOR WORY. 1828
Building Code Demands Close Theater. 475
Burk hart, C. B., a Record Subscriber. 1767
Burstein, L. B., President of King Bcc. 426

C
Calvert, Catherine, to Be Starred. 1928
Cameraman Gunnin for Santa. 1622
Camp Dodge, Another 3,000 Seat House at. 1067
Camp Grounds, Never Built at 1788
Canadian Exchanges Have New Tax Problems. 1326
Cannan, Pomeroy. 894
Cannon, Chester. 364
Can't Use "Official" in Advertising. 514
Care of Filmm, World Film Keeps Tabs on. 1109
Catalogue of Educational and Selected Pic- tures.
Censor Seizes Many Reels in Toronto. 431
Censor, Panama, Does Us Job. 1831
Censors, Requests Take Action. 421
Censorship, Government Disagree with Funkhouser. 1792
Census Bureau. 1385
Census, Be Prepared. 906
Cine Junior, Man of Pockets. 852
Center Square Theater Opens Thanksgiving. 1528
Champion, Woman. 692
Chaplin, Enos. 870
Chaplin, Mary. 870
Chaplin, Mary. 870
Chaplin, Mme. 919
Chaplin's, to Act Against Summons. 512
Charlotte in Filler. 347
Charlotte, Mary, in Visiting. 1890
Cinderellas, Cartoons and Cigaretas. 1136
Chinese, Gift of. 1686
Cinema Commission, Ernie Retires from. 1152
Clark, M. S. 583
Clark, M. S. 583
Clark, Margarette, Sells Bonds. 836
Cleveland Exhibitors, Pure. 378
Cleveland Exhibitors-Coroner. New Scale. 115
Cleveland Exhibitors Offer Compromise. 214
Coal Becoming Big Factor in Indiana. 424
Collector, Sam. 867
Collins, John, Director of Metro "Blue Jeans."
Comedy, A Fool. 1609
Comedy Subjects, Says Will. 124
Comic Romps in the Photoplay. 42
Condon, Mabel, Opens New York Office. 1629
Constructive Competition. 308
Convention, Kansas, Called. 212
Convention, Maryland. 396
Convention, New England. 396
Convention, Ohio Calls. 1297
Congressional, Correspondents. 819
Correspondent, Big Campaign for. 513
Cow, Jane. 1396
Crandle Open Kinkead with Distribute. 418
Cree Film Weekly in Ireland. 1051
Cromwell Tells What Inter-Ocean is Doing. 1621
Claus, B. E. 821
Curley, Fauline, to Support Harold Lock- wood. 679

D
Da Bem, Camilla. 1627
Dana! Damned! Damnedest! 588
Davis, William A., Metro Director. 240
Death of Mrs. John R. Preuler. 1303
Detroit, Parns New Company. 1554
Detroit Exhibitors in Big Battle Over Tax. 1470
Detroit Exhibitors Meet. 674
Different Groups. 206
Dig 'em Up, Boys. 1205
Directors Have New Home. 567
Distributors Appeal to United States Dis- trict. 743
Don't Let It Get Away. 1162

BUFFALO THEATERS SEE NO CAUSE FOR WORY. 1828
Building Code Demands Close Theater. 475
Burk hart, C. B., a Record Subscriber. 1767
Burstein, L. B., President of King Bcc. 426

C
Calvert, Catherine, to Be Starred. 1928
Cameraman Gunnin for Santa. 1622
Camp Dodge, Another 3,000 Seat House at. 1067
Camp Grounds, Never Built at 1788
Canadian Exchanges Have New Tax Problems. 1326
Cannan, Pomeroy. 894
Cannon, Chester. 364
Can't Use "Official" in Advertising. 514
Care of Film, World Film Keeps Tabs on. 1109
Catalogue of Educational and Selected Pic- tures.
Censor Seizes Many Reels in Toronto. 431
Censor, Panama, Does Us Job. 1831
Censors, Requests Take Action. 421
Censorship, Government Disagree with Funkhouser. 1792
Census Bureau. 1385
Census, Be Prepared. 906
Cine Junior, Man of Pockets. 852
Center Square Theater Opens Thanksgiving. 1528
Champion, Woman. 692
Chaplin, Enos. 870
Chaplin, Mme. 919
Chaplin, Mme. 919
Chaplin's, to Act Against Summons. 512
Charlotte in Filler. 347
Charlotte, Mary, in Visiting. 1890
Cinderellas, Cartoons and Cigaretas. 1136
Chinese, Gift of. 1686
Cinema Commission, Ernie Retires from. 1152
Clark, M. S. 583
Clark, Margarette, Sells Bonds. 836
Cleveland Exhibitors, Pure. 378
Cleveland Exhibitors-Coroner. New Scale. 115
Cleveland Exhibitors Offer Compromise. 214
Coal Becoming Big Factor in Indiana. 424
Collector, Sam. 867
Collins, John, Director of Metro "Blue Jeans."
Comedy, A Fool. 1609
Comedy Subjects, Says Will. 124
Comic Romps in the Photoplay. 42
Condon, Mabel, Opens New York Office. 1629
Constructive Competition. 308
Convention, Kansas, Called. 212
Convention, Maryland. 396
Convention, New England. 396
Convention, Ohio Calls. 1297
Congressional, Correspondents. 819
Correspondent, Big Campaign for. 513
Cow, Jane. 1396
Crandle Open Kinkead with Distribute. 418
Cree Film Weekly in Ireland. 1051
Cromwell Tells What Inter-Ocean is Doing. 1621
Claus, B. E. 821
Curley, Fauline, to Support Harold Lock- wood. 679

D
Da Bem, Camilla. 1627
Dana! Damned! Damnedest! 588
Davis, William A., Metro Director. 240
Death of Mrs. John R. Preuler. 1303
Detroit, Parns New Company. 1554
Detroit Exhibitors in Big Battle Over Tax. 1470
Detroit Exhibitors Meet. 674
Different Groups. 206
Dig 'em Up, Boys. 1205
Directors Have New Home. 567
Distributors Appeal to United States Dis- trict. 743
Don't Let It Get Away. 1162
Appendix is a list of subjects covered by our reviews and comments and the synopses furnished by the manufacturers released for the three months ending December 31, 1917. This list of releases with dates as accurate as it is possible to make, from the information we have available, is published here as an index for the benefit of those who are interested in the situations indicated by the codes. All releases are included in the index, whether or not they are covered by reviews, comments, or synopses.

A

Abandoned Mine, The (The No. 6 of The Seven Pearls) (2 parts) (Pathé-Astra)—Oct. 29; 1426.
Adventurer, The (2 parts) (Mutual Special Chaplin)—Oct. 22; S-577; C-881; R-860. Adverxnder, The (2 parts) (Universal Film)—Nov. 12; S-1073; C-881; R-879.
Aerial Photography (Not An Allied Film).—Oct. 31.
Akinlaw And The Wonderful Lamp (8 parts)—Oct. 27; 1427.
Alias Mrs. Jessop (5 parts) (Metro)—Dec. 9; C-1061.
Aldwyn (First National Exhibitors' Circuit) (6 parts)—C-1068; R-1466.
All Aboard (Pathé-Relin)—Nov. 25; C-1342.
All at Sea (Triangle Komedy)—Oct. 7.
All For A Husband (5 parts) (Special Feature)—Oct. 24; C-1342.
All That Strange Stuff As Served Up by the Meat Truck (Universal Film-Essayan)—S-434; C-712.
Along The Vardez And A Fresh Water Pirate (Pathé)—Dec. 16; C-1361.
Almost A Gigantist (Circe)—S-889; R-1345.
Almost A Woman (5 parts)—Oct. 27; 1342.
Ambition (General Film-Sparke)—S-1070; C-1345.
Amorose's Ice Love (2 parts) (Universal-L-KO)—C-1346.
American Maid, The (5 parts) (Mutual Star-Goodrich)—Nov. 26; S-1384; C-1485; R-1346.
American War News Weekly (General Film-Sparke)—Oct. 27; 1344 (Weekly—Discontinued Nov. 20).
American Widow, An (5 parts) (Metro)—Dec. 17.
Among The Clouds (No. 4 of The Seven Pearls) (2 parts) (Pathé-Astra)—Oct. 29; 1426.
And Along Came Mary (Mutual-Strand)—Oct. 26.
Animals—The Infinitely Small (Brind Educational-Ditmas)—Oct. 23.
Animals in Mid-Winter, The (The Living Book of Nature) (Educational-Ditmas)—Oct. 22.
Animals In Mid-Winter (Living Book Of Nature) (Educational-Ditmas)—S-446; C-1346.
Animals—The Missing Link (Universal)—Universal Weekly No. 89 (Universal)—Sept. 12; C-74.
Animals Weekly No. 90 (Universal)—Sept. 19; C-733.
Animals Weekly No. 91 (Universal)—Sept. 27; S-434; C-402.
Animals Weekly No. 92 (Universal)—Oct. 4; S-433; C-520.
Animals Weekly No. 93 (Universal)—Oct. 11; S-517; C-520.
Animals Weekly No. 94 (Universal)—Oct. 18; S-536; C-522.
Animals Weekly No. 95 (Universal)—Oct. 25; S-542; C-522.
Animals Weekly No. 96 (Universal)—Nov. 1; S-1061; C-1120.
Animals Weekly No. 97 (Universal)—Nov. 8; S-1227.
Animals Weekly No. 98 (Universal)—Nov. 14; S-1384; C-1342.
Animals Weekly No. 99 (Universal)—Nov. 21; S-1345; C-1486.
Animals Weekly No. 100 (Universal)—Nov. 28; S-1485; C-1345.
Animals Weekly No. 1 (Universal)—Dec. 5; C-1398; C-1344.
Animals Weekly No. 2 (Universal)—Dec. 12; S-1466; C-1486.
Animals Weekly No. 3 (Universal)—Dec. 19; C-1387; C-1487.
Animals Weekly No. 4 (Universal)—Dec. 26; S-1467; C-1486.
Animals Weekly No. 5 (Universal)—Nov. 12; S-1385; C-1342.
Animals Weekly No. 6 (Universal)—Nov. 19; S-1485; C-1487.
Animals Weekly No. 7 (Universal)—Dec. 16; S-1466; C-1486.
Army, The (5 parts) (Fox Special Feature)—Dec. 2; 1347.
Baby's Burden (5 parts)—Dec. 29; 1348.
Babe In Arms (5 parts) (Paramount)—Dec. 19; C-1387; C-1486.
Babes In Arms (5 parts) (Paramount)—Nov. 30; S-1384; C-1342.
Babes In Arms (5 parts) (Paramount)—Oct. 26; S-1384; C-1342.
Babes In Arms (5 parts) (Paramount)—Sept. 8; S-1485; C-1486.
Babes In Arms (5 parts) (Paramount)—July 30; C-1487.
Babes In Arms (5 parts) (Paramount)—April 23; 1487.
Babes In Arms (5 parts) (Paramount)—Feb. 23; 1487.
Babes In Arms (5 parts) (Paramount)—June 23; 1487.
Babes In Arms (5 parts) (Paramount)—March 23; 1487.
Babes In Arms (5 parts) (Paramount)—May 23; 1487.
Babes In Arms (5 parts) (Paramount)—July 23; 1487.
Babes In Arms (5 parts) (Paramount)—Sept. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Nov. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Dec. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Jan. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Feb. 23; 1487.
Babes In Arms (5 parts) (Paramount)—March 23; 1487.
Babes In Arms (5 parts) (Paramount)—April 23; 1487.
Babes In Arms (5 parts) (Paramount)—May 23; 1487.
Babes In Arms (5 parts) (Paramount)—June 23; 1487.
Babes In Arms (5 parts) (Paramount)—Sept. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Nov. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Dec. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Jan. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Feb. 23; 1487.
Babes In Arms (5 parts) (Paramount)—March 23; 1487.
Babes In Arms (5 parts) (Paramount)—April 23; 1487.
Babes In Arms (5 parts) (Paramount)—May 23; 1487.
Babes In Arms (5 parts) (Paramount)—June 23; 1487.
Babes In Arms (5 parts) (Paramount)—Sept. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Nov. 23; 1487.
Babes In Arms (5 parts) (Paramount)—Dec. 23; 1487.
December 29, 1917

THE MOVING PICTURE WORLD

Klecked in the Kitchen (Universal-Universal) - Oct. 1; S-124; C-74.
Kid Snatchers (2 parts) (Universal-L-Ko) - Dec. 1; S-925; C-842.
Kill Joy, The (5 parts) (Klein-Perfection) - Oct. 21; R-747.
Kingdom of Love, The (5 parts) (Fox Special) - Dec. 29; S-123; C-872.
Knight of the Trail, A (2 parts) (W. H. Productions).
Korena, The Mauve of Soul (Paramount-Hurton Holmes) - Oct. 5.
L
Lace Making and Cartoon Comedy (Pathé-International) - Dec. 16; S-130; C-716.
Lady in the Library, The (4 parts) (General Film-Universal) - Oct. 21; S-133; C-748.
Lady of the Beast, The (No. 8 of the Red Ace) (Universal-Special) - Dec. 5.
Lakes, My Sister and Big Bear (Glacier Park) (Pathé) - Oct. 7.
Land, The (2 parts) (Triangul-Sept. 2; S-288.
Land of Eumen (Koentz, Yale Valley) (Educational Films Corp.) - Dec. 5; R-146.
Land of Promise, The (5 parts) (Paramount) - Dec. 18; S-130; C-770.
Lasky of Power (5 parts) (Bluebird) - Nov. 5; S-1225; C-1067.
Lassie Town, The (W. H. Productions).
Last Leaf, The (2 parts) (General Film-Broadway) - Dec. 18; S-130; C-770.
Last of the Troubadours (2 parts) (General Film-Broadway) - Dec. 5; S-1225; C-1067.
Law and Order (2 parts) (General Film-Broadway) - Dec. 5; S-1225; C-1067.
Law, The, No. 6 of (Gen. Film-Selig) - C-714; C-73.
Learning, The (2 parts) (Triangul) - Dec. 9; S-1225; C-1067; A-1596.
Leap for Fortune, The (2 parts) (Universal-Special) - Nov. 5; C-134; R-1322.
Legend of the Copper Country, The (Giant Trail) (2 parts) (Greater Vitagraph).
Lemons (10 parts) (Fox-Special) - S-864; C-690.
Lips of the Lusitania (5 parts) (Metro) - Oct. 8; S-747; C-715; R-196.
Lion's Grave, The (No. 7 of the Red Ace) (2 parts) (Universal-Special) - Nov. 18; S-134; C-716.
Lion's Mane, The (2 parts) (General Film-Broadway) - Dec. 18; S-130; C-770.
Lion's Share, The, The (2 parts) (General Film-Universal-Broadway) - Dec. 5; S-1225; C-1067.
Lion's Trip, The (2 parts) (Universal-Special) - Dec. 5; S-1225; C-1067.
Littell, Agnes, The (2 parts) (Paramount) - Dec. 19; S-130; C-770.
Little Miss Muffet (Triangul)-Dec. 18; S-130; C-770.
Little Miss Muffet (2 parts) (Falstaff) - S-1348; C-1302; R-1233.
Little Miss Muffet (2 parts) (Arterfact)-Nov. 5; C-134; R-1322.
Lilac, The (5 parts) (Wholesome Films Corp.).
Living Book of Nature (Kangaroo) (Educational-Dimensions)-Dec. 25; S-1225; C-1067; A-1596.
Living Book of Nature (Animals of Australia) (Educational-Dimensions) - Dec. 25; S-1225; C-1067; A-1596.
Living Book of Nature (Kangaroo) - Dec. 25; S-1225; C-1067; A-1596.
Living Book of Nature (Naturesong)-Dec. 5; S-1225; C-1067.
Living Book of Nature (Enemies of the God) - Dec. 3; S-134; R-1232.
Living Book of Nature (Small Fox) - Dec. 19; S-134; C-1302; R-1233.
Living Book of Nature (Animals in Mid-Winter) (Educational-Dimensions)-Dec. 25; S-1225; C-1067; A-1596.
Living Book of Nature (Our Vanishing Game) (Educational-Dimensions)-Dec. 25; S-1225; C-1067; A-1596.
Living Book of Nature (Nosk's Song)-Dec. 5; S-1225; C-1067; R-1232.
Living Book of Nature (The Smaller Mammals) - Dec. 19; S-134; C-1302; R-1233.
Living Book of Nature (Animals in Mid-Summer) - Nov. 29; S-1225; C-1067; A-1596.
Living Book of Nature (Nature's Weavers) - Dec. 18; S-134; C-1302; R-1232.
Local Color (Chirist)-1; S-70; C-712; R-1232.
Lonesome Lake from London to Laramie (Pathé-Block) - Oct. 21.
Lonesome Land, The Love Lashes and Lather (2 parts) (Pathé-Block) - Nov. 18.
Lonesome Lake, The Love Lashes and Lather (2 parts) (Pathé-Block) - Nov. 18.
Lonesome Lake, The Love Lashes and Lather (2 parts) (Star Feature).
Local Color, The (No. 6 of the Last Express) (2 parts) (Universal-Special) - Nov. 11.
Lost City, The (2 parts) (Universal-Special) - Oct. 26; S-925; C-842.
Lost Express, The (No. 4) (The Oil Well Conquered) (2 parts) (Universal-Special) - Oct. 8; S-925; C-842.
Lost Express, The (No. 5) (In Deep Water) (2 parts) (Universal-Special) - Oct. 14; S-925; C-842.
Lost Express, The (No. 6) (The Wreck at the Crosses) (Universal-Special) - Oct. 26; S-925; C-842.
Lost Express, The (No. 7, The Race with the Limited) (2 parts) (Universal-Special) - Nov. 11; S-925; C-842.
Lost Express, The (No. 8, The Mountain King) (2 parts) (Universal-Special) - Nov. 1, S-925; C-842.
Porter, The (The Ebony Film Corp.)—R-1843; C-
Portugal, Along the Tagus, and Fishing in Portugal (Mutual)—May 28; S-512; C-170.
Portrait, The (2 parts) (Greater Vitagraph)—
Prairie Heroes, A (Triumph-Krome)—Oct.
Prairie Romeo, A (2 parts) (Universal Star Featurette)—Oct. 2: S-125; C-170.
Pride of the South (Fox Feature)—Dec. 9; S-1847.
Pride of the West (Paramount) —C-851; R-875.
Price of Good Time, The (The Jewels Production, Inc.)—C-1291; R-1244.
Price of a Dish (Universal Star Featurette)—Oct. 8; S-260; C-253.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulling Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Q
Queen of Spades, The (5 parts) (Pathe-Russell)—S-796; R-704.
Queen X (5 parts) (Mutual-Star Goodrich)—Oct. 1: S-125; C-1485; R-1449.
Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Sign)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, The Ghost of Crackman (7 parts) (Hill-
er and Wilke)—S-3626; C-1468; R-1465.
Raggedy Ann and a Blank of Hair (2 parts) (Fun-Art Films, Inc.)—No. 12; S-1078; C-1182.
The Prospector (2 parts) (King Dec.)—Dec. 29; S-2041.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulldown Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Q
Queen of Spades, The (5 parts) (Pathe-Russell)—S-796; R-704.
Queen X (5 parts) (Mutual-Star Goodrich)—Oct. 1: S-125; C-1485; R-1449.
Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Sign)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, The Ghost of Crackman (7 parts) (Hill-
er and Wilke)—S-3626; C-1468; R-1465.
Raggedy Ann and a Blank of Hair (2 parts) (Fun-Art Films, Inc.)—No. 12; S-1078; C-1182.
The Prospector (2 parts) (King Dec.)—Dec. 29; S-2041.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulldown Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Q
Queen of Spades, The (5 parts) (Pathe-Russell)—S-796; R-704.
Queen X (5 parts) (Mutual-Star Goodrich)—Oct. 1: S-125; C-1485; R-1449.
Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Sign)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, The Ghost of Crackman (7 parts) (Hill-
er and Wilke)—S-3626; C-1468; R-1465.
Raggedy Ann and a Blank of Hair (2 parts) (Fun-Art Films, Inc.)—No. 12; S-1078; C-1182.
The Prospector (2 parts) (King Dec.)—Dec. 29; S-2041.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulldown Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Q
Queen of Spades, The (5 parts) (Pathe-Russell)—S-796; R-704.
Queen X (5 parts) (Mutual-Star Goodrich)—Oct. 1: S-125; C-1485; R-1449.
Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Sign)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, The Ghost of Crackman (7 parts) (Hill-
er and Wilke)—S-3626; C-1468; R-1465.
Raggedy Ann and a Blank of Hair (2 parts) (Fun-Art Films, Inc.)—No. 12; S-1078; C-1182.
The Prospector (2 parts) (King Dec.)—Dec. 29; S-2041.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulldown Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Q
Queen of Spades, The (5 parts) (Pathe-Russell)—S-796; R-704.
Queen X (5 parts) (Mutual-Star Goodrich)—Oct. 1: S-125; C-1485; R-1449.
Race with the Limited, The (No. 7 of The Lost Express) (2 parts) (Mutual-Sign)—Nov. 1.
Race to the Drawbridge, A (Daughter of Daring Series) (General Film-Kalem).
Raffles, The Ghost of Crackman (7 parts) (Hill-
er and Wilke)—S-3626; C-1468; R-1465.
Raggedy Ann and a Blank of Hair (2 parts) (Fun-Art Films, Inc.)—No. 12; S-1078; C-1182.
The Prospector (2 parts) (King Dec.)—Dec. 29; S-2041.
Public Defender, The (6 parts) (Harry Raver)—C-602; R-399.
Pulldown Hood (2 parts) (Paramount-Mack Bennett)—Nov. 4.
Putting One Over (Mutual-Strand)—Dec. 11; S-898.
Twelve Good Men (5 parts) (George Kleine-Essanay)—S-410; C-1372; 1916.

Prison 1812 (2 parts) (Paramount)—Dec. 9; C-712; 1916.

Two Cylinder Courtship (A Mutual-Strand)—Oct. 30; S-759; C-581.

Shrewdly (The No. 8 of The Fighting Trail) (2 parts) (Great Vitagraph)—Oct. 10; S-1227; 1916.

Power Struggle (The No. 9 of The Fighting Trail) (2 parts) (Paramount)—Dec. 17; C-1726; 1916.

Two Renegades (2 parts) (General Film Broad- way Star)—S-1967; C-1613; 1916.

Undercurrent, The (No. 4 of the Red Ace) (2 parts) (Universal-Special)—Nov. 9; C-1961; 1916.

Under color (5 parts) (Pathé)—Oct. 6; S-753; C-1949; 1916.

Under The Stars and Stripes in France (2 parts) (Pathé)—Nov. 16; S-1966; C-1955.

Underwater (The No. 7 of the Fighting Trail) (2 parts) (Graf Vitagraph)—Dec. 3; Wages (No. 9 of Who Is Number One?) (2 parts) (Paramount)—Dec. 17.

War and Matrimony (Triangle-Kemody)—Nov. 1; C-412; 1916.

Warriors of France, and Birains, France (Pathé)—Oct. 14; S-416; C-580.

Warning of the Wireless (No. 9 of The Seven Pearls) (2 parts) (Pathé-Astra)—Nov. 11; C-1962; 1916.

Warrior, The (7 parts) (General Enterprise, Inc.-Hollywood)—S-1225; 1916.

Waves (The Wireless) (The Universal-Joker)—Oct. 8; S-296; C-553.

Wasp, The (5 parts) (World)—Dec. 31; C-1961; 1916.

The Bronto (6 parts) (The Universal-Joker)—Nov. 26; S-1946; C-1952.

The Bride, The (The No. 13 of The Fighting Trail) (2 parts) (Graf Vitagraph)—Dec. 3; Wires of Wrath (Nov. 10 of Who Is Number One?) (2 parts) (Paramount)—Dec. 31.

Workers of France, and Birains, France (Pathé)—Oct. 14; S-416; C-580.

Two Cylinder Courtship (A Mutual-Strand)—Oct. 30; S-759; C-581.
Yuletide
to the

U.T.E.

Branches

Power's Cameragraph

Edison Mazda Lamps

National Carbons

New York, 729-7th Ave.
Boston, Mass., 129 Pleasant Ave.
Phila., Pa., 1233 Vine St.
Pittsburgh, Pa., 940 Penn Ave.
Cincinnati, O., 115 W. 7th St.
Cleveland, O., Columbia Bldg.
Minneapolis, Minn., 16 N. 7th St.
Detroit, Mich., Elizabeth St.
Omaha, Neb., 13th & Harney Sts.

Hallberg Generator

Novelty Slides

Velvet Gold Fibre Screen

U.T.E. Sales Agents:

Chicago, Ill., E.E. Fulton Co., 154 W. Lake St.

United Theatre Equipment Corporation

Executive Offices:
1604 Broadway, New York.

H. F. Edwards, Pres.
J. H. Hallberg, Vice-Pres.
Just the Good Old Fashioned Wish

Merry Christmas and

Happy New Year

Nicholas Power Company
Incorporated